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# 15th Annual Production Review

The Complete 1965 Buyer's Guide and Reference Bluebook  
to Qualified Producers of Business and Television Films





says John M. Clampitt, Director of Advertising and Sales Promotion for United Air Lines

"We've found that in the air transportation industry sponsored films are an effective, attractive, entertaining and economical means of telling our many-faceted sales story. That's why films have become an integral part of our advertising and sales promotion activities. We have found them to be a successful medium through which we maintain and magnify our corporate image and stimulate interest in travel; this interest, in turn, stimulates a desire to travel by air... specifically via United Air Lines.

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TITLE	BOOKINGS	SHOWINGS	AUDIENCE
Holiday in Hawaii	16,808	23,960	1,477,763
California, A World In A Week	7,032	9,731	515,435
Flight 803	4,481	6,766	418,510
The Sky Is For Everyone	867	1,313	61,728
Office In The Sky	3,461	4,595	223,297
Ski Country, U.S.A.	2,283	3,090	181,962
TELEVISION			
Holiday in Hawaii	365	396	16,439,100
California, A World In A Week	296	321	11,852,200
Office In The Sky	170	188	6,506,200
Ski Country, U.S.A. (New Film)	36	37	1,288,600

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**Contact Wilding**—For more information about Wilding International, write Adv. Dept., Wilding, 1345 Argyle, Chicago, Ill. 60640. A Wilding representative can show you sample films, and discuss your particular needs. Offices also in Detroit, New York, Cleveland, Los Angeles, San Francisco, Cincinnati, Washington, and Toronto.

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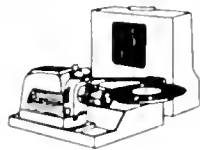
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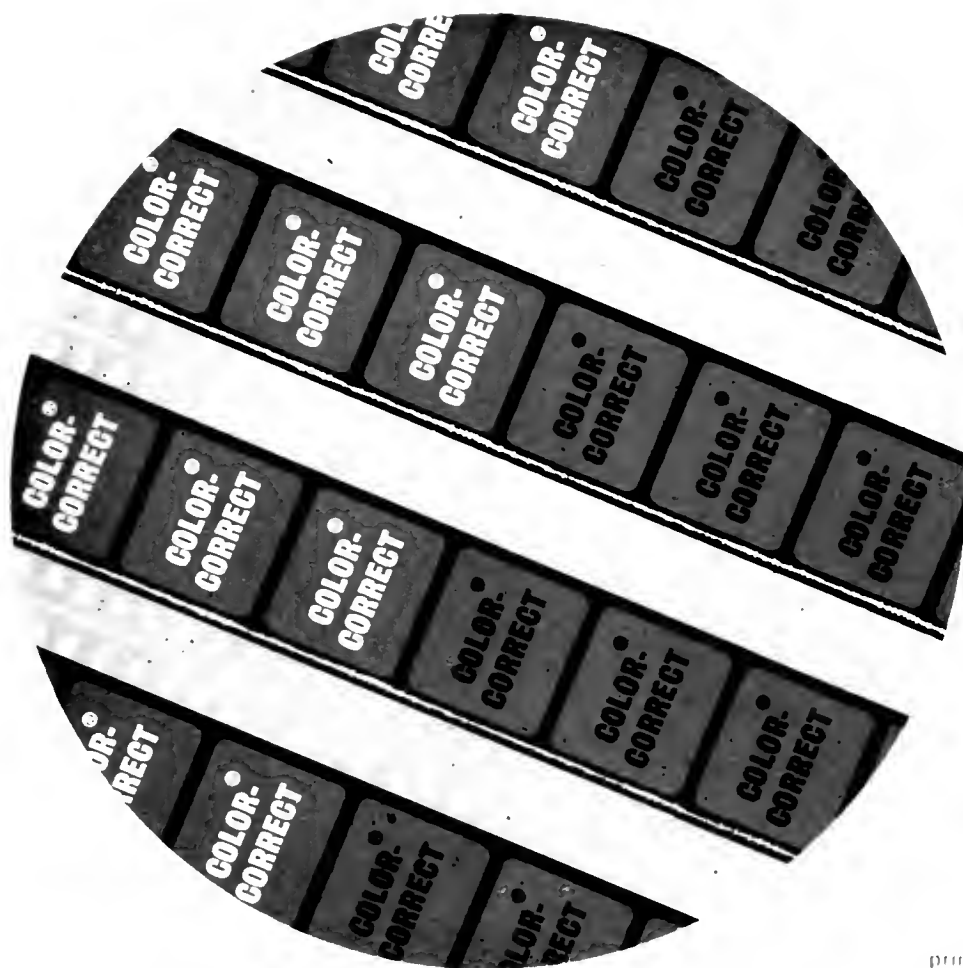


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THE \$1000-A-MINUTE MYTH  
What Should a Film Cost?

"COFFEE-BREAK SAFETY  
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"MY SON THE PRODUCER"  
Color Him Plaid

"STORY BORED"  
The Formula Stories

"PICKING A PRODUCER"  
Commercial or In-plant?

"SILENTS IS GOLDEN"  
Films Without Sound  
And Why

"THE INTERLOCK"  
Or Shooting is More Merciful

"PUSHING THE POSITIVE"  
For Better Evaluation Sessions

"WHY USE A MOVIE?"  
5 Unique Powers of the Film  
Medium — and 15 Jobs You  
Can Do Better With Film

"OPEN MIKE"  
COLUMNS

"What About Sound?"  
"Motivation Via Movies"  
"The Seed Phrase"  
"The Concept"  
"What Is Simplicity?"  
"When Is A Writer Not?"  
"What Price The Message?"  
"Film Must Be Circulated"  
"Freedom From The  
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PLUS: THE NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS

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## Selectivity

...is the key to quality

*creative editing adds pace, impact, and that final blending of sound and picture which gives "heart beat," and makes a good picture great.*

*One good example: "Invisible Power of Coal" for National Coal Association.*

*Send for "A Few Facts About Audio Productions."*

FRANK F. SPEIDEL  
PETER J. MOONEY  
ALEXANDER E. GANSEL  
T. H. WESTERMANN  
JOHN HENDERSON

PRODUCTION EDITORS

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**"Patterns for Progress" Theme of 26th Nat'l A-V Convention**

"Patterns for Progress" will be the theme of the 26th Annual National Audio-Visual Convention and Exhibit, July 17-20 at the Sherman House, Chicago.

Convention Chairman Eloise F. Keefe of the F.E.A. Film Library, Dallas, said the industry-wide A-V event is expected to attract a record 3,500 delegates this year.

Feature of the convention will be a 250-booth trade show of all types of communications aids, reportedly the largest industry show of A-V products assembled at one time under one roof.

Both motion and still picture projectors of every type, instructional television, classroom phonographs and tape recorders, plus a wide variety of accessory equipment and materials will be on display.

For additional information about the NAVA Convention or Exhibit contact association headquarters at 1201 Spring St., Fairfax, Va. •

\* \* \*

**Report on U.S. Space Flights Feature of SMPTE Conference**

The National Aeronautics and Space Administration has named Astronaut William A. Anders to appear at a special session of the Society of Motion Picture and Television Engineers' 97th semiannual Technical Conference, Monday, March 29.

The conference is being held March 28 to April 2 at the Ambassador Hotel in Los Angeles.

The five-day conference will include sessions on the following topics: Aerospace Cinematography; New Materials and Processes; Laboratory Practices; Instrumentation and High-Speed Photography; Equipment Papers and Demonstrations.

Over 38 manufacturers will be displaying their new equipment in the 4-day exhibit. On Wednesday morning, March 31, exhibitors will demonstrate new items seen in the exhibit.

Captain Anders, 31, is one of 14 new astronauts picked by NASA in late 1963 to spearhead the nation's growing space program. Anders is one of seven chosen from the Air Force.

Anders will show film sequences with narration and discussion on the Gemini and Apollo programs. The films will cover milestones of the past year in addition to plans

for the future. Anders will further discuss astronaut training and research and development.

Anders' presentation, titled *Astronaut's Report on Manned Flight*, will be about an hour in length, with a question-and-answer session following it.

The program for the entire SMPTE conference, released by Program Chairman, Dr. Richard J. Goldberg, Technicolor Corp., Burbank, Calif., contains more than 100 papers, which are scheduled for 15 sessions during the six-day meeting.

Other session titles include: Motion Pictures and Television in Education; Instrumentation and High-Speed Photography; Television Developments; Application of Photographic Instrumentation and Applications in Science and Technology.

\* \* \*

**Wertheimer Resigns as Chief at Radiant, Remains Counselor**

Adolph M. Wertheimer is planning to resign April 1 from the presidency of Radiant Mfg. Corp., a post he has held for 24 years. He will continue as a consultant to the management of the Morton Grove, Illinois firm.

\* \* \*

**Saskatchewan to Host A-V Conference in Regina May 3-4**

Saskatchewan's Department of Education has announced plans for a Visual Education Conference to be held in Regina, Saskatchewan, May 3 and 4.

E. Fred Holliday, supervisor of the Visual Education Branch, reports that the conference will include special sessions for equipment exhibitors representing Bell & Howell, Viewlex, 3M, Canadian Kodak, General Films, Angle photo-Montreal, and others.

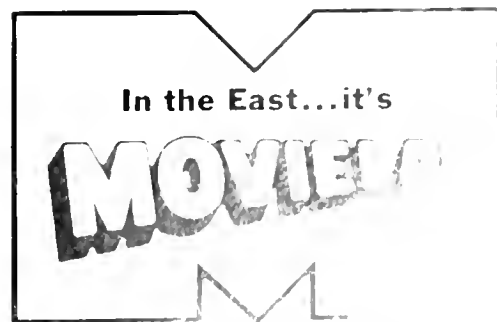
He said film and filmstrip distributors represented will include Encyclopaedia Britannica Films, Jam Handy Organization; Educational Film Distributors, Toronto; representing International Film Bureau; Carman Educational Associates; Eye Gate; McGraw-Hill Co. (Canada) Ltd.; Modern Learning Aids; and National Film Board of Canada.

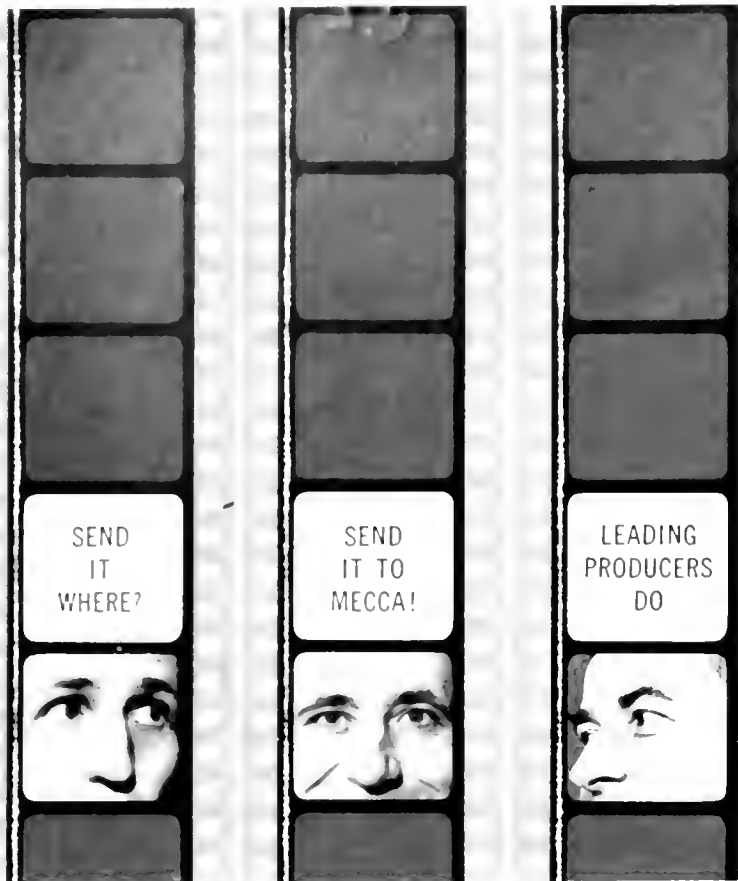
The Honorable George Trapp, Minister of Education for the Province of Saskatchewan, will be the guest speaker at the first night banquet.

Among the speakers for the two-day program are: Dr. J. Edwin (CONTINUED ON PAGE EIGHT)



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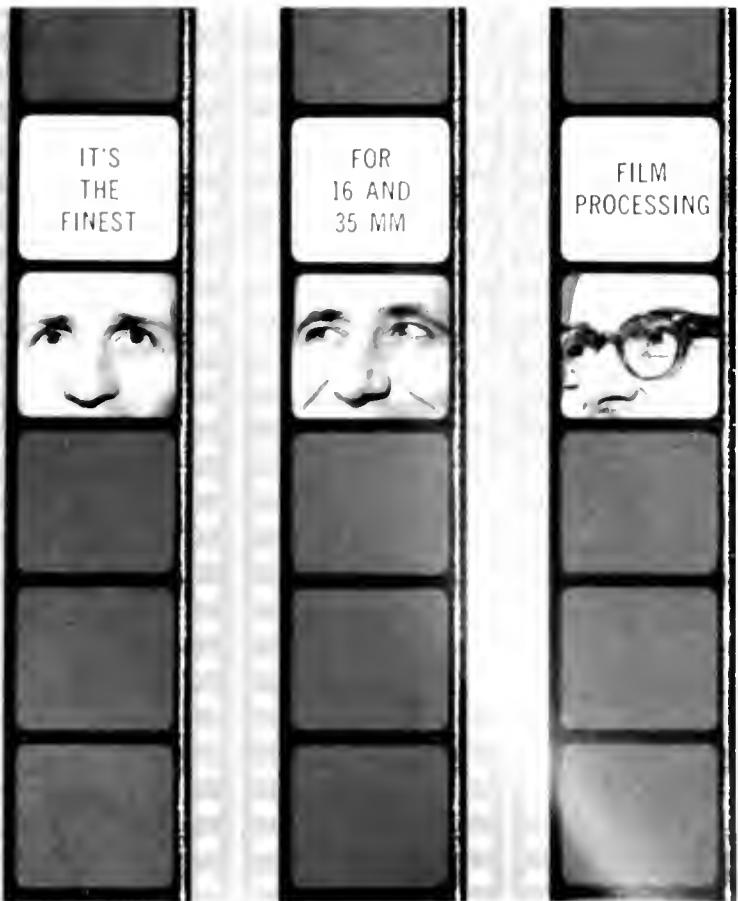
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## newsreel:

(CONTINUED FROM PAGE SIX)

Foster, Educational Media Council, New York; Mrs. Margaret Divizia, Administrator, Instructional Materials Center, Los Angeles City School Districts; Miss Sybil Shack, Canadian Teachers' Federation; Dr. Stuart A. Selby, Director, Instructional Resources Center, College of Education, Univ. of Saskatchewan.

### Thomas Fischer, Veteran AT&T Film Executive, a Heart Victim

Thomas F. Fischer, 55, Film Project Supervisor for the American Telephone and Telegraph Company, New York, died suddenly of a heart attack at home, February 5th. Mr. Fischer had over 39 years of service with the Bell System.

He was responsible for film productions involving safety and employee training. His list of films include such recent well-known



The late Tom Fischer

Bell Systems pictures as *Anatomy of An Accident*, *Before It's Too Late*, and *Seconds for Survival*.

Born in New York City in 1909, Mr. Fischer started his Bell System service as a messenger in 1925. Following several years in the General Service Department, he joined the company's film department. Here, he served as a cameraman, a production assistant, and production supervisor prior to his assignment as film project supervisor.

During World War II, Mr. Fischer served over four years with the U.S. Navy as a Chief Photographer's Mate. His tour of duty included several overseas assignments.

### 12th Int'l Ad Film Festival Adds Awards, More Categories

The 12th International Advertising Film Festival, scheduled for

June 14-19 in Cannes, France, will feature additional primary awards and increased categories for entries.

There will be 28 different classifications matched to lengths and production techniques of the film. For the first time, both the advertising agency and the production company will receive the winning silver cup, as well as the gold, silver and bronze plaques awarded to first, second and third prize winners.

### A Total of 64 Awards

With duplicate prizes and more categories, the total number of primary awards rises this year to 64 from 28.

In addition to category and grand prizes, two special awards are given each year by the local municipality, either Cannes or Venice, Italy, which alternate as host sites for the festival. These go to the film production company in television and in cinema which receive the highest number of total ranking points from the jury.

Producers of television and film advertising and advertising agencies from the United States and up to 30 other countries will enter their advertising films in the competition. Most of the U.S. entries are expected to be in the television group, as in the past.

### U. S. Took 10 Trophies

At last year's festival, U.S. entries came away with ten international awards in the television grouping and two in the cinema classification.

Peter E. Taylor, director general of Screen Advertising World Association, sponsor of the annual event, said more than 1800 advertising professionals from all parts of the world are expected to attend the week-long screening at the Palais des Festivals in Cannes.

### Sid Schwartz in New A-V Post at Atomic Energy Commission

Sid L. Schwartz has joined the Atomic Energy Commission's film program as assistant to the chief of the Audio Visual Branch, Division of Public Information.

His immediate past experience includes 11 years as chief of script and three years as assistant chief for the Motion Picture Service, Office of Information, Department of Agriculture.

He has written more than 60 film scripts for the department, including *Agriculture, USA*, which has been televised, shown at the Seattle World's Fair, and is now in world-wide distribution in 35 languages.



A major trade paper announced the alliance of the Niles organization and MCI with a banner headline. It was stated that together, these two giants in the business communications industry could provide "greater depth" than was available elsewhere. And, we might add, the broadest possible service in telling your product or company story.

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 alliance  
 of  
NILES  
 and  
MCI

IN THE \$500 MILLION  
 BUSINESS  
 COMMUNICATIONS  
 INDUSTRY... A  
 SIGNIFICANT  
 DEVELOPMENT

**H**E WANTED A SALES MEETING WITH A 'LITTLE ZIP.' In one of our first joint ventures, an executive of a major corporation came to us and said that his firm was about to introduce a new product line to its dealers, and wanted to do so with a "little zip." With that, he laid the whole project in our laps. Subsequently, we suggested an approach, which was accepted. It was a rather unique combination of film and live theatre. We produced the entire presentation, and it was a resounding success.

In essence, this is the purpose of our alliance...to offer you the most experienced one-stop counselling and production service available...highly skilled in *all* your business communications needs. For sales meetings, business theatre, industrial shows and the like, we have the finest in writers, choreographers, directors, set designers, lighting technicians, etc., available. For audio-visual production, we have fully staffed studios in Chicago, Hollywood and New York. Regardless of the size or scope of your needs—we are ready to serve you.

We are confident that our combined staff, facilities and talent pool are unparalleled anywhere for depth and service. We believe we can prove it to you.



Fred A. Niles, President  
 Fred A. Niles Communications Centers, Inc.



Ervin J. Braebec, President  
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 Association of Manufacturers · National Tea · New York Port Authority · Quaker  
 Oats · Sears Roebuck · United Nations · Western Electric · Westinghouse · Zenith

Call or write the Niles or MCI office most convenient to you for additional information. A call to any individual office is a call to Niles MCI.

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 Green Giant · Hammond Organ · Hotpoint · IBM · Kelvinator · Lincoln-Mercury  
 Marathon Oil · Monsanto · Motorola · Nabisco · Parade Magazine · Phillips 66  
 Pontiac · Schaeffers Beer · Schenley · Studebaker · This Week Magazine  
 Toledo Kitchen Machines · Triumph Motor Car · Westinghouse · Zenith



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 108 West End Avenue, New York, New York SU 7-8770



**Marketing Concepts, Inc.**

598 Madison Avenue, New York, New York  
 1715 Fisher Building, Detroit, Michigan  
 664 N. Rush St., Chicago, Illinois  
 933 Ridge Avenue, Pittsburgh, Pennsylvania

# What kind of airline is this anyway?



Imagine, commissioning Duke Ellington to write an industrial film score.<sup>1</sup> Cy Coleman, too.<sup>2</sup> And movies without narration.<sup>3</sup> Or those "American Miniatures"<sup>4</sup>, 4½ minute mood pieces that give you an impression of a place and its people. What airline would dare "reissue" a 1933 aviation film<sup>5</sup> in this Astrojet age?

The answer is American Airlines.

American's film philosophy is very simple: "we try to make the most interesting, imaginative films we are capable of." Association Films distributes American's films non-theatrically and on television.

We have a philosophy of our own: "to reach the right audiences, efficiently, effectively and creatively." We believe that distribution is a lot more



than the trafficking of prints. Successful distribution, which means in its simplest terms audience fulfillment, calls for the same kind of creative thinking—and even daring—that goes into filmmaking.

We're delighted to have American as a client. Their films are always busy (in the past 12 months they were screened over 30,000 times), audiences say very nice things about them (we play these reactions back to American each month) and, frankly, they're fun to work with.

How we do our job is spelled out in "The Viewing Millions", a brochure we'll be happy to send along. We'll enclose a copy of American's film catalog, too. It's a beauty.

## Association Films, Inc.

347 Madison Avenue, New York, New York 10017

America's First Distributor — First with America's Major Film Sponsors

RIDGEFIELD, N. J.  
Broad at Elm  
Whitney 3-8200

LA GRANGE, ILL.  
561 Hillgrove  
352-33

DALLAS, TEXAS  
1621 Preston St.  
Rivers 4-4776

OAKMONT, PA.  
324 Delaware Ave.  
Allegheny County  
828-5900

HAYWARD, CALIF.  
25358 Cypress Ave.  
783-0100

IN CANADA  
Association-Industrial Films  
135 Peter St., Toronto 28, Ontario  
EM 2-2501

<sup>1</sup> Astroflight (88) Silber Production  
and vacation areas (1)

<sup>2</sup> The Millionaire

<sup>3</sup> Khan Productions

<sup>4</sup> New York (Audio Productions)

<sup>5</sup> 19 sports, historical  
Fly American (The Story of Modern Air Transportation)

## THE AMERICAN FILM FESTIVAL

Sponsored by the Educational  
Film Library Association  
New York City April 21-24, 1965

☆ The 1965 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public libraries, and film libraries throughout the U. S. will be held April 21-24 at the Biltmore Hotel, New York City.

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

**AWARDS:** Blue Ribbon (certificate) Awards to be presented at banquet, Friday, April 23. Entries closed on January 20, 1965. •

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

Held in conjunction with the Annual  
APGA Convention at Minneapolis, April 12-15

**CATEGORIES:** Films and filmstrips in the following categories will be presented: Careers; Inter-Personal Relations; Educational Planning; Rehabilitation; Counseling Techniques.

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

**INFORMATION:** Copies of the programs and further information about APGA Film Festivals are available from Laura Mac Kress, Film Festival Coordinator, 1609 New Hampshire Avenue, N.W., Washington, D.C. 20009. •

### THE 13TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

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

**Awards Screenings (for General Public):**  
**October 2-3 (aft. & evening) at Battelle  
Memorial Institute. Chris Awards Banquet:**  
**Friday, Oct. 1st at Columbus Gallery  
of Fine Arts, Derby Court (evening).**

**ENTRIES:** Film producers and sponsors are invited to enter motion pictures and filmstrips produced in 1963, 1964 and 1965, provided they have not been previously submitted to any Columbus Film Festival. Entries (in the categories enumerated below) must be accompanied by 3x5 cards (for preview committees) noting type of audience intended.

Films are judged by professionals in the various fields. Entry fee for *all* motion pictures, re-



## National Programs for the Selection of Outstanding Pictures

ardless of length, (no filmstrips accepted this year) is \$15. Entries will be accepted beginning February 1 and closing date is August 1, 1965 at 5 p.m. E.S.T. Each print should be made available for judging for at least one month or longer. If less time is available, the category chairman should be so informed. This year no film will be accepted after the closing date for entries, August 1.

**CATEGORIES & CHAIRMEN:** (Motion pictures should be shipped directly to the following:) Business & Industry (job training; sales promotion; industrial relations; public relations; industrial safety and general information), *Galvy Gordon, Columbus Public Library, 96 S. Grant Ave., Columbus 15, Ohio*; Information & Education (classroom instructional films; specialized instructional; general information), *Keneth B. Hobbs, Battelle Memorial Institute, 505 King Ave., Columbus 10, Ohio*; Health & Mental Health (health & hygiene; mental health; general medicine; professional medicine; dental), *Dr. Arthur Peters, Battelle Memorial Institute, 505 King Ave., Columbus 10, Ohio*. Travel U.S. & Foreign, *Daniel F. Prugh, Film Council of Greater Columbus, 280 East Broad St., Columbus 15, Ohio*. Religious Films, *Miss Delores Sherwood, Augsburg Publishing House, Audio Visual Dept., 57 E. Main St., Columbus 15, Ohio*; Special Fields & Feature Films: *S. N. Hallock, Center of Science & Industry, 280 E. Broad St., Columbus 15, Ohio*.

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

### FARM FILM FOUNDATION PROFESSIONAL IMPROVEMENT AWARDS

**AWARDS:** For the 11th consecutive year, an inscribed certificate and \$500.00 will be given to an active member of the American Association of Agricultural College Editors, who is selected by a committee of three Judges as having made, through work in motion picture production, the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest during the past two years. Honorable

☆ News of specialized film award programs sponsored by other groups is provided all through the year in the pages of regular issues of *BUSINESS SCREEN*. Keep informed!

Mention Awards of \$50.00 each will be given at the discretion of the judges.

**PRESENTATION:** The Awards will be presented at a dinner co-sponsored by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors scheduled for July 7, 1965 at Rutgers — The State University — New Brunswick, New Jersey.

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

### FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation  
Valley Forge, Pennsylvania

Closing Date for Entries: November 1, 1965

**CATEGORIES:** Consideration is given to all films produced or released during 1965, which are aimed at building a better understanding of the American Way of Life.

**AWARDS:** A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1966.

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

### ANNUAL INDUSTRY FILM PRODUCERS ASSOCIATION AWARDS

IFPA Conference — June 3, 4, 5, 1965  
International Hotel, Los Angeles, California

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

**CATEGORIES:** Public Information; Technical Information; Sales Promotion; Training; Orientation and Indoctrination; Out-Plant or Independent Production.

**ENTRY INFORMATION:** Any film produced by or commissioned by an IFPA Active Member during the calendar year 1964, or any such film completed for release during the calendar year 1964 is eligible. Films completed earlier, under government security classification, but declassified during 1964, are also eligible for submission. More than one film may be submitted by the same member or organization. Entry deadline is March 15, 1965. Entry fee for each film is \$15. For additional information write to: Bob Ganon, IFPA Chapters' Vice President, c/o Motion Picture Distributors' Lockhead California Co., 2555 N. Hollywood Way, Burbank, California. •

(AWARDS LISTINGS CONTINUED ON PAGE 12)

# AWARDS FOR BUSINESS FILMS

## 5TH INTERNATIONAL FILM & TV FESTIVAL OF NEW YORK

(Held in Conjunction With the  
Industrial Film & A-V Exhibition)

New York City—October 13-15, 1965

The Fifth International Film & TV Festival of New York is scheduled for October 13-15, 1965, at the Americana Hotel, 53rd Street & 7th Avenue, New York City. Industrial and other sponsored films as well as TV commercials are eligible for entry.

**CATEGORIES:** Business films may be entered in (1) Sales Presentation; (2) Training; (3) Public Relations; (4) Scientific; (5) Educational; (6) Public Service; and (7) Documentary categories. Television commercials are grouped into (1) Live Action; (2) Animation and Puppet; and (3) Live and Animation, and are divided into (a) up to 30 seconds; and (b) over 30 seconds.

**AWARDS:** Grand Prix is awarded in each of the two primary groups, Business Films and TV Commercials. Each category in these two groups is eligible for First Prize and Special Awards. Special achievement awards are given for contributions in Best Direction, Best Musical Sound Track, Best Special Effects, Best Photography, Best Art Work, etc.

**ENTRIES:** For entry forms and fees apply to Industrial Exhibitions, Inc., sponsors of the Festival, 17 East 45th St., New York, New York 10017. Phone: OXford 7-4978. •

## SECOND ANNUAL INTERNATIONAL MANAGEMENT FILM FESTIVAL AND AWARDS

Sponsored by The  
Society for Advancement of Management

Finalist Judging—New York City

October 13-15, 1965

**CATEGORIES:** "Community service" in nature, stressing a management interest; films dealing in management techniques, such as management development and management theory; management in practice; technical films dealing with technical areas of management, or for the education of managers.

**ENTRIES:** Limited to two from each producer. Films must have been produced in 1962, 1963, 1964, 1965 and not previously entered in this festival. Films judged by professional executives in top management, and specialists in education and science. Entries accepted until October 1, 1965. Entry fee dependent on category entered. For full information write to: Peter Livingston, Film Director, Society for Advancement of Management, 16 West 40th St., New York, N.Y.

**AWARDS:** Bronze Plaques presented to grand prize winner and winner of each category. Awards presented at banquet on October 15, 1965 in New York City. •

## THE 22ND ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee  
on Films for Safety

**ELIGIBLE FILMS:** All motion pictures and sound slidefilms produced or released during 1964 whose primary objectives are safety or which have important accident prevention sequences.

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

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

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

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

## 12th ANNUAL "DAY OF VISUALS"

Sponsored by the  
National Visual Presentation Assn.

New York City—June 8-9, 1965

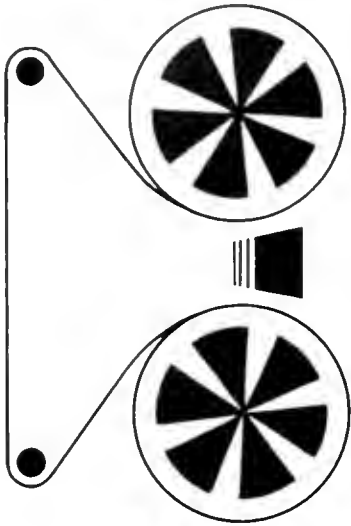
The 12th Annual "Day of Visuals" Awards Competition will be held June 8-9, 1965, at the Commodore Hotel, New York City. The events are open to both members and non-members, producers and non-producers.

The program includes two days of seminars, a luncheon program June 9, and the annual Awards Banquet. Winners will receive their awards at the Banquet June 9.

Overall chairman is Thomas J. Craddock of Moloney, Regan & Schmitt. Co-chairmen of the Judging Committee are George R. Jacobsen of the N.Y. Telephone Co. and John P. Tierney of Standard Oil Co. (N.J.).

**FOR INFORMATION:** Write M. E. Schack, c/o National Visual Presentation Association, 19 West 44th Street, New York, N.Y. 10036. •

News of other film awards programs appears on the following pages 14, 16, 18 and 20. •



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### CINE

#### THE COUNCIL ON INTERNATIONAL NONTHEATRICAL EVENTS

(Processing United States Entries  
for International Film Festivals)

OFFICE (of the Coordinator): 1201 Sixteenth Street, N. W., Washington, D. C. 20036. Phone: 265-1136 A C 202. Gloria Johnson, *Administrative Assistant*.

OFFICERS: Willis H. Pratt, Jr. (American Telephone & Telegraph Co.), *President*; Thomas W. Hope (Eastman Kodak Co.), *First Vice-President*; J. Edward Oglesby (Virginia State Board of Education), Anna L. Hyer (National Education Association), Charles Dana Bennett (Farm Film Foundation), *Vice-Presidents*; James Culver (Retired), *Treasurer*; Alden Livingston (E. I. duPont de Nemours & Co., Inc.), *Secretary*; Harold E. Wigren (National Education Association), *Coordinator*; John Flory (Eastman Kodak Co.), *Past President*.

OTHER DIRECTORS: Eyre Branch (retired); Ott H. Coelln (Business Screen Magazine); Wm. J. Connelly (Union Carbide Corp., N.Y.); Peter Cott (National Academy of Television Arts & Sciences); Ralph P. Creer (American Medical Association); Robert Disraeli (Film Producer); Emily S. Jones (Educational Film Library Association); Stanley McIntosh (Teaching Film Custodians, Inc.); The Rev. Michael Mullen, C. M. (St. Johns University); Reid H. Ray (Reid H. Ray Film Industries); Frank Rollins (E. R. Squibb & Sons); Randall Whaley (Wayne State University); and Don G. Williams (University of Kansas City). Note: the above serve not as representatives of their organizations, but as individuals.

PURPOSE: CINE is a voluntary organization established to coordinate the selection of U. S. nontheatrical motion picture (other than those produced by the United States Government, for submissions to foreign film festivals), television documentaries and theatrical short subjects.

1965 ACTIVITIES: Selection of U.S. nontheatrical films for entry in the following festivals is being handled by CINE: Kampala, Uganda; Monte Carlo, Monaco; Florence, Italy (dei Popoli); Berlin, Germany (Agriculture); Nigeria; Bologna, Italy; Oberhausen, Germany; Cortina, Italy; Valladolid, Spain; Cannes, France; Adelaide, Australia; Melbourne, Australia; Trieste, Italy; Venice, Italy (Art); Krakow, Poland; Rome, Italy; Teheran, Iran; Toulon, France; Berlin, Germany; Palermo, Italy; Karlovy-Vary, Czech.; Moscow, U.S.S.R.; Victoria, Canada; Locarno, Switzerland; Venice, Italy (Documentary); Venice, Italy (Children's); Cordoba, Argentina; Edinburgh, Scotland; Bergamo, Italy; Deauville, France; Cork, Ireland; Montreal, Canada; Vienna, Italy; Thessaloniki, Greece; Toronto, Canada; Trento, Italy; Bilbao, Spain; Buenos Aires, Argentina; Mannheim, Germany; Beirut, Lebanon; Brussels, Belgium; Vancouver, Canada; Industrial Festivals; Montevideo, Uruguay; Pavia, Italy; Tours, France. •

#### THE 17TH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by

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

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

CATEGORIES: Awards will be given for films produced for TV in two categories, fictional and documentary, and for filmed TV commercials. Other categories are: Features, arts, experimental, children's, general information, public relations, sales and promotion, training and instruction, travel and recreation, amateur. Award for Cinematography presented by Canadian Society of Cinematographers. Films released during 1964 by Canadian film producers are eligible for award. Entries closed January 31, 1965.

AWARDS: Award for the Canadian Film of the Year, a Certificate of Merit for best in each category, trophy of the Association of Motion Picture Producers and Laboratories of Canada for the best amateur film. •

#### THE SIXTH INTERNATIONAL INDUSTRIAL FILM FESTIVAL

Rouen, France, October 11-16, 1965.

Sponsored by the Council of European  
Industrial Federations

France is the host country for the Sixth International Industrial Film Festival, sponsored annually by members of the Council of European Industrial Federations (CEIF). European film entries are selected through national industrial film festivals held in each of the respective countries. Films of the United States are invited to participate through the National Association of Manufacturers in this country.

CATEGORIES: the following types of films are admitted to this International Festival:

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

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

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

D. Films about specific industrial products, materials or projects or about industrial techniques (management methods, measures for increasing productivity, efficiency and output, rationalisation, automation, application of modern techniques, etc.) intended primarily for specialist audiences. (Cont'd. on Page 16)

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### Greater access to prime 16mm audiences



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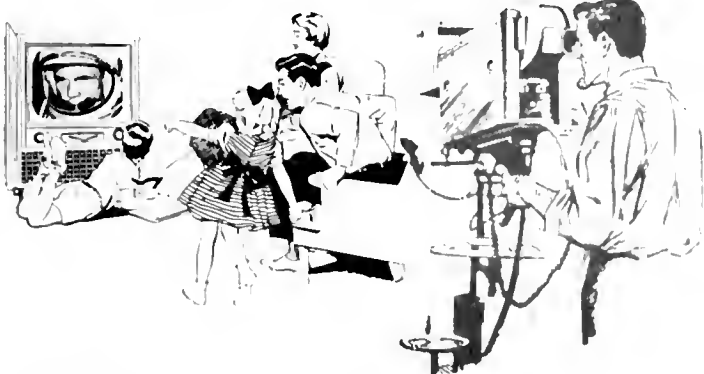
Utilizing the experience and theatre contacts of its parent company, Universal Pictures, United World Films, Inc. is uniquely equipped to supply greater exposure in 35mm theatres. Clients benefit from over a half-century of cinema "know how" and close personal ties with motion picture theatre operators. Mass audiences can be reached with the highest degree of economy in print and distribution costs.

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With a nationwide network of 43 distribution libraries—17 more than its closest competitor—United assures clients the fastest movement of prints to audiences plus a larger circulation with fewer prints. United's quality control system, one of the most comprehensive in the industry, provides the finest professional care of prints, including electronic inspection and their cleaning and care before shipment.



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# INTERNATIONAL AWARD COMPETITION

CONTINUED FROM THE PRECEDING PAGE 141

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

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

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

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

**AMENDMENT TO THE RULES.** Since the Fifth International Industrial Film Festival in 1964 a rule which stated "Advertising films are excluded from the Festival" has been amended. "Cinema and TV Commercial Films are excluded from the Festival."

**EXHIBITION.** There will be an exhibition of equipment and services during the Festival.

**DEADLINE DATES.** Films should be received by the Lorrainere, Sixth International Film Festival, 48 Quai de Paris, Rouen, France, (Rouen 14069) not later than July 30, 1965. A list

of films selected in each category must be transmitted together with a synopsis (not exceeding 250 words) and commentary text of each film not later than July 30, 1965. Synopses are to be supplied in the English and French languages. Only National Federations may participate through their respective organizations.

## THE 9TH SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

Film As Art, Film As Communication  
October 27 - November 9, 1965

**THIRD ANNUAL "FILM AS ART":** This division is designed to encourage and recognize efforts made in film making which use the medium as a creative means. Participation by independent film makers of all nations with their most recently produced works is urged. Originality in concept and imaginative use of material are the most important factors in this division. Effectiveness of expression and technical excellence are of secondary importance. One *Golden Gate Award* and two *Silver Awards* will be conferred, as well as *Honorable Mention Awards*.

**SIXTH ANNUAL "FILM AS COMMUNICATION":** This division is designed for films with a specific purpose for a defined audience in the following categories: 1. industrial, institutional and government films produced for their in-

ternal use; 2. government films as general information for the public; 3. films sponsored by industry, companies or other commercial institutions for the general public; 4. films sponsored by civic, community or any nonprofit organization for the general public; 5. primary and elementary educational classroom films; 6. secondary and college educational classroom films; 7. graduate, technical and training educational films.

**ENTRY INFORMATION:** Application blanks must be obtained from and returned to: San Francisco International Film Festival, Film As Art - Film As Communication, 172 Golden Gate Ave., San Francisco, Calif. 94102. Applications should be requested in April, 1965; all applications must be returned by August 1, 1965. Film As Art, Film As Communication divisions are open to 16mm films only.

## M I F E D , INTERNATIONAL FILM, TV FILM AND DOCUMENTARY MARKET

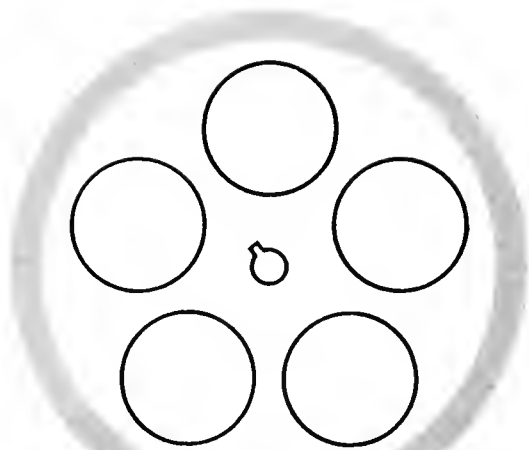
11th Cine Meeting, April 14-25, 1965  
12th Cine Meeting, October 14-23, 1965

**CATEGORIES:** Feature (entertainment) motion pictures, telefilms, publicity films and documentary motion pictures may be screened at this market-place for possible resale.

**MARKETS:** Two sessions are held each year. The Spring session is concurrent with the 43rd Milan International Trade Fair. The Fall session is concurrent with the 12th Cine Meeting; the 3rd International Exhibition of Technical Innovations in the Motion Pictures and Allied (CONCLUDED ON THE FOLLOWING PAGE 184)

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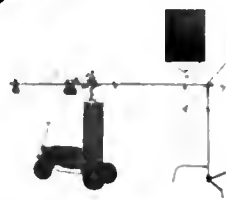
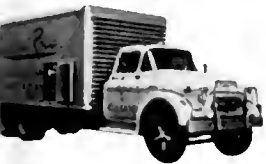
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**THE 12TH INTERNATIONAL  
ADVERTISING FILM FESTIVAL**

Cannes, France June 14 to 19, 1965  
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**MANAGEMENT COMMITTEE:** The Executive Committee, consisting of the President, Mr. Linten of Movierecord S.A. Madrid, and other officers of the above mentioned Association, is fully responsible for all policy matters in relation to the Festival Organization. Categories and awards are planned by these representatives of the sponsoring Association. Festival Director: Mr. Peter F. Taylor, Head Office, International Advertising Film Festival, Piccadilly London W.1., England. Phone: 7621 2.

**ENTRY DATE & CATEGORIES:** Entry forms are available from London Office during March. Closing dates for completed entry forms — April 15; for delivery of films to Cannes — May 15. Contact in United States: Jane Pinkerton Associates, 527 Madison Ave., New York, N.Y. 10022.

**CATEGORY MODIFICATION:** A number of changes have been made involving both cinema and television groups. A new category is being introduced for films of all techniques (except Panoscope) up to 10 metres in length, and a minimum length of existing categories for Live Action, Cartoon, Animation, etc. will be increased to 10 metres. The category for Puppets and Marionettes has been merged with Animated Objects; the category for Mixed

**AWARD PROGRAMS:  
Television Commercials  
& Theater Screen Ads**

Techniques will be split into two, for films up to 25 metres and over 25 metres. In the Television Group, the categories for Live Action are also being extended from three to four and, as in the case for the Cinema Group, Mixed Techniques will have two categories — for

films up to 30 seconds and those over 30 seconds.

**AWARDS:** Special awards will include besides the Grand Prix du Cinema and the Grand Prix de la Television, the Palme d'Or which will be awarded in each of the Cinema and Television groups for the highest average of marks attained for a minimum entry of six films in one or the other group. Wherever applicable, all category prizes, including the two Grands Prix, will be duplicated so that both the advertiser and the production company responsible for an award-winning film each receive one.

**JURIES:** Two international juries, one for the Cinema and the other for the Television group, each headed by a president to be elected just prior to the start of the Festival, will be selected to judge all the films in both groups. Members of the various international advertising associations and federations compose this judging group.

**THE SIXTH ANNUAL AMERICAN  
TV COMMERCIALS FESTIVAL**

New York City—April 9, 1965  
Chicago, Toronto, Dallas, Los Angeles,  
Atlanta and Boston—May & June, 1965

**ELIGIBILITY:** Open to commercials telecast in the U. S. and Canada for the first time during 1964. No limit on entries from sponsors, agencies, stations or production companies.

**CATEGORIES:** Forty product classifications plus one category for Classics, which must have been first telecast more than five years ago.

**JUDGING:** By seven Regional Councils of prominent advertising executives, headed in 1965 by Walter Weir, Chairman of the Executive Committee of West, Weir & Bartel Advertising Agency.

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

**AWARDS:** A golden "CLIO" statuette to each Best of Product Category and Special Citation winner. Certificates to Runners-Up and 150 Finalists. (Continued on following page 20.)

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DU ART FILM LABS/DU ART COLOR CORP.  
245 WEST 55 STREET, NEW YORK, N.Y. 10019 / PL 7-4580  
IN CANADA ASSOCIATED SCREEN INDUSTRIES LTD. 1000 NORTHCLIFFE AVE. MONTREAL



## SCIENCE + SPEED = SATISFACTION

**NEED A FILMSTRIP IN A HURRY?** *Special meeting? New product? Client presentation?* At CFI, we know what it's like to meet tight deadlines. Our experts really work with you timewise, and your rush jobs get tender loving care, backed up by the best lab facilities. *How fast can you get a filmstrip?* Our normal delivery is one week. On super-rush jobs, given half a chance, our experts will meet a tight schedule. *Need a special piece of art? Hand lettering? Type setting? An original frame?* Our art talent can do. Or we'll copy your flat artwork up to 24" x 32" (32 field). *Product to shoot?* We'll photograph it right into your filmstrip against a colorful background. *Different size transparencies?* We shoot directly from 35 mm through 8 x 10 with no intermediate reduction step to cause loss of color or detail. With speed and service, at CFI you always get the same faithful color balance in all filmstrips, with minimum contrast gain and frame to frame correction to insure over-all balance. And our unique continuous-loop printing equipment assures you absolutely uniform filmstrip prints from scratch-free negatives. *Just want comfort?* Pick up the phone and talk to us. Ask for Lou Livingston at HO 2-0881.

*Your filmstrip benefits from the superior facilities and technology that have been developed to meet the high standards of the motion picture industry.*



### CONSOLIDATED FILM INDUSTRIES

959 SEWARD STREET, HOLLYWOOD CALIFORNIA 90038 / HO 2-0881 • HO 9-1441

## TELEVISION AWARDS:

(CONTINUED FROM THE PRECEDING PAGE 18)  
**INFORMATION:** 16mm reel of winners is available from Wallace A. Ross, Director, American TV Commercials Festival, 40 East 49th Street, New York, New York 10017. Phone: ELdorado 5-5877. •

### SIXTH ANNUAL INTERNATIONAL BROADCASTING AWARDS COMPETITION

Sponsored by the Hollywood Advertising Club

**OBJECTIVES:** To focus attention on the value of the two broadcast media; to give credit to ingenuity and creativity together with honesty and taste in advertising; to encourage the use of broadcast media as effective marketing tools; to recognize the international aspect of advertising as an indispensable tool in a free economy, and for the exchange of information and ideas among advertisers and broadcasters throughout the world.

**ELIGIBILITY:** Open to any company or individual engaged in creating or producing broadcast advertising anywhere in the world. Entries must have been broadcast on radio or television between December 1, 1964 and December 1, 1965. Deadline for entries is December 1, 1965 for next year's competition.

**CATEGORIES:** The twelve television categories include: Live Action, over 60 seconds; Live Action, 60 seconds; Live Action, under 60 seconds; Animation, 60 seconds and over (limit — 3 minutes); Animation, Under 60 seconds; Combination, any length up to 3 minutes; Videotape, any length up to 3 minutes; IDs, 10 seconds or less; Local (one market), any length up to 3 minutes; Humorous, any length up to 3 minutes; Public Service, any length up to 3 minutes; Series (limit 3 commercials), any length up to 9 minutes.

**AWARDS:** Each commercial selected by the Preliminary Judging Committees will receive one certificate. The winner of each category, selected by the Final Judging Panel, will receive a trophy and two certificates. The Final Judging Panel will also select two "Sweepstakes" winners, one for the best television commercial in the competition, and one for the best radio entry in the competition. Other awards may be made at the discretion of the judges.

**JUDGING:** Preliminary Judging Committees are held in various cities all over the world. Final Judging Panel is held in Hollywood just prior to the Presentation Dinner, and its twenty members include illustrious advertising men from all over the world.

**INFORMATION:** For further information, and entry forms, write to the club office: Hollywood Advertising Club, 6362 Hollywood Blvd., Hollywood, Calif. 90028, U.S.A.

After filling requests for showing all over the country, the winning commercials become the property of the Hollywood Museum. All other entries become part of the respective libraries of the Television Bureau of Advertising and the Radio Advertising Bureau, both in New York City. •

# how many HALF-salesmen have you?



It's easy to tell. A salesman may have a good knowledge of your product or service but, for sales success, that's only *half* of what's needed. The *other* half, equally important, is "people" knowledge. When a salesman lacks this, he's just *half* as effective as he should be.

To be *wholly* effective, salesmen must possess "people" knowledge, understand the fundamentals of selling, and develop persuasive skills that motivate prospects to want to buy.



This new University of Marketing audio-visual sales course *offers this knowledge*. It makes it easy to train your men in the attitudes and techniques of today's top earners. It enthruses men to want to do a better job . . . shows them how to work "smarter", rather than harder.

The six two-hour sessions are so clearly programmed, it's remarkably easy to conduct the training meetings.

Mail the coupon for details on how you can *add another half* to each of your men . . . and *double* his sales effectiveness.

-----  
 **BETTER SELLING BUREAU, Dept. B-6**  
 1541 North Western Avenue, Los Angeles, California 90027

I'd like "preview" details on the University of Marketing Audio-Visual Sales Course

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

COMPANY \_\_\_\_\_

TITLE \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

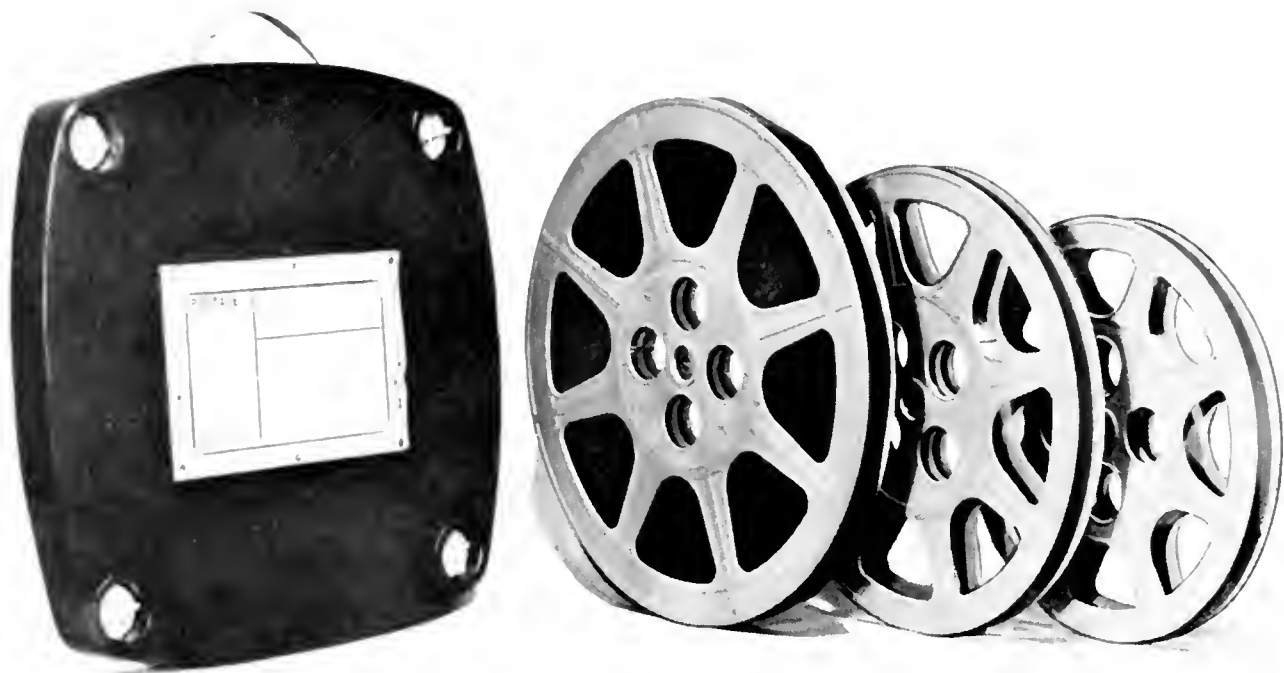
ZIP CODE \_\_\_\_\_

Send information, also, on the creation of custom-tailored Audio-Visual programs for:

SALES TRAINING

PUBLIC RELATIONS

SALES PRESENTATIONS



# NOW—THIS ONE PILO-MAGIC® FILM SHIPPING CASE ELIMINATES 3 DIFFERENT SIZE CASES...

INCREASES EFFICIENCY AND SAVES YOU MONEY TOO!

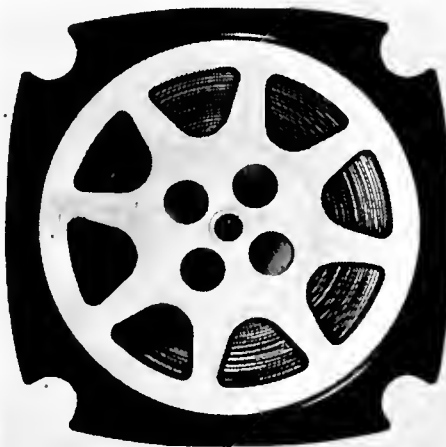
This is not just a CASE — but a versatile storage and shipping system that increases efficiency and saves you time and money. Just one tough Pilo-Magic Plastic Film Shipping Case holds and protects a 1200 ft. reel as no ordinary case can. Insert one of the two available liners and you can use this same case for your 600 ft or 800 ft. reels too.

Plio-Magic® Shipping Cases: • Fit on your shelves — gives you compact storage and easy access . . . • save you freight and postage costs, for they are light in weight . . . • save you time

in handling, for the patented snap locks eliminate the need for cumbersome straps . . . • save you replacement costs, for the tough Plio-Magic plastic won't crimp, bend, rust, chip, dent or discolor . . . • and we can imprint your name for permanent advertising value.

Get all the time and money saving facts, send today for your free "PRC DATA KIT", to:

**PLASTIC REEL CORPORATION  
of AMERICA**  
Dept. P-15, Box 750, Union City, N.J.



## PLASTIC REEL CORP. of AMERICA

*Sustaining members of: NAVA and SMPTE*

**YOURS FREE!**

### 'PRC DATA KIT'

gives you time and money-saving information on high-impact, fire and break resistant PLIO-MAGIC®

- FILM REELS • REEL PAKS • TAPE REELS
  - PROCESSING ROLLERS • CORES • BUSHINGS
- and the revolutionary new,  
**PLASTIC FILM SHIPPING CASES.**



Convenient Indexed File Away Folder Kit

**PLASTIC REEL CORPORATION OF AMERICA**  
**BOX 750 UNION CITY, NEW JERSEY**

Dept. B-6

Yes — without cost or obligation, mail a money-saving "PRC Data Kit" to:

Firm \_\_\_\_\_

Name \_\_\_\_\_ Title \_\_\_\_\_

Address \_\_\_\_\_

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

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

OFFICE: 155 East 44th Street, New York, New York 10017.

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

MEMBERSHIP: Robert O. Dunn (Ford Motor Co.), *chairman*; Walter A. Burton (Honeywell); William J. Connelly (Union Carbide Plastics Co.); John Flory (Eastman Kodak Co.); John K. Ford (General Motors Corp.); Gerry Germain (Metropolitan Life Insurance Co.); James J. Graven (Bell & Howell Co.); Jack Hansen (Johnson & Johnson); Ralph L. Hoy (Aluminum Company of America); F. Barry Koss, (Worthington Corp.); James M. McCollum (U.S. Steel Corp.); O. H. Peterson (American Oil Co.); Calvin L. Pratt (Royal Crown Cola Co.); Willis H. Pratt, Jr., (American Telephone & Telegraph Co.); Eldon Robbins (Evinrude Motors Div. of Outboard Marine Corp.); Frank Rollins (E. R. Squibb & Sons Div., Olin Mathieson Chemical Corp.); J. L. Siegal (International Business Machines Corp); *Administrative Secretary*, Sidney J. Shulins (Association of National Advertisers, Inc.).

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

**THE INDUSTRIAL  
AUDIO-VISUAL ASSOCIATION**

OFFICE: (of the Secretary): Edward W. Palmer, New England Tel. & Tel. Co., 185 Franklin Street, Boston, Mass. 02107.

OFFICERS: Robert C. McCaslin (Caterpillar Tractor Co.), *President*; H. Leroy Vanderford (American Tel. & Tel. Co.), *1st Vice President*; Harold W. Daffer (Honeywell Co.), *2nd Vice President*; John Hawkinson (Illinois Central R.R. Co.), *Vice President, Illinois*; Edward W. Palmer (New England Tel. & Tel. Co.), *Secretary*; Frank Stedronsky (AB Dick Co.), *Assistant Secretary*; Frederic J. Woldt (Illinois Bell Telephone Co.), *Treasurer*.

DIRECTORS: Lawrence B. Warnock (Link-Belt Co.), *Central Region*; Jerome T. McGarry (Wyeth Laboratories), *Eastern Region*; Howard O. Williams (Edward E. Johnson Co.), *Northern Region*; Martin M. Broadwell (Southern Bell Telephone Co.), *Southern Region*; Vincent H. Hunter (Union Pacific Railroad), *Western Region*.

ADVISORY COUNCIL: Stanley W. Puddiford (Michigan Bell Telephone Co.), *Constitutional Chairman*; James Craig (General Motors Corp.), *Historian*; Gordon W. Butler (Dixie Cup Div., American Can Co.), *Membership Chairman*; William J. Connelly (Union Car-

bide Plastics Co.), *Past Presidents Chairman*; William E. Morris (Baxter Laboratories), *1965 Annual Meeting Program Chairman*; Ray W. Bonta (General Electric Co.), *Project Chairman*; Arch A. Smith (Humble Oil & Refining Co.), *Publicity Chairman*; Henry F. Stolte (Chas. Pfizer Co., Inc.), *Technical Chairman*.

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

ANNUAL MEETING: At the Ambassador West Hotel, Chicago, Ill., May 3-6, 1965.

FALL MEETING: Sheraton-Boston Hotel, Boston, Mass., October 18-21, 1965.

**THE INDUSTRY FILM  
PRODUCERS ASSOCIATION**

OFFICE (mail address): Post Office Box 1395, Thousand Oaks, California.

NATIONAL OFFICERS: James I. Wasson, Jr., *President*; Raymond Jaeger, *Executive Vice-President*; Kenneth J. Maurer, *Financial Vice-President*; Bob R. Ganon, *Chapters Vice-President*; Robert M. Duff, *Conference Vice President*; Dr. Harald O. Dyrenforth, *Editorial Vice President*; Jack R. Goetz, *Past President*.

MEMBERSHIP: Primarily composed of defense, aero-space and electronics industry film producers, directors, writers, cameramen, and editors, supported by membership from commercial labs, equipment firms, independent production studios, etc.

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

PUBLICATIONS: The official publication of the I.F.P.A. is BUSINESS SCREENS.

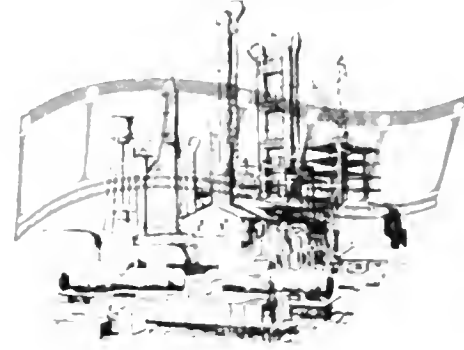
1965 ACTIVITIES: Sixth Annual National Conference and I.F.P.A. Film Awards Banquet, June 3, 4, and 5, 1965, at the International Hotel, Los Angeles, California.

**THE NATIONAL COMMITTEE  
ON FILMS FOR SAFETY**

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

OFFICERS: W. L. Robinson (American Automobile Association), *Chairman*; William Englander (National Safety Council), *Secretary*.

MEMBER ORGANIZATIONS: American Automobile Association, American Association of Motor Vehicle Administrators, American Insurance Association, American Medical Association, American National Red Cross, American Petroleum Institute, American Public Health Association, American Society of Safety Engineers, American Society for Training and Development, American Standards Association, Association of Safety Council Ex-



cutives, Auto Industries Highway Safety Committee, Automotive Safety Foundation, Insurance Institute for Highway Safety, International Association of Chiefs of Police, National Association of Automotive Mutual Insurance Companies, National Association of Manufacturers, National Association of Mutual Casualty Companies, National Fire Protection Association, The National Grange, National Safety Council, U.S. Air Force, U.S. Army, U.S. Bureau of Public Roads, U.S. Junior Chamber of Commerce, U.S. Navy.

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

1965 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 22nd Annual Safety Film Awards Program, October evening showing of top winning films and presentation of awards to representatives of sponsors and or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

**THE NATIONAL VISUAL  
PRESENTATION ASSOCIATION (NVP)**

OFFICE: National Visual Presentation Association, Inc., 19 West 44th Street, New York, N.Y. 10036. Phone: MU 2-229.

# INDUSTRIAL AUDIO-VISUAL GROUPS:

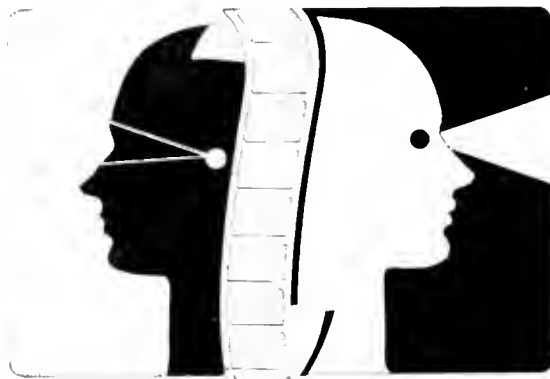
CONTINUED FROM THE PRECEDING PAGE 231  
**OFFICERS:** William W. Walton (IBM Corp.), *President*; Norman Lindquist (Fred Niles mm. Centers), *Vice President (Trade)*; George R. Jacobsen (NY Tel. Co.), *Vice President (User)*; John P. Tierney (Standard Co. — N.J.), *Secretary*; Charles E. Behymer (The Pan Media Co. Inc.), *Treasurer*.

**BOARD OF GOVERNORS:** Dominick Albi (House Seagram); Norman L. Bebell (Bebell & Bell Color Lab., Inc.); Edna C. Choo (Point-of-Purchase Adv. Institute); Charles H. Friedman (Admaster Prints, Inc.); Barry Friedman (Visual Promotions, Inc.); Kerney J. Frost (Ethyl Corp.); Julian Levinson (Julius & Sons, Inc.); Stanley S. Merrill (Boyscouts of America); Herbert C. Rosenthal (Graphics Institute); Rose Safran (McCall's); Donald P. Smith (International Harvester).

**OFFICIO:** William J. Connelly (Union Carbide Plastics Co.); William A. Klauber (Life Underwriting Training Council); Leon Luxenberg (CBS Radio); Philip Prince (Sears Roebuck Co.)

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

**ANNUAL AWARDS COMPETITION:** Deadline for



awards for the "Best Visuals of 1965" to be announced later. The awards will be presented at the Awards Banquet June 9th at the Commodore Hotel, New York City.

**MEETINGS:** Monthly luncheon meetings, second Thursday, September through June, in New York and Chicago. Visitors welcome. The 12th Annual Day of Visuals Exposition, Seminars and Awards Banquet will be held June 8-9, 1965 at the Commodore Hotel, New York City.

## BRITISH INDUSTRIAL FILM ASSOCIATION

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

**OFFICERS:** The Earl of Drogheda, The Earl of

Halsbury, The Lord Baillieu, The Lord Heyworth, *Vice Presidents*.

**COUNCIL:** Edgar Anstey (British Railway Board); Clive Barwell (Mullard); Maurice Buckmaster (Maurice Buckmaster Associates); J. Campbell Fraser (Dunlop); W.P.N. Edwards (Federation of British Industries); Peter Goodricke (George Wimpey & Co.); S. Lyle-Smythe (Pilkingtons); M.W. Pitts-Tucker (Courtaulds); Brian Trench (Shell International); R.E. Tritton (British Petroleum); Hugh Whitwell (Courage, Barclay & Simonds).

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

**MEETINGS AND ACTIVITIES:** Monthly meetings in London and cities in Britain; publication of news and comment items; loan of cinema facilities between members; confidential advice on production facilities and services. Organizers of the annual British National Industrial Film Awards Competition. Selectors of the British films for entry in the 6th International Industrial Film Festival in 1965 at Rouen, France. Membership restricted to sponsors and users of industrial films. Advertising agencies, public relations consultants and non-theatrical film distribution companies admitted as associate members of this national organization.



...any Time  
 ...any Place

# CARL RAGSDALE ASSOCIATES, INC.

200 WEST 5 TH STREET • NEW YORK CITY 10019 • COLUMBUS 5-2940



# ***SSHHH!***

the  
*QUIET*  
one  
is coming



## **ARRIFLEX® 16 BL\***

THE NEW LIGHTWEIGHT SELF-BLIMPED HAND CAMERA

We are not trying to soft-pedal the news but we can't shout it from the rooftops either because the new Arriflex 16 BL\*, a very, very quiet SELF-BLIMPED hand camera, won't be available until Spring of 1965.

Nevertheless, we owe it to our good friends everywhere to let them know that Arriflex's 'quiet one' is now in production and that it will pay them to wait a bit. The reward will be famed Arriflex quality and reliability plus

new and exclusive features that have no counterpart in any competitive offering.

The new Arriflex 16 BL was previewed and enthusiastically received at the May 1964 Industrial Film Producers Assn. in Los Angeles and at the October 1964 Audio-Visual, Pictorial & Educational TV Exposition in Washington, D.C.

When you see the model 16BL, you'll agree that it paid to wait for Arriflex's 'quiet one'.

**LITERATURE IS AVAILABLE NOW, SO PLEASE WRITE FOR THIS DETAILED PREVIEW.**

\* (former designation, 16Q)

**ARRIFLEX CORPORATION  
OF AMERICA**  
257 PARK AVENUE SOUTH, NEW YORK, N. Y. 10010

**"THE ARRIFLEX STORY"**—An absorbing 32 minute color sound film depicting the step by step manufacture of Arriflex precision cameras and their applications to varied cinematographic assignments. Available without charge for group showings. Write (on letterhead, please) Arriflex Corporation of America for bookings.

\*  
**look  
 into  
 Stewart  
 Filmscreens  
 ...the  
 choice  
 of  
 experts**

**FILMSCREENS FOR SHOWMEN**—Stewart Projection Screens—the choice of 15 major exhibitors at the New York World's Fair!

**ULTRAMATTE**—for commercial playhouses, theatre TV viewing rooms ■ Seamless to 46 by 88 feet ■ Optical efficiency ■ Durable economy.

**LUXCHROME 50**—seamless rear projection ■ Superior image contrast in lighted rooms.

**FILMSCREENS FOR FILM PRODUCERS**—used by CBS Studio Center, Columbia, Desilu, Disney, Fox, Goldwyn, MGM, Paramount, Revue, UPA, Universal, Warners.

**HI-TRANS**—Academy Award background screen—highest calibre production "tool."

**ULTRAMATTE** gain white, and **LUXMATTE** white matte—front projection screens ■ Demanded by studios and film labs for viewing during production, dubbing, and scoring.

**T-MATTE BLUE**—rear-illuminated screen for latest traveling-matte process ■ Practical for large and small sets, major productions, or TV commercials.

**FILMSCREENS FOR TV PRODUCTION**  
**TV-BLUE**—background screen ■ Favorite of networks ■ Versatile ■ Efficient

**LUXCHROME 60**—neutral gray screen for closed-circuit techniques, backgrounds and rear projection viewing.

**FILMSCREENS** also designed for A.V. fairs, trade shows, exhibits, simulators, plotting and display systems, and special architectural requirements

**STEWART FILMSCREEN CORP.**

1161 W. Sepulveda Blvd.  
 Torrance, Calif. 90503 (213) 326-1422

I want to look further into Stewart filmscreens. Please send me a copy of the information on \_\_\_\_\_

NAME \_\_\_\_\_  
 STREET \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_

**AMERICAN SCIENCE FILM ASSOCIATION**

OFFICE: 1319 F Street, N. W., Washington, D. C. 20004, A C 202-393-3818, Arthur F. Moore, *Acting Director*.

OFFICERS: Dr. Randall M. Whaley, *President*; Dr. Richard A. Booloottian, Dr. Alfred B. Garrett, *Vice-Presidents*; Dr. Leslie P. Greenhill, *Secretary*; Robert E. Green, *Treasurer*.

PURPOSE: The ASFA was created to advance science through the use of motion pictures and allied communications media as tools of research, as means of communicating research results and as instruments for science education.

**AUDIO VISUAL COUNCIL  
 ON PUBLIC INFORMATION**

OFFICE: 1201 Spring Street, Fairfax, Virginia.

OFFICERS: Sam Barefield (TRAVCO), *Chairman*; Scott Mitchell (The Jam Handy Organization), *Vice Chairman*; Betty Ellingboe (American Lutheran Church), *Secretary*; Alva I. Cox, Jr., (National Council of Churches of Christ in the U. S. A.), *Treasurer*.

PURPOSE: A joint industry-church committee concerned with the improvement of Religious Education through wider and better use of audio-visual materials and methods. It aims to inform constituencies of religious bodies on the significance and advantages of audio-visual materials, through publications, magazine articles and slidesets. Two recent publications of AVCOPI are *Has It Made Any Difference?* and *Using Audio Visuals in the Church*, both available from Council office.

**BIOLOGICAL PHOTOGRAPHIC  
 ASSOCIATION, INC.**

HEADQUARTERS: 333 North Michigan Avenue, Chicago, Illinois, 60601. (Office of the Administrative Director)

OFFICERS: Lardner A. Coffey, FBPA (Section of Photography, Mayo Clinic), *President*; Clifford L. Freche (Univ. of Washington), *Vice President*; Samuel N. Turiel, *Administrative Director*; Albert Levin, FBPA (Cook County Hospital, Dept. of Pathology), *Secretary-Treasurer*.

EX OFFICIO: Leo C. Massopust, Sr., FBPA (Mount Sinai Hospital), *Editor of the Journal & President, 1958-59*; Laurence B. Brown, FBPA (Harvard School of Dental Medicine), *Chairman, Chapters Committee*; Mervin W. LaRue, Sr., FBPA (Mervin W. LaRue, Inc.), *President 1962-63*; Verlin Y. Yamamoto, FBPA (Medical Illustration Service, V.A. Admin. Center), *President 1960-61*.

DIRECTORS: E. Lynn Baldwin (College of Osteopathic Medicine & Surgery, Des Moines); John V. Butterfield, FBPA (Bausch & Lomb, Inc., Rochester, N.Y.); Ronald M. Christopher (Smith Kline & French Labs.); Louis A. Facto, FBPA (Iowa State College); Wilbour C. Lown (Veterans Admin., Washington, D.C.); Frank

J. Reindl, (V.A. West Side Hospital, Chicago); Sidney Shapiro, FBPA (Long Island Jewish Hospital); Howard E. Tribe, FBPA (Univ. of Utah).

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

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

ANNUAL MEETING: The 35th Annual Meeting will be held August 15-20, 1965, at the Bellevue Stratford Hotel, Philadelphia, Pa.

OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association; The BPA News.

**CATHOLIC AUDIO-VISUAL  
 EDUCATORS ASSOCIATION**

ADDRESS: Box 618, Church Street P.O., New York, New York 10007.

OFFICERS: Rev. Louis Rongione, O. S. A. (Villanova University), *President*; Rev. Joseph Coyne, O. S. A. (Cascia Hall, Oklahoma), *Vice-President*; Sister Jean Philip, O. P. (St. Celestine School, Elmwood Pk., Ill.), *Secretary*; Rev. Bernard Butcher (St. Mary's Church, Meridan, Conn.), *Treasurer*.

PURPOSE: To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

ANNUAL CONVENTION: CAVE is coordinating its Fourteenth Annual Convention with the National Catholic Educational Association national convention, April 20-23, 1965 at the Hilton Hotel, New York City. Audio-visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

**DEPARTMENT OF AUDIOVISUAL  
 INSTRUCTION OF THE  
 NATIONAL EDUCATION ASSOCIATION**

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

OFFICERS: Donald P. Ely (Dir. Center for Instructional Communications, Syracuse Univ.), *President*; Kenneth Norberg (Prof. of Educ., Sacramento State College), *President-Elect*; Philip Lewis (Dir., Research, Dev., & Spec. Proj., Chicago Public Schs.), *Vice President*; Mendel Sherman (Asst. Dir., AV Center, Indiana Univ.), *Past President*.

DUES: \$7 and \$12. Membership is approximately 6,000.

PURPOSE: The improvement of instruction through the better, wider use of audio-visual

**You've made a film.  
You've worked hard and long on it.  
It should meet your objectives.  
It may even win an award.  
It needs an audience.  
Are you going to buy numbers?  
Or people.**

**"Selective distribution" delivers  
real people, not just numbers.**

We can get you millions of viewers for your sponsored film, if that's what you want. But, if you want a better defined audience, we can deliver that, too. Want emphasis on adults, rather than teenagers? A predominantly female audience? Community leaders? You name it.

Sterling Movies U.S.A. developed "Selective Distribution" to give sponsored films pin-pointed exposure, not a haphazard collection of anonymous viewers. Call us. We'll show you how we can set up a specific distribution pattern which will zero in on your film's objectives.

**STERLING  
MOVIES  
U.S.A. INC.**

NEW YORK 375 Park Ave. JU 6-1717  
Sophie Hohne Morton J. Fink Ray W. Salo  
WASHINGTON DC 1750 Penn. Ave. N.W. 298-5980  
Frank J. Havlicek  
CHICAGO 200 S. Michigan Ave. 939-6101  
William J. Troy Frank Naphon  
LOS ANGELES 6290 Sunset Blvd. H...  
Ralph Raf...

# EDUCATIONAL & SCIENTIFIC GROUPS:

## THE EDUCATIONAL FILM LIBRARY ASSOCIATION

CONTINUED FROM THE PRECEDING PAGE 26) equipment, materials and techniques. Membership consists primarily of directors and specialists in colleges and universities, state departments, and county and city school systems, school supervisors and administrators, classroom teachers, librarians and audio-visual specialists in the armed forces, in industry and long religious groups are included in membership of this NEA a-v department.

REFERENCES: National Convention: 1965, Milwaukee, April 25-30; 1966, San Diego, California, April 23-30; 1967, Boston, April 16-21. Summer meeting in connection with NEA Convention, N.Y. City, June 29. Lake Okoboji Audio-Visual Leadership Conf., August 15-19.

ACTIVITIES, 1964-65: DAVI has a committee commission program dealing with such problems as quantitative standards, teacher education, professional education of the AV specialist, school plant design, technical standards for equipment, legislation, international relations, consultative service, research, and library and archives. A joint membership plan at a reduced rate has been set up with the National Assn. of Educational Broadcasters. DAVI participated in six international conferences in 1964: World Confederation of Organizations of the Teaching Profession, Paris; International Council for Educational Films

Conference, Paris; Audiovisual Workshop following the WCOTIP meeting; International Research Conference, Italy; Conference on Foreign Language Teaching, Belgium; Conference on Programmed Instruction, Berlin. DAVI also participated in state and regional audiovisual conferences and provided consultants for conventions of many national organizations; worked on joint projects with eight national organizations including the Educational Media Council; operated a National Tape Repository of over 3,000 titles offering recording service for educational institutions.

PUBLICATIONS: Official organ is *Audiovisual Instruction* (monthly except July and August); *AV Communication Review* (quarterly). Other recent publications include: *Selection and Use of Programmed Materials* (filmstrip and handbook); a *Handbook for Affiliates; Tips to the States; National Tape Recording Catalog; Supplement I; Research Principles and Practices in Visual Communication; Trends in Programmed Instruction; Language Laboratory and Language Learning, Monograph #2; Studies in the Growth of Instructional Technology, II; A Directory of Closed-Circuit Television Installations in American Education with a Pattern of Growth.*

This listing of educational and scientific organizations continues on the following pages.

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

OFFICERS: Galon R. Miller, *President*; James L. Limbacher, *Vice President*; William J. Speed, *secretary*; Emily S. Jones, *Administrative Director* (at headquarters).

COMMITTEES: Frederic Krahn, *Festival Chairman*; William J. Speed, *Nominations Chairman*; James L. Limbacher, *Membership Chairman*; Theo Betjemann, *Evaluations Chairman*.

MEMBERSHIP: (Constituent) — 525 non-profit educational institutions; (Service) — 61 commercial organizations and interested individuals; 4 international members (government agencies, film groups of other countries); 46 sub-memberships and 162 personal memberships, for a total enrollment of 798.

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

1965 AMERICAN FILM FESTIVAL: To be held April 21-24, at the Biltmore Hotel, New York City. (See awards listed on page 11.)

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

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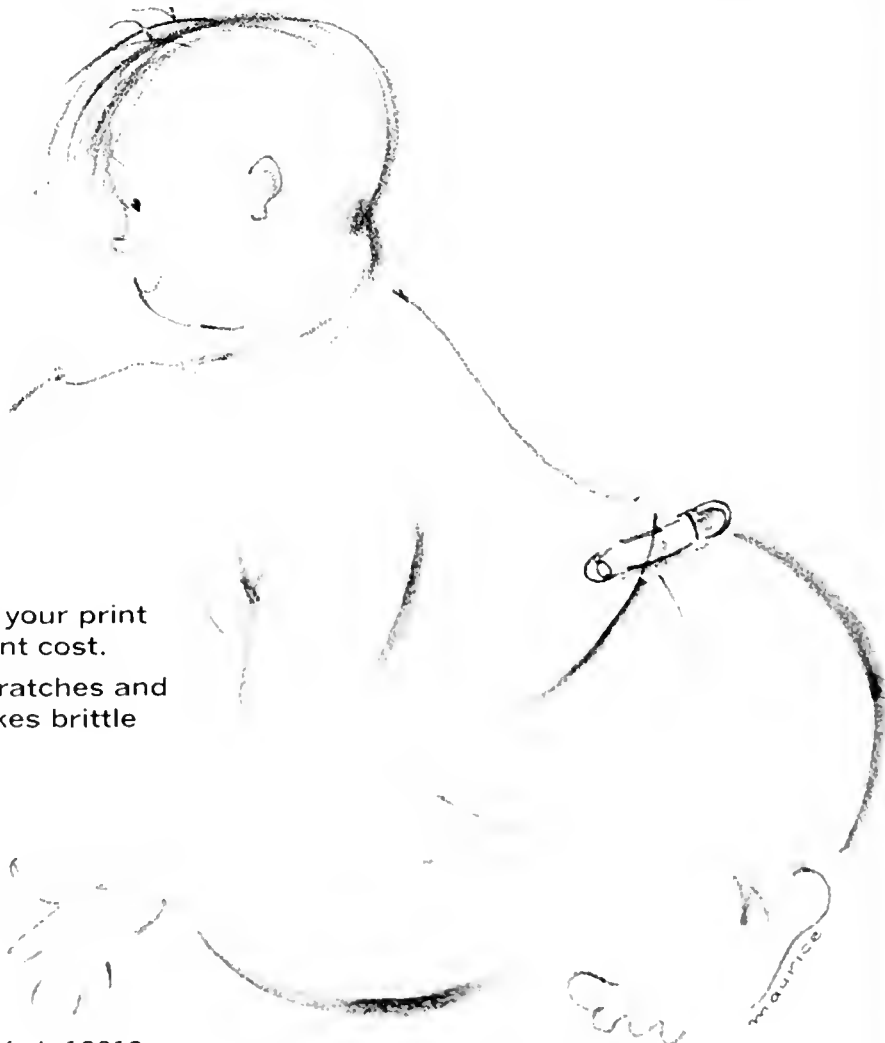
Comprehensive Filmtreat Rejuvenation removes scratches and abrasions; restores the original color brilliance; makes brittle and curled prints pliable; stretches shrunken film.

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**MPO Clients during 1964** for public relations films, sales promotion films, training films, product demonstration films, and for sales and distributor meetings, include the following:



- |  |  |
|--|--|
| <p>American Express Company<br/>         American Telephone &amp; Telegraph Co.<br/>         Anheuser-Busch, Inc.<br/>         Armstrong Rubber Company<br/>         Bell Telephone Laboratories, Inc.<br/>         Bulova Watch Company, Inc.<br/>         Chrysler Motors Corporation<br/>         Chrysler-Plymouth Division of Chrysler Motors<br/>         Coleman Company, Inc.<br/>         P. F. Collier, Inc.<br/>         Denver Chemical Company, Inc.<br/>         Dodge Division of Chrysler Motors<br/>         Dodge Truck Division of Chrysler Motors<br/>         Dorsey Laboratories<br/>         Dow Chemical Company<br/>         Eastman Kodak Company<br/>         Frigidaire Division of General Motors<br/>         General Cigar Company<br/>         General Motors Corporation<br/>         Glidden Company<br/>         B. F. Goodrich Company<br/>         Gulf Oil Corporation<br/>         Institute of Life Insurance<br/>         International Business Machines Corporation<br/>         Jackson Vibrators, Inc.<br/>         Johnson &amp; Johnson</p> | <p>Joint Liability Insurance<br/>         Kennecott Copper Corporation<br/>         Kentile, Inc.<br/>         Kraft Foods<br/>         Lincoln-Mercury Division of the Ford Motor Company<br/>         Mobil Oil Company, Inc.<br/>         Pepsi-Cola Company<br/>         Philco Corporation<br/>         Chas. Pfizer &amp; Company<br/>         Plymouth Division of Chrysler Corp.<br/>         Royal McBee Corporation<br/>         Remington Rand Division of Sperry Rand Corporation<br/>         Renault, Inc.<br/>         Schenley Industries, Inc.<br/>         Sea-Land Service, Inc.<br/>         United Foundation<br/>         United States Gypsum Company<br/>         United States Steel Corporation<br/>         United States Government:<br/>             Department of Labor<br/>             Office of Civil Defense<br/>             U. S. Air Force<br/>             U. S. Navy<br/>             National Aeronautics &amp; Space Administration<br/>         Westinghouse Electric Corp.<br/>         Yale University</p> |
|--|--|

**MPO Productions, Inc.**

222 East 44th Street  
 New York, N. Y. 10017  
 Tel: (212) TN 7-8200

Producers: Gustave Eisenmann  
 Andrew Gold  
 Murray Lerner  
 Joseph Kilmartin  
 Judd L. Pollock  
 Lloyd Ritter  
 Marvin Rothenberg  
 Victor Solow  
 William Susman

**Kerbawy-MPO**

1300 Buhl Building  
 Detroit, Michigan 48226  
 Tel: (313) 963-0201

Producers: Haford Kerbawy  
 John Parrott  
 Victor Radcliffe

**MPO, Inc.**

185 North Wabash Avenue  
 Chicago, Illinois 60610  
 Tel: (312) 372-2355  
 Producer: William Bailey

**MPO-TV of California, Inc.**

800 North Seward Street  
 Hollywood, Calif. 90038  
 Tel: (213) HO 6-3341

Producers: Mel Dellar  
 Keith Harner  
 David Monahan  
 Roy Seawright



## MOTION PICTURES

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### THE FARM FILM FOUNDATION, INC.

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

OFFICERS: Walter D. Fuller (Walter D. Fuller Co.), *President* (deceased); Mrs. Edith T. Bennett, *Executive Vice President*; Beatty H. Dimit (National Grange), Francis Wilcox (Sunkist Growers, Inc.), Mrs. Haven Smith (Women's Committee, Am. Farm Bureau Federation), E. M. Norton (National Milk Producers Federation), *Vice Presidents*; Ken Geyer, (Connecticut Milk Producers Assn.), *Treasurer*; J. K. Stern (American Institute of Cooperation), *Secretary*; Charles Dana Bennett, *Special Consultant*; Lew B. Martin (Pope, Ballard & Loos), *Counsel*; Dickson Loos (Pope, Ballard & Loos), *Assistant Treasurer*.

BOARD OF TRUSTEES: Elmaar Bakken (Boy Scouts of America); Mrs. Edith T. Bennett, *Exec. V. P.*; Henry O. Bercher (International Harvester Co.); William T. Brady (Corn Products Co.); Mrs. Anna Breckenridge, (Potomac Grange); Rober Corbett (New Mexico State University); P. O. Davis (Assn. of Land Grant Colleges); Beatty H. Dimit (National Grange); Roger Fleming (American Farm Bureau Federation); Ken Geyer (Connecticut Milk Producers' Assn.); James E. Gibson (Peace Corps.); H. G. Hawes (Maine State Dept. of Agriculture); Karl D. Loos (Pope, Ballard & Loos); Herschel D. Newsom (National Grange); E. M. Norton (National Milk Producers Federation); Mrs. Haven Smith (Women's Committee, Am. Farm Bureau Federation); J. K. Stern (American Institute of Cooperation); Carroll Streeter (Farm Journal); R. Douglas Stuart (Quaker Oats Company); Webster Tenney (Future Farmers of America); Orville F. Walker (National Assn. of County Agr. Agents); Walter Wightman (Michigan Farm Bureau); Francis Wilcox (Sunkist Growers, Inc.); P. O. Wilson (National Live Stock Prod. Assn.).

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

BOARD OF CONSULTANTS: Roy Battles (Clear Channel Broadcasting Service); E. G. Cherbonnier (Foundation for American Agriculture); Don Donnelly (American Farm Bureau Federation); Kit H. Haynes (National Council of Farmers Cooperatives); Wib Justi (National Grange); J. Don Parel (Association of America Railroads); Val Sherman (National Milk Producers Federation); C. Maurice Wieting (Ohio Farm Bureau Federation); Louis H. Wilson (National Plant Food Institute); Judd Wyatt (Missouri Farmers' Association).

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

PURPOSE: The creation of better understand-

ing between rural and urban America through audio-visual education.

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

### THE UNIVERSITY FILM PRODUCERS ASSOCIATION

OFFICE (of the President): Frank R. Paine, Film Production, Southern Illinois University, Carbondale, Illinois.

OFFICERS: Frank R. Paine, *President*; Jesse L. Senn, Jr. (Motion Picture Prod., Purdue Univ.), *Executive Vice President*; Robert W. Wagner (Motion Picture Div., Ohio State Univ.), *Editorial Vice President*; William Drake (Motion Picture Div., Ohio State Univ.), *Conference Vice President*.

BOARD OF DIRECTORS: Oscar E. Patterson (Univ. of So. Calif.), *Immediate Past President*; Raymond Fielding (UCLA); Richard Goggin (New York Univ.); Edward Fischer (Notre Dame); Larry Silverman (Wayne State Univ.); Byrl Sims (Univ. of Illinois); J. Blair Watson (Dartmouth).

COMMITTEE CHAIRMEN: Herbert E. Farmer (Univ. of So. Calif.), *Constitution*; John Kuiper (Univ. of Iowa), *Curriculum*; Robert Oesterling (Univ. of Mississippi), *Distribution*; Vincent Talbot (Loyola Univ. of Los Angeles), *Equipment*; J. E. Oglesby (Va. State Bd. of Education), *Festivals and Contests*; John Mercier (So. Ill. Univ.), and Kenneth Mason (Eastman Kodak Co.), *Historians*; Don G. Williams (Univ. of Missouri at Kansas City), *International Relations*; Mrs. John Flory (Penfield Central Schools), *Membership*; Howard W. Cotton (So. Ill. Univ.), *Personnel*.

PUBLICATIONS: The formal publication of UFPA is a quarterly issue, *The UFPA Journal*, (subscription to non-members is \$4.00 per year). Other special reports and papers published at intervals for member guidance. The *UFPA Digest* is a publication for members only and is published monthly. The Association is represented annually at Film Festivals and at the International Congress of Schools of Cinema and Television in Europe.

ANNUAL CONFERENCE: 19th Annual Conference to be held August 16-21, 1965. Hosted by New York University. William Hodapp (New York Univ.), *Conference Coordinator*.

EDITOR'S NOTE: A detailed resume on the University Film Foundation, Inc., closely related to the above organization, is provided on Page 184 of this Production Review issue.

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Technicolor printers are programmed to make automatic fades, dissolves, deletions or substitutions. For instance, a 13-minute and a 27-minute version may be printed from the same original negative without recutting.

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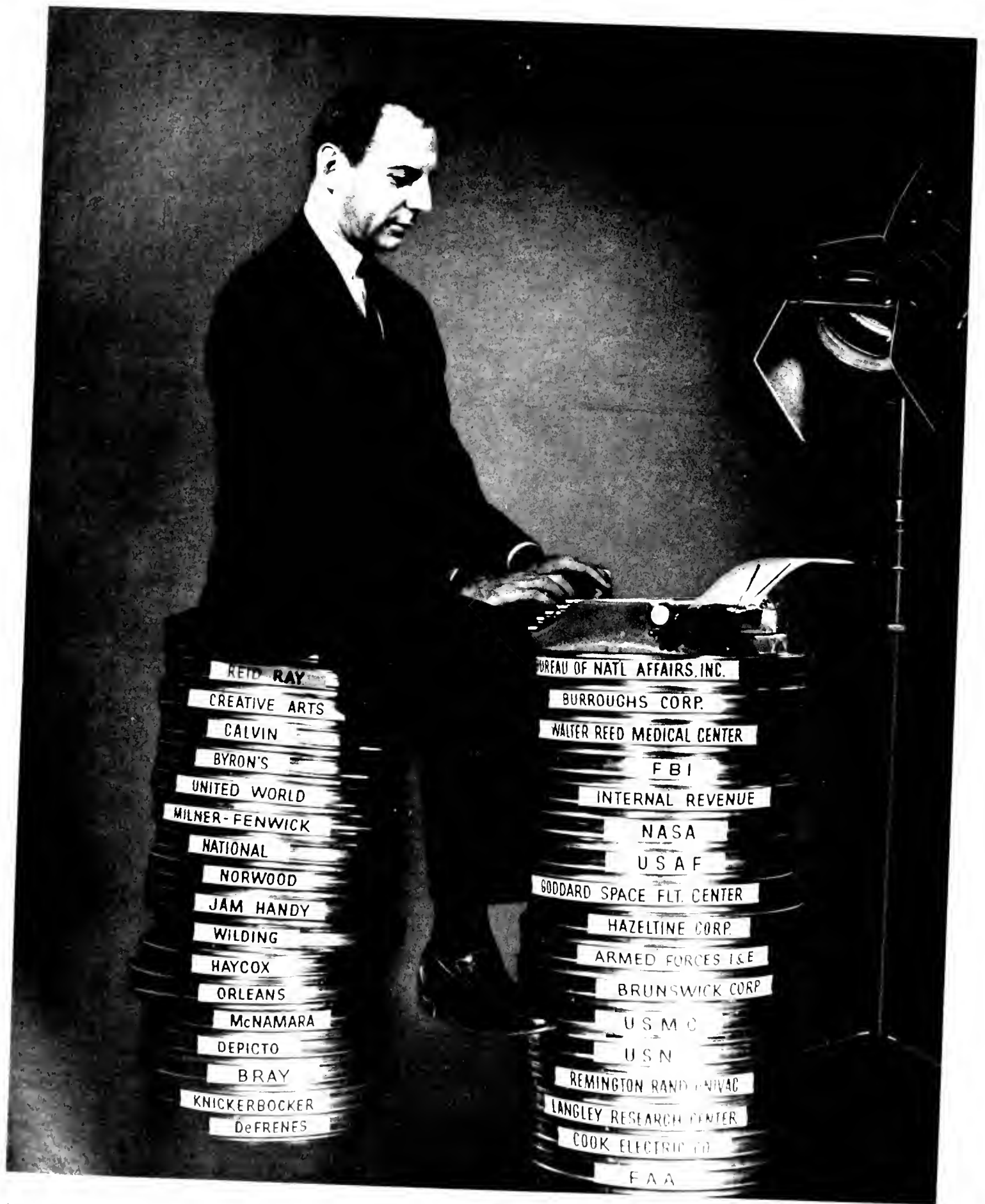
Continuous processing from raw stock to completed color and sound print is accomplished in one pass through processor and projected inspection. Electronic and mechanical programming guides progression of operation. Every print is objectively and subjectively inspected before packaging.



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**THE ASSOCIATION OF  
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OFFICE: 1925 K Street, N. W., Room 402,  
Washington, D. C. 20006.

OFFICERS: Dudley Spruill (Byron Motion  
Pictures, Inc.), *President*; W. D. Hedden (Cal-  
vin Productions, Inc.), *Vice President*;  
Arthur J. Miller (DuArt Film Labs., Inc.),  
*Treasurer*; Neal Keehn (General Film Labs.),  
*Secretary*; Preston B. Bergin, *Executive Secre-*  
*tary*.

BOARD OF DIRECTORS: Robert Crane (Color  
Service Co., Inc.); Byron Roudabush (Bryon  
Motion Pictures Inc.); George W. Colburn  
(Geo. W. Colburn Labs., Inc.); Sidney P.  
Solow (Consolidated Film Industries); David  
Bier (David Bier Studios & Film Labs.); Paul  
V. Connelly (Pathe Labs, Inc.); A. E. Bruch  
(Capital Film Labs, Inc.); W. D. Hedden,  
(Calvin Productions, Inc.); W. E. Gephart, Jr.,  
(General Film Labs.); E. W. Hamilton (Trans-  
Canada Films, Ltd).

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

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

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

OFFICERS: Robert Bergmann (Filmex, Inc.),  
*President*; Chet L. Stewart (Reeves Sound  
Studios), *Vice President*; Sam Magdoff (Elek-  
tra Film Prodn., Inc.), *Secretary*; Morris Beh-  
rend (WCD, Inc.), *Treasurer*.

DIRECTORS: John Babb, Joe Dunford, Dan  
Eisenberg, Sanford Greenberg, Robert Gross,  
Irving Hecht, Robert Klaeger, Matt Kornreich,  
Walter Lowendahl, Peter Mooney, Lou Muc-  
ciolo, Lou Pollack, Morton Schwartz, Wm.  
Unger, Wm. Van Praag, George Tompkins.

PAST PRESIDENTS: Lee Blair (TV & Film  
Graphics); Robert Gross (American Film Pro-  
ducers, Inc.); Robert Lawrence (Robert Law-  
rence Productions, Inc.); Walter Lowendahl  
(Dynamic Films, Inc.); Peter J. Mooney (Au-  
dio Productions, Inc.); David Pincus (Trans-  
film-Caravel, Inc.); George Tompkins (VPI  
Productions); William Van Praag (Van Praag  
Productions, Inc.); Harold Wondsel (Wondsel,  
Carlisle & Dunphy); Nathan Zucker (Dynamic  
Films, Inc.).

PRODUCER MEMBERS: American Film Pro-  
ductions, Inc.; Audio Productions, Inc.; John  
Bransby Productions, Ltd.; Colodzin Pro-  
ductions, Inc.; Thomas Craven Film Corporation;  
Directors Group, Inc.; Dynamic Films, Inc.;  
Elektra Film Productions, Inc.; Elliot, Unger  
& Elliot (Div. Screen Gems); Farkas Films,  
Inc.; Filmex, Inc.; Gerald Productions, Inc.;  
Henkin-Faillace Productions, Inc.; Illustra  
Films, Inc.; Joshua Tree Productions; Robert  
H. Klaeger Associates, Inc.; James Love Pro-  
ductions, Inc.; Marathon International Pro-  
ductions, Inc.; MPO Productions, Inc.; Owen  
Murphy Productions, Inc.; Fred A. Niles Com-

munications Centers, Inc.; Pelican Films, Inc.;  
Production Center, Inc.; Rose-Magwood Pro-  
ductions, Henry Strauss & Company, Inc.;  
Tele-Video Productions, Inc.; TV & Film  
Graphics, Inc.; Van Praag Productions, Inc.;  
Vision Associates, Inc.; VPI Productions;  
WCD, Inc.; Willard Pictures, Inc.

ASSOCIATE MEMBERS: Animated Productions,  
Inc.; Bonded Service Division, Novo Industrial  
Corp.; Camera Service Center, Inc.; Cineffects,  
Inc.; Coastal Film Service, Inc.; Jerome J.  
Cohen, Inc.; Color Service Co.; Du Art Film  
Labs, Inc.; Eastern Effects, Inc.; E&B CICO,  
Inc.; Saul Kornreich & Sons; Mecca Film Labs  
Corp.; MoviLab, Inc.; Precision Film Labs,  
Inc.; Preview Theatre, Inc.; Recording Sound  
Studios, Inc.; Reeves Sound Studios Inc.; Char-  
les Ross, Inc.

EXECUTIVE DIRECTOR: Harold Klein

PURPOSE: An organization of professionals in  
the art and craft of motion picture making,  
dedicated to preserving standards of quality,  
service, good practice, ethics and to the devel-  
opment of the Industry. The organization,  
through membership meetings and active com-  
mittees, works to advance the motion picture  
industry in all of its branches; to establish  
and maintain a high standard of ethics among  
producers, their employees, their suppliers and  
their clients; to distribute accurate information  
with regard to technical improvements; to ad-  
vise the general public on the importance of  
the film industry in the nation's economy; to  
encourage responsible people to enter the in-  
dustry; to promote, stabilize and coordinate all  
elements of the industry. •

**THE FILM PRODUCERS  
ASSOCIATION OF MINNESOTA**

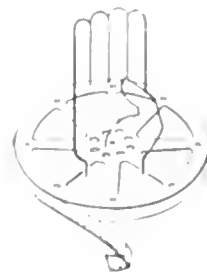
OFFICERS: Norm Hamilton (Studio One, Inc.),  
*President*; Cliff R. Sakry (Promotional Films,  
Inc.), *Executive Secretary*; Anthony Lane  
(Anthony Lane Studios, Inc.), *Treasurer*;  
Floyd Klang (Countryman-Klang Film Pro-  
ductions, Inc.), and Richard Polister (George  
Ryan Films, Inc.), *Managers*, two- and one-  
year terms respectively.

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

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

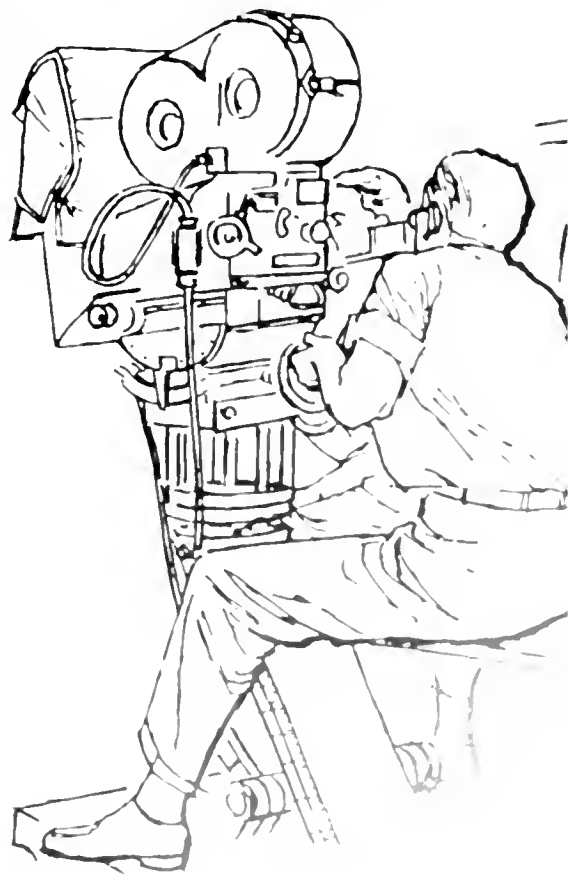
PROJECTS: Advertising, publicity and public  
relations campaign to build recognition and  
prestige for the accredited local film producers;  
to enlighten business and industry in the types,  
uses and advantages, of films and to encourage  
wider use of films in training, selling, advertis-  
ing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

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



# Trade and Professional Organizations Serving the Audio-Visual Industry

Associations of Dealers,  
Engineers, Laboratories  
& Producers in the U. S.,  
Canada and Abroad



## International Producer and Laboratory Groups

### THE ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICE (of the President): 19 Fairmont Ave., Toronto 3, Ontario. (of the Executive Secretary): Suite 1301, 55 York Street, Toronto Ontario, Canada.

OFFICERS: C. H. Everett (Crawley Films Limited, Ottawa), *President*; S. Dean Peterson (Peterson Productions Limited, Toronto), *Vice-President*; Roger J. Beaudry (Patheflux of Canada Limited, Toronto), *Second Vice-President*; John T. Ross (Robert Lawrence Productions (Canada) Ltd., Toronto), *Secretary*; Frank A. Young, *Executive Secretary*.

DIRECTORS: David Bier (David Bier Studios and Film Laboratories, Montreal); Robert B. Grosiers (Rodesfilm Inc., Montreal); E. G. Hamilton (Trans-Canada Films Ltd., Vancouver); Pierre Harwood (Omega Productions Inc., Montreal); Mort Lesser (Lesser Audio Ltd., Toronto); Andre Prefontaine (Trans-World Film Laboratories Ltd., Montreal); Wm. C. Kennedy (Crawley Films Ltd., Toronto).

MEMBERSHIP: Canadian firms, proprietorships, partnerships and corporations engaged in motion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership. Present membership: 53 Active Members; 12 Associate Members; Total 65.

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

1965 ACTIVITIES: 1. To emphasize the position of the Canadian private film production industry — that in order to survive, government agencies must halt their growth and let an increasing amount of work by tender to private producers and laboratories. 2. To continue and enlarge our program of acquainting industry, advertising agencies, television stations, networks, and other potential sponsors with the work of Canadian film producers. 3. To intensify our efforts to assist the development and promotion of the Canadian Film Awards presentations — in order to gain recognition for this event as the All-Canadian Film Showcase.

### FEDERATION OF SPECIALIZED FILM ASSOCIATIONS

OFFICE (of the Secretary): 2, Bouchier Street, London, W. 1, England. Telephone: REGent 3781. R. C. Elstone, CBE, MC., *Secretary*.

PURPOSE: The Federation represents and promotes the interests of all branches of the specialized film industry through its constituent member Associations: (1) Association of Specialized Film Producers representing the producers of cinema shorts, documentaries, sponsored industrial and Government films. (2) Advertising Film Producers Association representing producers of advertising films for television and cinema. (3) British Animation Group representing producers of cartoon, animated diagram, special and model animation films. Each Association is represented on the Federation Council by its Chairman and Vice-Chairman and elected representatives.

### SCREEN ADVERTISING WORLD ASSOCIATION LTD.

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

OFFICERS: Jo Linten, *President*; Ernest Pearl, *Honorary Life President*; Charles Ruedi & Fritz Rothschild, *Vice Presidents*; Peter Taylor, *Director General*.

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

1965 ACTIVITIES: The Association is responsible for the organization of the International Advertising Film Festival. The Twelfth International Advertising Film Festival will be held during the period June 14-19, 1965, at Cannes, France, under its auspices.

## National Organization of Audio-Visual Dealers

### THE NATIONAL AUDIO-VISUAL ASSOCIATION, INC.

NATIONAL OFFICE: 1201 Spring Street, Fairfax, Virginia 22030.

CONTACT: Don White, *Executive Vice-President* or James W. Hulfish, *Director of Information*.

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

PURPOSE: The Association was organized in 1939 to (1) collect and furnish data which will benefit A-V business; (2) improve the

professional status and business practices of the industry; (3) provide business education and information; and (4) promote better relations between A-V suppliers, distributors, and customers.

OFFICERS: Harold E. Newman (Newman Visual Education, Inc., Kalamazoo, Mich.), *President*; Eloise Keefe (T.E.A. Film Library, Dallas), *First Vice President*; Max Rarig (Rarig's Inc., Seattle), *Second Vice President*; Frank S. Bangs (Frank Banks Co., Wichita), *Secretary*; John Ellingson (Inland Audio-Visual Co., Spokane), *Treasurer*; Robert P. Abrams (Williams, Brown & Earle, Inc., Philadelphia), *Chairman of the Board*.

DIRECTORS-AT-LARGE: Paul Cox (Coast Visual Education Co., Hollywood); Howard Holt (Audio-Visual Film Service, Inc., Birmingham, Ala.); Matt Dowling (Dowlings, Inc., Oklahoma City); Jack Spire (Ideal Pictures Co., Miami).

REGIONAL DIRECTORS: C. M. Meserve (A. H. Rice Co., Inc., Manchester, N.H.); C. T. Chandler ("The" Film Center, Washington, D.C.); Jack L. McCracken (Tarmac Audio-Visual Co., Asheville, N.C.); Alan P. Twyman (Twyman Films, Inc., Dayton); Ray Swank (Swank Motion Pictures, Inc., St. Louis); J. L. Miller, Jr. (Miller's Visual Aids, Inc., Fort Worth); Ronald Nelson (Redland A-V Sales & Service, Redlands, Calif.); Peter Allinger (Viewsound Supplies, Vancouver, B.C.).

PRINCIPAL COMMITTEES: Listed with their chairmen — *Convention*, Eloise Keefe; *Educational*, Ellsworth C. Dent; *Film Council*, C. T. Chandler; *Industry & Business Council*, Robert P. Abrams; *Membership*, Max Rarig; *Nominating*, E. E. Carter; *Religious Council*, Roa Kraft Birch; *Resolutions*, Matt Dowling; *Long Range Planning*, Max Rarig; *Technical Standards*, Ainslie Davis.

PUBLICATIONS: The Association's regular bulletin, *NAVA News*, is published 26 issues per year, available to members only. Of general interest are: *The Audio-Visual Equipment Directory*, Eleventh Edition, published January, 1965 (343 pages, \$6.00); *The NAVA Membership List and Trade Directory*, 1963-64, coded to show services and products available (free on request); *The Audio-Visual Speakers' Guide*, 1964 (free on request); and *Talk Is Not Enough*, 1962, an A-V utilization handbook for industry (single copies, free on request).

1965 ACTIVITIES: The NAVA Convention and Trade Show, July 17-20, Hotel Sherman, Chicago, Illinois. Guests admitted on fee basis.





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New breakthroughs in emulsion technology make XT pan superior in sharpness and apparent grain structure than previous Eastman films. And besides, here's an *exterior* film for shooting at *slower speeds* (E.I. 25). Shoot at optimum lens setting—no need to stop down or use dust-trapping filters. New XT pan gives you everything a fine-grain release positive can take...no special handling required. Want to know more? Contact our nearest office.

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**EASTMAN KODAK COMPANY**  
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Chicago, Ill.      Hollywood, Calif.



# National Organization of Professional Engineers

## THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

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

**OFFICERS:** Ethan M. Stille (Eastman Kodak Co.), *President*; G. Carleton Hunt (De Luxe Laboratories, Inc.), *Executive Vice-President*; Reid H. Ray (Reid H. Ray Film Industries), *Vice President*; Deane R. White (E.I. du Pont Nemours & Co.), *Engineering Vice President*; Herbert E. Farmer (Univ. of So. Calif.), *Editorial Vice President*; Joseph L. Dougherty (E.I. du Pont de Nemours & Co.), *Financial Vice President*; Kenneth M. Mason (Eastman Kodak Co.), *Conference Vice President*; William R. Holm (E.I. du Pont de Nemours & Co.), *Publicity Vice President*; Robert G. Hufford (Eastman Kodak Co.), *Secretary*; Lewis A. Bernhard, *Executive Secretary*.

**LOCAL SECTION CHAIRMAN (for contact):** *Atlanta:* William H. White, 1454 So. Gordon St.; *Boston:* Willard H. Hauser, WBZ-TV, 1170 Soldiers Field Road; *Cape Kennedy:* William Sheahan, 26 Azalea Dr., Cocoa Beach, Fla.; *Chicago:* Jack Behrend, Behrend's Inc., 161 St. Grand Ave.; *Denver:* John I. Newell, Western Cine Service, Inc., 312 So. Pearl St.; *Detroit:* Howard W. Town, National Educational TV & Radio Center, 2715 Packard Rd., West Arbor, Mich.; *Hollywood:* Jack P. Hall, 146 Gaynor Ave., Granada Hills, Calif.; *Kentonsville:* Bernard H. Mollberg, 1005 Kenner Drive, S.E.; *Montreal:* Michael W. Bar, 5052 Chestnut Ave., Pierrefonds, Montreal, Quebec, Canada; *Nashville:* Duane M. Orr, Methodist Radio and Film Comm., 1525 Gavock St.; *New York:* Edward A. Winkler, Eastman Kodak Co., 200 Park Ave., Room 10, N.Y. 10017; *Rochester, N.Y.:* Allan L. Williams, 92 Old North Hill; *San Francisco:* Stewart A. Macondray, Palmer Films, Inc., 611 Howard St.; *Toronto:* Maurice L. French, 32 Wellington Dr., Willowdale, Ontario, Canada; *Washington, D.C.:* H. Paul Christman, 5102 Embury Rd., Bethesda, Md.

**ENGINEERING COMMITTEE CHAIRMAN:** John Waner (Eastman Kodak Co.), *Color*; W. Brandsma (E.I. du Pont de Nemours & Co.), *Film Dimensions*; W. G. Hyzer (Continental), *Instrumentation & High-Speed Photography*; Wm. D. Hedden (Calvin Products, Inc.), *Laboratory Practice*; H. W. Knop (DuPont), *16 & 8 mm*; F. E. Pontius (Westinghouse), *Sound*; H. N. Kozanowski (Radio Corp. of Amer.), *Television*; A. H. Lind (Radio Corp. of Amer.), *Video Tape Recording*; G. Williams (Century Lighting, Inc.), *Television Studio Lighting*; J. L. Birr (General Electric Co.) *PH22*; F. J. Gillette (General Electric Lab.), *C98*; Gordon A. Chambers (Eastman Kodak Co.), *Standards*.

**CONFERENCES:** 97th Semi-Annual Technical Conference and Equipment Exhibit, March 28-

April 2, 1965, Ambassador Hotel, Los Angeles, Calif.; 98th Semiannual Technical Conference and Equipment Exhibit, October 31-November 5, 1965, Queen Elizabeth Hotel, Montreal, Canada.

## Civic and National Film Council Groups

### CHICAGO FILM COUNCIL, INC.

**OFFICE:** 400 E. Randolph Street, Chicago, Illinois 60601

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

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

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

### THE FILM COUNCIL OF GREATER COLUMBUS

**OFFICES:** Center of Science and Industry, 280 E. Broad Street, Columbus 15, Ohio, and Film Dept., Columbus Public Library, 96 So. Grant Avenue, Columbus, Ohio.

**OFFICERS:** Dr. D. F. Prugh (Director, Franklin County Historical Society), *President*; Galvy Gordon (Public Relations Dir., Columbus Public Library), *Vice-President and Business Film Coordinator*; Kenneth B. Hobbs (Battelle Memorial Institute), *Vice President*;



Mary A. Rupe (Film Librarian, Columbus Public Library), *Secretary-Treasurer*.

**TRUSTEES:** Dr. Edgar E. Dale (Director, Bureau of Educational Research and Service, Ohio State University); Robert Wagner (Director of Motion Pictures, Department of Photography, Ohio State University); Earl Wilson (Columnist); Frank C. Croxton (Technical Director, Battelle Memorial Institute); Al Garrett (Vice President, Ohio State Univ.); Robert Finehout (Vice President, Association Films); John Desmond (Vice President, United World Films); Carl Lenz (President, Modern Talking Pictures); George Stevens, Jr. (U. S. I. A.).

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

**1965 ACTIVITIES:** The Thirteenth Annual Columbus Film Festival featuring the "Chris" Award Banquet, Friday, October 1, 1965 at The Columbus Gallery of Fine Arts (Derby Court) including Chris Certificate and Statuette Awards. Film clips will be shown of Chris Statuette winners in each of the seven categories. Public Screening will be held in the new auditorium of Battelle Memorial Institute on Saturday and Sunday, October 2 and 3. A registration fee of 75c will be charged.

### THE CANADIAN FILM INSTITUTE

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

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

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

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

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

**PUBLICATIONS:** Bulletin, Catalogues, Special Subject Listings of Film Societies, Information Sheets on selected entertainment films, C.F.F.S. Bulletin.

**COMMITTEES:** Canadian Film Awards, Canadian Film Archives, Canadian Labour Film Committee, Canadian Centre of Films for Children are represented by committees.



## There are five new films from Eastman Kodak (The second is fastest)

Anyone can make a fast film. But not like new Eastman 4X pan. It's fast all right . . . E.I. 500! But with no more grain than you would expect from some medium-speed emulsions. New 4X pan combines the characteristics of speed, resolution, acutance and a long, brilliant tonal response. And, it has an extended forced-processing range. That combination means quality even under the toughest newsreel conditions. Interested? Contact our nearest office.

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Chicago, Ill.                              Hollywood, Calif.





Above: Audio-Visual Committeemen (l to r) Robert Dunn, Ford Motor Co., Hansen Johnson & Johnson, Willis H. Pratt, Jr., M&I, W. J. Connelly, Union Carbide Plastics, and John Hoy, Eastman Kodak Co.



Below: luncheon (l to r) Les Bennetts and Frank Dell, President, Audio Productions, Inc., Mr. Pratt, and William Connelly, of the DuPont Company, members of the national organization.



Below: (l to r) Carl Lanz, President, Modern Talking Pictures, Inc., Reynolds Remington Arms Co., Edward Caskell, of Equitable Life, and (l to r) Robert Keating, Monroe International, Everett Maguire, Thos. J. Lipp, President, Robert Mitchell and Robert Einbort of Association Films.



## Advertiser Practices and the Business Film

Association of National Advertisers' Audio-Visual Committee Report Summarizes Production & Distribution of 209 Pictures

**T**HE LATEST IN A SERIES of published reports on sponsored films, prepared by the Association of National Advertisers under the auspices of its Audio-Visual Committee is "Advertiser practices in the Production and Distribution of Business Films." The new book was released on January 27th at a special meeting of members of the Association's Audio-Visual Group, film producers, distributors and other businessmen concerned with the medium. The book was reviewed and discussed at the Biltmore Hotel in New York.

The new report is based on 209 business film "case histories" received in response to an Audio-Visual Committee questionnaire from among ANA member companies. Its announced purpose was to yield basic information which might be helpful to an advertiser in managing his own business film program.

### Important Audiences Are Ranked

Highlights of the survey include data on audiences deemed to be most important to sponsors among the 209 case examples polled. These were listed as (1) secondary and trade schools, (2) industrial concerns, (3) civic clubs, (4) public service television, (5) men's wholesalers, (8) women's clubs, (9) trade, business and professional associations, and (10) fraternal clubs.

Audiences reached by the surveyed films varied a great deal in size depending on the film's objectives, time in distribution, methods of distribution and other determining factors. Median non-TV audiences per year of film life was 47,256; median TV audience per year of film life was 1,500,000, and the median total audience per year of film life, combining non-TV and TV audiences of films having both types of distribution, was 2,136,000.

### 52% Enlist Distribution Help

45 per cent of the films were distributed only by the sponsor. About 37 per cent were distributed by both the sponsor and an outside service such as a commercial distributor or noncommercial film library. Approximately 15 per cent were distributed by an outside service alone. The use of an outside service to handle film distribution generally resulted in larger non-TV audiences.



Presenting the A.N.A. Report at luncheon were Bob Dunn, Film Manager, Ford Motor Co. (left), Chairman of the Audio-Visual Committee; and W. J. Connelly, Mgr. of Advertising, Plastics Division, Union Carbide Corp., Chairman of the Subcommittee which prepared 61-page report on business films.

According to sponsors' estimates, television generally delivered younger audiences than did non-TV distribution. Whereas about two-thirds of the non-TV audiences were more than 75 per cent adult, only one-fifth of the estimated TV audiences included as large a proportion of adult viewers.

### 90% Get Nationwide Showings

Nearly 90 per cent of the films were distributed nationally throughout the U.S. Approximately 55 per cent were shown in foreign countries.

About one-third of the productions were in distribution with 100 or more release prints. The median number of prints per film came to 47.

A large majority of films in the survey (62 per cent) were produced by the sponsor in combination with an outside service. Roughly one-third were made ex-

Below: producer Scudder Boyd, at left, reviews report with distribution executive John Desmond, vice-president of United World Films, Inc.





## There are five new films from Eastman Kodak (The third has finer grain)

There's plenty of room in 16mm for sharp prints, and our new *Eastman Fine-Grain Release Positive* will make a striking difference here. For the finest results, try this film in combination with our new slower-speed, high-acutance XT pan negative. They make a great team. Actually, this print film makes any negative look great . . . and it processes on existing equipment and also in the *Eastman Viscomat* Processor. Why not investigate? Contact our nearest office.

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**EASTMAN FILM**



Attending the A.N.A. luncheon event (l to r): Morton J. Fink, Director of Sales, Sterling Movies U. S. A.; Agency exec Don Greene, Don Greene Associates; and G. Roger Cahancy, Executive Vice-President of Sterling Movies, U. S. A.

## Advertiser Practices and the Business Film:

CONTINUED FROM PAGE 38)  
 sively by an outside producer  
 of a relatively small number were  
 produced by the sponsor alone.  
 Business film costs, as itemized  
 in the survey, showed that among  
 outside-produced films the median  
 cost was \$32,000, while among  
 110 internal and outside films  
 the median cost was \$12,120  
 (including internal overhead  
 costs), and 11 internally produced  
 films had a median cost of \$7,000.  
 Distribution costs indicated a  
 median figure of \$3,190 for films  
 in circulation for a year or less,  
 \$5,000 for films in circulation  
 1 to 36 months, and \$9,048 for films  
 in circulation over three years.  
 The median cost per non-TV booking  
 by the sponsor direct was \$2.50,

and by a commercial film distributor \$3.00.

### "Costs Not Definitive Norms"

The ANA Committee carefully pointed out in an introduction to the report that it "does not wish to suggest that the median costs or audience figures which have been developed are necessarily the definitive norms. Rather the standards against which an individual film should be measured must relate to the objectives which have been set for it."

The introduction to the Report goes on to say, "In this context, the costliest production may in the long run be the most economical in terms of the role in which it has fulfilled for the sponsor. Conversely, a \$1,000 investment in an in-

ternally produced film could prove to be an extravagance or a tribute to ingenuity, depending upon the degree to which the film succeeds in meeting the sponsor's objectives. By the same token, a highly selective audience of 10,000 over a three-year period may represent a genuinely rewarding performance, whereas an audience of 1,000,000 over a one-year period may be disappointing to the sponsor. In light of these considerations, it appears clear that the experience of others, however useful in lending perspective, should not supplant a company's specific communications requirements as the governing criteria."

### Only 10% Were Large Programs

Print costs of films in the survey generally came to less than \$5,000 per production, although in 26 per cent of the cases print costs exceeded \$10,000, while in roughly 10 per cent the investment in prints ran higher than \$25,000.

An interesting section of the 62-page report contains comments from sponsors who provided data for the survey. An overwhelming majority of these sponsoring companies found the film medium to be a most effective means of advertising, marketing, or disseminating the public relations image of the company.

The ANA Audio-Visual Committee is composed of 15 men re-



Luncheon guests: David Beer, of British Petroleum (North America) Ltd. (left); and Robert Bergmann, president of Filmex, Inc.

ponsible for audio-visual activities in their respective companies. Chairman is Robert O. Dunn, of Ford Motor Company. Sidney J. Shulins, of ANA, is Administrative Secretary for the committee. The subcommittee responsible for preparation of the new report was under Chairman William J. Connelly, Union Carbide Corp., Plastics Division. Other subcommittee members were Jack Hansen, Johnson & Johnson; John Flory, Eastman Kodak Company; Willis H. Pratt, Jr., American Telephone & Telegraph Company; and Frank Rollins, E. R. Squibb & Sons division of Olin Mathieson Chemical Company.

Copies of the report are available from the Association of National Advertisers, Inc., at 155 East 44th Street, New York 10017. •

Below: Discussing A.N.A. report (l to r): Ralph Del Coto, Modern Talk-Picture Service; Harold Klein, Executive Director, Film Producers Assn. of NY; and Walter Louendahl, v. p. of Dynamic Films, Inc.



### The A. N. A. Study: a Model for Statistical Abstraction

REDUCING THE MAGICAL EMPATHY of a successful film experience — those precious minutes when a truly useful motion picture is viewed by a concerned audience — to pages of tabular statistics somehow profanes this very powerful sight-sound medium. But advertisers like arithmetic and this report dutifully sets out to give them more of that than anything else. But how do you get anything but statistical abstraction out of combining the *All-America Football Team of 1962* with *Pressure Steam Sterilization*?

A.N.A. Audio-Visual Committees have given the industry some highly-useful reference reports. But not this time. Media people would cringe at comparative studies which grouped LIFE with WILDING ENGINEER. What do "median cost figures" mean when a milk separator film is compared to IBM's imaginative *Question Tree*? But, more significant than such absurdities as those which group functional farm films with *All-Star Golf Tips*, is the absence of *basic guidance*. The prospective sponsor has a right and a need to know how today's highly-specialized, separate channels of distribution can be successfully travelled. These tabulations offer cross-currents and shoals.

This report buries the tremendous interest in theatrical showings of sponsored short subjects as "non-TV!" It sets no guidelines for public-service distribution on television. In short (and these comments are all too brief) we *still need a broad, embracing report* to really tell the nation's businessmen what's going on in the exciting world of the sponsored film. — OHC





## There are five new films from Eastman Kodak (The fourth has no flare)

Your sports, news, documentary films really benefit when you use new TRI-X Film. There's minimum flare and halation; tonal quality is enhanced, and there's reduced grain. The improved halation control eliminates "blooming" on night shots. New TRI-X Reversal Film is also a natural for high-contrast subjects. Want to try it? Contact our nearest office.

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**EASTMAN FILM**



Industrial Audio-Visual Association president Robert McCaslin (left) and workshop program chairman Roy Vanderford (at right) welcome members and guests to the 1965 Technological Workshop in Hollywood.



Workshop guest speakers (at left above), Jerry Fairbanks, president of Fairbanks Productions, spoke on commercial labor agreement prodd to Hollywood crafts. Top right; Charles (Cap) Palmer, president of Pathé Pictures, told how to work with your script writer. Below left; Ross Sutherland, Industrial Films Division at Hanna-Barbera and (at right) John Barbera, president of Hanna-Barbera Studios, at luncheon.



Above: IAVA members Jack Duffy (Kraft Foods) and Bob McCaslin (Caterpillar), at top right; Edward Hinger, executive vice-president, Technicolor Corporation, presents the tour of Technicolor lab facilities. Below left; George Sidney, president of the Directors Guild of America, with members at Smoke House luncheon. At right: James Wong Howe, honored banquet speaker at the IAVA Technological Workshop.

## A-V Executives Attend Western Workshop

Three-Day Program at Hollywood-Roosevelt Includes a Review of New Techniques in Processes and Production in That Area

SOME 46 MEMBERS of the Industrial Audio-Visual Association attended its 1965 Technological Workshop held January 26-29th at the Hollywood-Roosevelt Hotel and in various studios and laboratories throughout the metropolitan Los Angeles, California area.

IAVA's came to study the latest in techniques, equipment and ideas presented in this film-making area. They heard a producer (Jerry Fairbanks) describe the "new look" which Hollywood crafts are taking at the factual film field; producer Charles (Cap) Palmer talked at length on "how to work with your script writer." A visit to Hanna-Barbera Studios brought a demonstration of the dramaColor technique and a tour of the Laboratory facilities of Technicolor included discussion of imbibition color printing, the Techniscope process and 8mm projection advances.

### Members From All Sections

Program arrangements were made by member Roy Vanderford, recently retired from AT&T. Member companies were represented from all parts of the country, including the East and Southeast as well as Midwest. Honored guest and speaker at the concluding banquet ceremonies of the Workshop was James Wong Howe, ASC, who talked of his experiences as a topflight cameraman on many entertainment features.

Special program events included such topics as the use of "Closed-Circuit Television As a



Workshop interlude: chairman Roy Vanderford (right) discusses the program with an IAVA member.

Management Communication Tool" presented by Ernest Frankel of North American Aviation and of "A Branching Teaching Machine Using Motion Pictures" described by Donald Perrin of the University of Southern California.

### Tour Hanna-Barbera, MGM

Studio tours included the Hanna-Barbera visit (and a luncheon at the Smoke House Restaurant in Burbank) with president Joe Barbera as host to the group; there was also an inspection of lots at MGM and demonstrations of quartz lights and special effects work at that studio.

There were also demonstrations of new Mitchell and Eclair cameras and the latest in color films.

As such treks go, there was the inevitable visit to Disneyland but this one had a special purpose: IAVA members looked closely at such a-v highlights as the Circarama show, the use of animatronics in Adventureland and in the Enchanted Tiki Room. The Workshop program totaled up to a highly-useful membership activity. •

Below: IAVA members and guests assembled in the screening room of the Hanna-Barbera Studios for a dramaColor demonstration by Fred Harpman.





# There are five new films from Eastman Kodak (The fifth ups production)

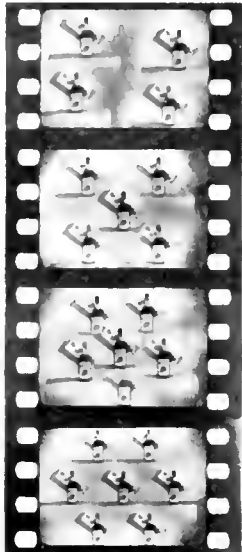
That's right! You can now cut master production time by *as much as 75%* with this new fine-grain duplicating positive! The secret? The film is four times faster and has an altered curve shape which permits recording in the lower straight-line sector. That means a "thinner" master—but without sacrifice of fine-grain quality. Increased speed can also bring material savings... like reduced lamp replacement. All processing procedures are conventional—except for the speed! Can you use some? Contact our nearest office.

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Create unusual optical effects right in your own camera. Give your films drama and impact. The Camart Optical FX Unit can be used with motion picture cameras, TV cameras, animation cameras. The unit reproduces up to 7 multiple images from a single object. These can be rotated clock-wise or counter clock-wise... fast or slow... or photographed "still."

Camart Optical FX Unit with four surface prism, mount, revolving housing, camera base plate and double arm assembly **\$119.75**

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## ROTATOR LENS FOR CAMART OPTICAL FX UNIT FOR

16-35mm & TV Cameras



The Rotator Lens reproduces images upside down, sideways or tilted at any angle. Scenes can be rotated a full 360° in clock-wise or counter clock-wise directions to create a spinning effect at any speed. Or by cranking back and forth, you can create a ship-board motion. Uses and applications are limited only by your imagination. Ideal for animation and live action commercials.

Camart Rotator Lens **\$150**

Adaptor for TV Cameras Available. Prices on Request.

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For further details write

## New York City Adopts Long-Awaited Law Which Eases Control on Storage, Handling of Safety Film Stock

A NEW LAW went into effect in New York at the beginning of the year which provides relaxed controls for the storage and handling of safety motion picture film. The new law recognizes the difference in fire hazard between inflammable nitrate film and the non-inflammable safety film by continuing the strict Fire Department controls on all types of nitrate film despite the reduced regulations for safety film.

At the City Hall ceremonies, after Mayor Wagner had signed the bill, Harold Klein, Executive Director of the Film Producers Association of New York, reported that many film companies, suppliers and laboratories have long awaited the new legislation and will immediately proceed with plans for new buildings or alterations to existing plants.

### Clears Way to Modernization

"It wasn't only the high cost of providing explosive-proof conditions unnecessary for safety film," explained Mr. Klein, "it was the sheer futility of attempting to modernize the premises with the explosion and vapor-proof fixtures and stark steel furnishings required by the old code. Now that the technological safety advantages of the cellulose-acetate film are being recognized, virtually all of the companies in the \$175,000,000 commercial television and industrial motion picture industry in New York City will be only too happy to refurbish their premises.

"The new Article 20-B is more than a law under the Administrative Code. It is a milestone of progress. It is proof that city administrators, safety officers and industry can cooperate to create intelligent controls which benefit all concerned. The motion picture industry here at long last has sensible safe working regulations," Mr. Klein said.

### Cites Growth in Use of Films

"Greater quantities of motion picture film are now required for television program and commercial use, industrial, public information, technical training, indoctrination and educational films of all types. The new law will make it economically profitable to handle these films with the City of New York instead of forcing the industry to enlarge the film exchanges which have been established in New Jersey," he concluded.

Mr. Klein regarded as tremen-

dously important the section of the new law which requires compliance with the new regulations only for those areas where safety film is handled or stored. The old regulations forced film companies to install automatic sprinklers, fire-rated doors and walls, and similar safety devices designed to protect explosive materials. This included private offices and reception and conference rooms, even though film was never stored or handled there.

Other liberalized provisions reduce the area covered by fire extinguishers; permit vaults or storage rooms up to 10,000 square feet to be regulated by the practical rules covering workrooms now set forth in the new Article 20-B. Larger stages remain tightly controlled by the existing code.

The code now allows greater quantities of safety film to be considered as work, and out of containers in workrooms. The containers need only have a fire rating equal to or better than safety film, whereas previously metal was required.

### Wider Choice of Locations

Asked to point out other advantages, Mr. Klein said that, "The labs and film producers will be able to locate in many buildings formerly denied to them. They will find it possible to redecorate executive or general offices, install fluorescent lighting and modern conveniences in cutting rooms, relocate storage rooms for greater efficiency, economy and convenience, and generally benefit from the use of equipment formerly forbidden. Meanwhile, fire safety and working conditions will be greatly improved."

Development of the new law has been in preparation in New York for several years. Back in 1961, Mayor Wagner authorized then Deputy Mayor Paul Serevane and City Administrator Charles Tenney to appoint municipal officials to join with the FPA to investigate and propose revisions to the code.

### Gross Headed Joint Committee

Robert Gross, American Film Productions, former president of the FPA, was made chairman of the joint committee. Mr. Gross and his FPA associates, Ted Gaski, Movielab, Inc., Sanford Greenberg, MPO Productions, and Peter Mooney, Audio Productions, researched and studied the industry problems (CONCLUDED ON PAGE 46)

To command the eye . . .

to engage the ear . . .

to touch the heart . . .

to reach the mind . . .

these are requisites without  
which you cannot communicate  
ideas, change attitudes, or  
create understanding.



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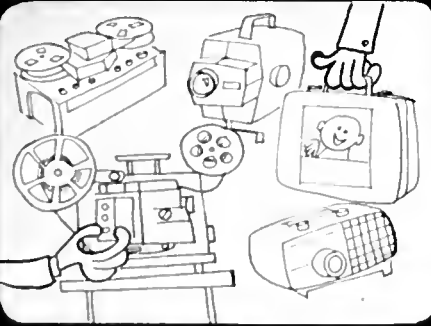
**GOLFING  
and  
AUDIO-  
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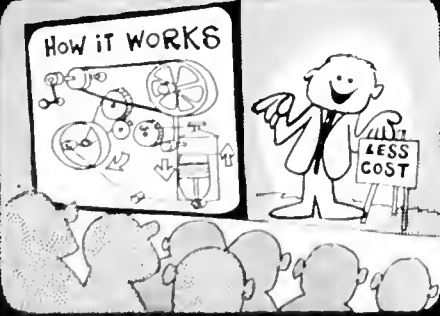
Just as a golfer has a bag of clubs to choose from for any particular shot, - so too, today's executive may select the appropriate Audio-Visual "tool" from among the many available.



Motion pictures, sound slidefilms, video tape, slides, closed-circuit TV, filmstrips, overhead transparencies, flip charts, and many others are the modern "machine tools" of effective communication.



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**Manhattan's New Film Code:**  
(CONTINUED FROM PAGE 44)  
for nearly four years with Vincent Matteis, Deputy Chief Inspector for the New York City Fire Department.

The committee's proposals were accepted virtually intact, and have been incorporated into the new legislation.

\* \* \*

**Vacuamate Corporation Names Bunchez as Managing Director**

☆ Samuel H. Bunchez has been appointed the new director and managing head of the Vacuamate Corporation. He succeeds the late Lucile H. Fleck, president of the company, who died in February.

Mrs. Fleck, who took over the reins of the company while her husband was in the Navy in World War II, was responsible over the years for many new methods and services.

Under her guidance, Vacuamate expanded from a company offering just a film protective treatment to a many-faceted film servicing organization with personalized and custom designed services by promoting, in conjunction with the film treatment, print mailing, packaging, shipping and inventory control.

All these policies and services will be continued under the leadership of Sam Bunchez, Mrs. Fleck's right-hand man for many years.

\* \* \*

**"Winstoo Churchill" Film Now Available from Castle Films**

☆ Business and educational film libraries can acquire *Sir Winston Churchill — Man and Statesman*, a new Castle Film release available in 8mm and 16mm silent and sound editions.

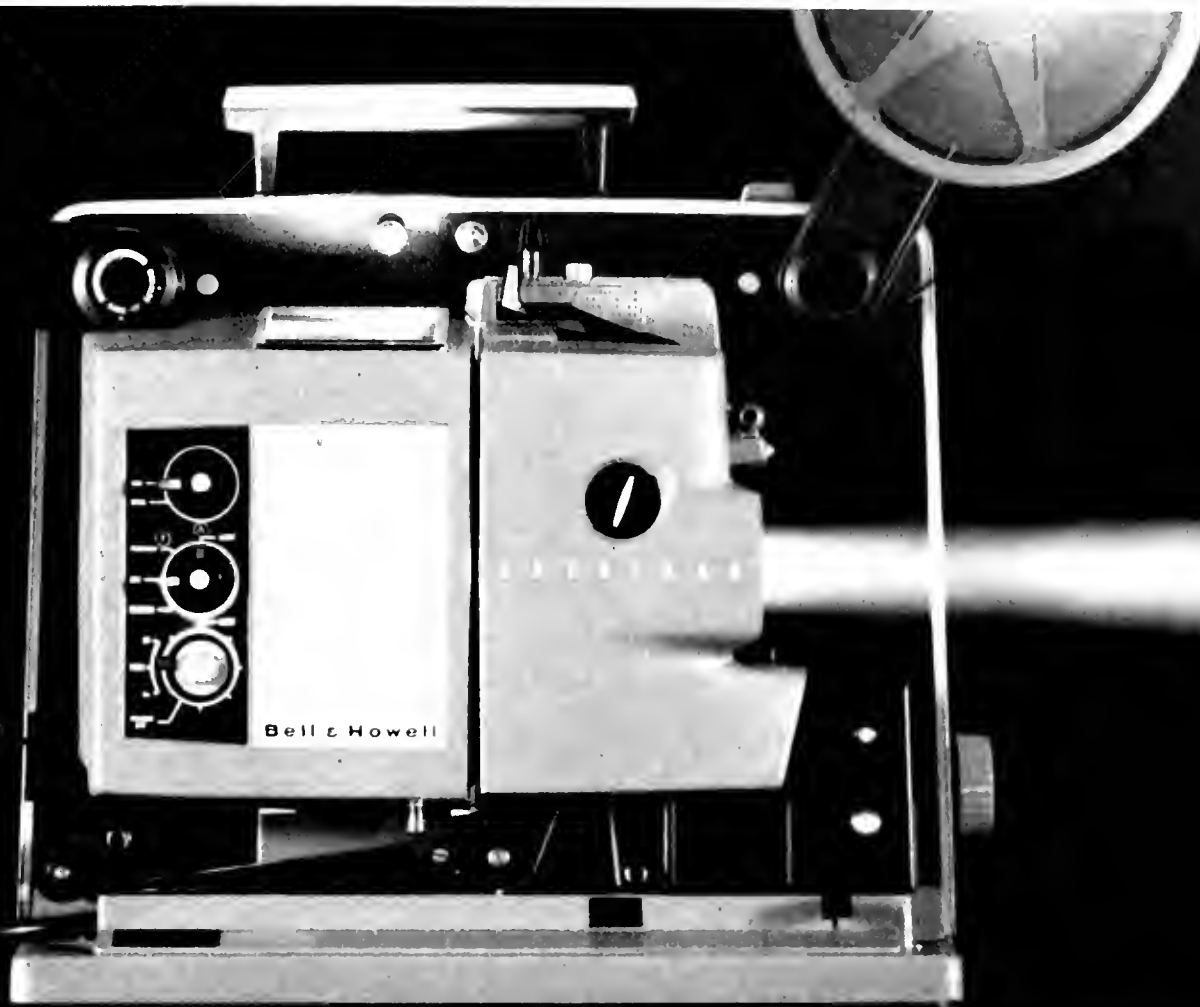
The motion picture is a pictorial record of Churchill's greatness with particular emphasis on his contributions during the war years as Britain's Prime Minister.

The camera follows him to the war fronts; to his meeting with Roosevelt and Stalin; to Libya where he kindled the spirit of the fighting men who had driven a wedge into Axis positions; to the joint Congressional session in Washington; and to his historic meeting with "Ike" to plan the invasion of Normandy.

Packaged with this special film release at no extra cost is a commemorative book, *Churchill, In Memoriam*, edited by the staff of the New York Times. Published by Bantam Books, it is 160 pages in length, including 16 pages of historic photographs.

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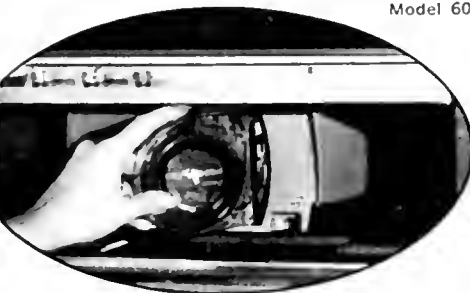
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## Useful Role of Industrial Newsfilms is Discussed at Second Annual Industrial Film Methods Seminar

CURRENT INDUSTRIAL NEWSFILM and sponsored motion picture practices were examined at the Second Annual Industrial Film Methods Seminar held on February 25th, at the Statler-Hilton Hotel in Washington, D.C.

Speakers at the seminar, which was arranged by Associated Film Consultants, New York, were Richmond M. Keeney, Insurance Director, Air Force Association; Benjamin S. Greenberg, President, Mercury Newsfilm; Robert Barron, Assistant Public Relations Director, American Bankers Association; and Charles W. Gruenberg, Information Supervisor, Western Electric Company.

### Films Keep Public Informed

Mr. Gruenberg, a former NEWS-DAY and NEW YORK POST editor, is responsible for the dissemination of all non-technical information for Western Electric and is representative of growing corporate concern with keeping the public informed through newsworthy facts on film.

Seminar leader Ben Greenberg noted that "although it was the neighborhood theatre that gave birth to news film, it is television that has promoted it to a position requiring the close scrutiny of all PR people."

### A Medium for Trade Groups

"The unique role of trade group and association releases in developing American standards has put group spokesmen in new positions of responsibility," according to Mr. Barron. "However," he noted, "spokesmen have financial responsibility to their groups, too, and hit or miss news film techniques are expensive and unjustified, today."

Trade group films can play an even larger role in communications between committees, units and members of an association in the view of Mr. Keeney. He re-

ported further that the use of training and documentary films within an association need not be ruled out by budgets. Methods for arranging sponsorship of important productions include straightforward appeals to corporations and foundations as well as the enlistment of support from film makers and distributors.

\* \* \*

### Tyo to Syracuse University as Head of Film Production

John H. Tyo, former head of the motion picture unit of the RAND Corp., has been named supervisor of motion picture production at Syracuse University.

He has been teaching classes in film-making at Syracuse, and has taught in the motion picture departments of Penn. State Univ., the Univ. of California, Indiana Univ. and the Univ. of Puerto Rico. Before coming to Syracuse he had been in Africa since 1963 working for the Communications Media Project of the Western Nigeria government in Ibadan.

\* \* \*

### Carl Stahl, AF Films' Dallas Manager, Succumbs to Illness

Carl L. Stahl, 47, manager of Association Films' office in Dallas, died February 9th after a long illness. He had been with Association Films for nearly 27 years in various capacities.

After serving in the Dallas office of the film distribution company for a number of years — with time out for service in the Air Force as a pilot during World War II — Mr. Stahl became head of Association's west coast operations at the San Francisco office. In 1948 he was transferred to the organization's headquarters staff in New York as branch office coordinator. In 1949, at his request, Mr. Stahl was returned to Dallas in charge of that A F office.



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## Leaders of Engineering Society Cite 1965 Goals

**N**EW GROWTH AND ACTIVITY for the Society of Motion Picture and Television Engineers has been forecast by two presidents of the Society — one outgoing, the other just taking office.

In his outgoing message to the members, as published in the Society's Journal, Past-President Reid H. Ray, Reid H. Ray Film Industries, St. Paul, Minn., praised SMPTE members for their support and cooperation and said that the continuing success of the Society is a result of the interest and effort of the members — and one of SMPTE's greatest assets is membership participation.

Incoming President Ethan M. Stifle, Eastman Kodak Company, New York, called for increased membership in the Society. "Only by attracting newcomers can we maintain our vitality," Stifle said. The creation, by amendment to the SMPTE constitution, of new vice-presidencies in motion pictures, television, high-speed photography and instrumentation, education, and photoscience, should spark renewed growth.

Such growth, Mr. Stifle continued, will be aided by a continuation and enhancement of the Society's education program. An advisory committee on education will help foster a college curriculum aimed toward establishing Bachelor of Science Degrees in photographic and TV engineering. Short courses for training technicians and broadening the use of audiovisual media will also be considered.

Mr. Ray also pointed out the need for an accredited college or university course leading to the degree of photoscience engineer, but went further by suggesting a scholarship program to bolster the Society's education program. •

\* \* \*

### Irene Dunne Joins the Board of Directors at Technicolor

Mrs. Francis D. Griffin (Irene Dunne) was elected a director of Technicolor, Inc. at a recent Board of Directors meeting. Mrs. Griffin is the first woman to serve on the board of the color film processing company.

She has been a motion picture star, and had a career in the theater that included both singing and dramatic roles. Her interests outside her career include being national vice-chairman of the American Red Cross. •

## DEPARTMENT OF DEFENSE

Office of Public Affairs: Directorate for  
Information Services—Audio-Visual Division

The Pentagon, Washington, D. C. 20301

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

Robert W. Harvey, *Deputy Director  
Information Services—Audio-Visual*  
Phone: OXford 7-1162

Norman T. Hatch, *Chief, Radio-TV  
News Branch*  
Phone: OXford 7-5111

Maj. F. N. Satterlee, USAF, *Chief, News  
Photo Branch*  
Phone: OXford 7-5331

Donald E. Baruch, *Chief, Motion Picture  
Production Cooperation Branch*  
Phone: OXford 7-4596

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

The Radio-TV News Branch releases approximately 260 (2-3 minute) subjects to the TV, newsfilm and theatrical newsfilm media annually. It maintains two small Pentagon studios for servicing the news media and radio programs, which feature interviews with top Defense officials. In addition, the Radio-TV News Branch releases taped and filmed messages by Secretaries and Service Chiefs and radio trailers for Armed Forces Day.

The News Photo Branch releases to the press and television approximately 1500 photographs per year.

**PRODUCTIONS:** The only film directly produced by the Office of Public Affairs for the Secretary of Defense is an annual film report on the progress and achievements of the Armed Forces. It is expected to be available in May.

### Armed Forces Institute of Pathology

#### Medical Illustration Service

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

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

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

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

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

**FACILITIES:** In-house capability, and contracts through the Army Signal Corps.

**DISTRIBUTION:** AFIP operates a U. S. Army Signal Corps film exchange for medical films. The Institute procures and loans films for the Medical Services of the Armed Forces wherever and whenever they are needed. Unclassified films are available to members of the medical profession, with borrowers paying return postage. For information about available films, write the Government Printing Office, Washington 25, D.C., and refer to *The Film Reference Guide—Medical and Allied Subjects*.

## Directorate for Armed Forces Information and Education

Paul J. Mundock, *Chief, Motion Picture  
Division*  
Phone: OXford 7 2967

Dallas Halverstadt, *Assistant Chief*  
Phone: OXford 7 2967

• This office produces and distributes information films for the use of the Armed Forces. Films are distributed through the film exchanges of each service, through on-base theaters, and to Armed Forces TV networks in 31 overseas locations.

## DEPARTMENT OF THE AIR FORCE

The Pentagon, Washington, D.C.

• The U.S. Air Force produces approximately 100-500 reels of film each year by contract with commercial producers or in-service. These films are used by all levels of management for education, training and informational briefings.

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

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

The key personnel in charge of the program are:

Lt. Col. Donell E. Bjoring  
Thomas E. Farmer

This office is responsible for determining or validating requirements for all Air Force motion pictures and insuring that the capability exists within the Air Force to either procure them by contract or produce them with in-house facilities. In this respect, they monitor the Air Photographic and Charting Service. This organization is a technical service under the Military Air Transport Command and is directly responsible for producing or procuring films, adequate photographic documentation of the total Air Force mission and distribution of release prints.

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

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

APCS also maintains photographic units at Vandenberg AFB, Santa Maria, Calif.; Ent AFB, Colorado Springs, Colo.; and Andrews AFB, Camp Springs, Md. to provide documentary and instrumentation coverage of Air Force missile and other activities. APCS also maintains combat documentary teams capable of rapid deployment anywhere in the world. These teams are permanently located at March AFB, Riverside, Calif.; Olfutt AFB, Omaha, Neb.; and Westover AFB, Chicopee Falls, Mass. Photographic Detachments are also located overseas, in the Far East, Europe and certain other areas of the world, to provide historical and combat documentation film coverage of important events of national and Air Force interest.

Additional information regarding the Air Force Film Program may be obtained by contacting (LISTING ABOVE CONTINUES ON NEXT PAGE)



# Audio-Visual Programs in the United States Government



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## A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

### DEPARTMENT OF THE AIR FORCE

Brigadier General John B. Wallace,  
*Commander, Air Photographic & Charting  
Service, Orlando AFB, Florida 32813*  
Phone: 211-5611, ext. 501

Col. James P. Warndorl, *Deputy Chief of  
Staff, Photography, Air Photographic &  
Charting Service, Orlando, AFB, Fla. 32813*  
Phone: 211-5611, ext. 501

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

Lt. Col. Peter Boyko, *Commander*  
1350th Motion Picture Squadron, APCS  
Wright-Patterson AFB, Ohio 45433  
Phone: Clearwater 3-7111, ext. 30158

**DISTRIBUTION:** Approved Air Force films, filmstrips and related visual aids are distributed by the Air Photographic and Charting Service through the centralized facilities of the Air Force Film Library Center, St. Louis, Mo. This facility routinely distributes 360,000 films per year to Air Force units and other agencies all over the world. The present active inventory consists of nearly one-half million prints of more than 4,000 separate film subjects. The Film Library Center also maintains overseas central Film Libraries located in France, Japan and Alaska, with a Branch Film Library in the United Kingdom. These libraries are strategically placed and stocked to service approximately 140 Base Film Libraries located throughout the world. Information regarding distribution of these films can be obtained by contacting:

Major James R. Watkins, *Commander, 1356th  
Film Library Squadron, 8900 South Broad-  
way, St. Louis, Missouri 63125*  
Phone: MElrose 1-4800, ext. 671

### DEPARTMENT OF THE ARMY

**Office of the Chief,  
Communications — Electronics  
Pictorial and Audio-Visual Directorate  
The Pentagon, Washington, D. C.**

• The Chief, Communications—Electronics of the Army is responsible for policy matters on the procurement, production and distribution of all motion pictures for the Army. As a result, all film programs are authorized by the Pictorial and Audio-Visual Directorate of the Office of the Chief, Communications—Electronics. Information pertaining to the production or the distribution of prints may be obtained from the following:

Col. Daniel C. Bird, *Director, Pictorial  
and Audio-Visual Directorate*

Phone: OXford 7-3520

Col. L. J. Fishkin, *Deputy Director,  
Pictorial and Audio-Visual Directorate*  
Phone: OXford 5-6958

Lt. Col. Charles E. Campbell, *Chief,  
Photographic Division*

Phone: OXford 5-3806

James A. Moses, *Chief, Concept &  
Application Branch*

Phone: OXford 7-2039

**ACTIVITIES:** The Pictorial and Audio-Visual Directorate coordinates production of more than 300 films of all types each year, including the TV series *The Big Picture*, and some films for the Office of Armed Forces Information and Education.

THE ARMY PICTORIAL CENTER has primary responsibility for the actual production of motion pictures and requests for information concerning contracts for writing, production and processing should be directed to the Commanding Officer, Army Pictorial Center, 35 11 35th Ave., Long Island City, New York 11106 Phone Astoria 4-3100.

**DISTRIBUTION:** All official motion pictures, film strips, transparencies, language training materials and language laboratories, and related audio-visual aids are distributed throughout the Army by the U. S. Army Film Distribution & Utilization System. This system includes the Audio-Visual Distribution Division, Pictorial and Audio-Visual Directorate, OCC-E, the Distribution Branch of Army Pictorial Center, and the 258 Audio-Visual Communication Centers located at Army headquarters, major service schools and training installations throughout the ZI (Zone of Interior) Armies and Overseas Commands.

### DEPARTMENT OF THE NAVY

Washington, D. C. 20390

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

• *Information and General Policy Procedures* on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract films, are handled by the Chief, Bureau of Naval Weapons, Navy Department, Washington, D. C. 20360.

Captain J. J. Crowder, USN — Code FF, *Di-  
rector, Photographic Management Division*  
Phone: OXford 8-3417

E. L. Randel, Code FFMP, *Head, Training  
Film & Motion Picture Branch, Photographic  
Management Division*

Phones: OXford 8-3470, OXford 8-3472

• *Procurement policies and procedures*, which involve information on technical questions regarding bids, are handled by the Officer in Charge, Navy Purchasing Office, Washington, D. C. 20360.

Captain O. W. Stafford, USN, *Officer in  
Charge*

Phone: OXford 8-2901

Cdr. E. C. Goodwin, USN, *Director,  
Purchase Division*

Phone: OXford 8-2845

**FACILITIES:** The U. S. Naval Photographic Center, a field activity of the Bureau of Naval Weapons, is the central photographic laboratory for the Navy Department and the Navy's largest photographic activity. The Center, composed of about 530 military and civilian personnel, provides photographic assistance and specialized services to the entire Naval Establishment, supervises the production of Navy training films and maintains the Navy's motion picture and still photographic film libraries.

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

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

Extensive libraries of both still and motion picture photography are maintained at the Center. Library services are provided to the Naval (CONCLUDED ON THE FOLLOWING PAGE 54)



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# NAVY PROGRAMS OF THE FEDERAL GOVERNMENT:

## THE DEPARTMENT OF THE NAVY

Establishment, other government agencies and commercial concerns on a cash sale basis. The Motion Picture Department produces all types of motion picture photography such as press, serials, murals, and official portraits. Modern continuous roll processing and printing and processing units meet the Navy's large volume print demands. There are complete negative, positive and transparency processing facilities.

A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and other publications are also prepared. Information about the Department may be obtained from: Commanding Officer, Naval Photographic Center, U. S. Naval Station, Washington 25, D. C.

Captain M. P. MacNair, USN,  
Commanding Officer  
Phone: OXford 8-2101

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

Instructions: Prints of all Navy films available to the public can be purchased from DuArt Labs, Inc., 245 W. 55th St., New York, New York, under an annual contract administered by the U. S. Office of Education. Civilians may borrow films from Naval District Public Information Offices, Training Aids Libraries, Aviation Film Libraries, Recruiting Stations and Public Information Offices located throughout the United States. Requests for the use of Navy stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington, D. C. 20390.

## United States Marine Corps

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

Head, Pictorial Unit; G-3 Division  
Headquarters, U.S. Marine Corps  
Washington, D.C. 20380  
Phone: OXford 4-2394

## DEPARTMENT OF AGRICULTURE

### Office of Information

### Motion Picture Service

Washington, D. C. 20250

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

C. A. Carrello, *Chief, Motion Picture Service*  
Phone: DUDley 8-6072

Martin Lobdell, *Associate Chief for Production, Laboratory Services*  
Phone: DUDley 8-3628

Homer Boor, *Producer*  
Phone: DUDley 8-3086

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

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

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

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

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

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

ACTIVITIES: The USDA currently has more than 300 films in distribution with an estimated audience of 350 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, control of animal diseases, consumer information, rural area development, nutrition and marketing. In addition, the Department is prepared to cooperate with qualified non-government organizations in the production and distribution of agricultural educational motion pictures and TV films which are related to agricultural programs, if the non-government cooperator is a non-profit organization or association concerned with the dissemination of agricultural information or the production or handling of one or more agricultural products. Maintains an extensive 16mm color stock footage library of agricultural scenes which are for sale at nominal cost.

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

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

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

# easy as

# A

# B



originally designed these two Telic cases for one of our industrial clients for whom we produce sales training films. The cases work with Fairchild's Mark IV 8mm sound projector. Now other clients are asking for them. Interested? . . . They work like this . . .

A. Pull off the Telicover\* . . .

\*Design © 1964, Telic, Inc.

B. Set the projector on it. . . It's a stand!

**DEPARTMENT OF COMMERCE**  
Washington 25, D. C.

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

**Business & Defense Services Administration**

James L. Oliver, *Director, Scientific, Photographic and Business Equipment Division*  
Phone: WOrth 7-3518  
Earl Young, *Motion Picture Analyst, Motion Picture & Photographic Products Branch*  
Phone: WOrth 7-2911

• The Motion Picture and Photographic Products Branch was established to serve the motion picture apparatus, equipment and supplies industries. It performs many functions, some of the more important being to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters as to where and how to cultivate and expand their overseas sales, acquire distributors, facilitate the acquisition of frozen remittances, and render assistance in other problem areas. It also participates in tariff and trade negotiations, and maintains constant surveillance of foreign trade trends, and periodically issues concise basic information releases for industry guidance. Furthermore, the Branch acts as the focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

**Coast & Geodetic Survey**

G. P. Meredith, *Chief, Administrative and Technical Services Division*  
Phone: 496-3382  
• Over the past decade, the Bureau has produced five documentary films covering both its general activities and such specific programs as tide and current measurement, wire-drag tech-

**A-V PROGRAMS OF THE FEDERAL GOVERNMENT:**

niques, surveying and the oceanographic cruise of the Ocean Survey ship "Explorer." The Bureau is now working to replace its older documentaries. The activities film has been completely revised and was released in July, 1961. A new film is planned to cover the Bureau's participation in this year's International Indian Ocean Expedition.

Collaborative film work at the Coast and Geodetic Survey included assistance on the National Academy of Science *Planet Earth* series and in the preparation of *Science for Survival*, a recent production of the Interagency Committee on Oceanography.

Film information is available through the Administrative and Technical Services Division.

**National Bureau of Standards**

William R. Tilley, *Office of Technical Information, Connecticut Ave. & Van Ness St. N. W., Washington, D. C. 20234*  
Phone: EMerson 2-1010, ext. 7093

• This Bureau produces scientific and technical films about its own research programs. Films are available from above address for loan without charge except payment of return postage and insurance. Produced in 1961: *Calibration of Platinum Resistance Thermometer*, 16mm sound; 16 min. running time. Other calibration pictures planned. Film catalog on request.

**Bureau of Public Roads**

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

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

FACILITIES: In-house capacity.

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

**U. S. Weather Bureau**

Herbert S. Lach, *Public Information Officer*  
Phone: 965-2100, ext. 156

• The Weather Bureau occasionally contracts for films and film shorts to be used in warning programs associated with hurricanes and tornadoes. In addition, it provides technical assistance for films on weather related subjects. The Bureau has a library of other weather films produced elsewhere. Loan information is available from the Public Information Office.

**Office of Publications and Information Domestic and International Business**

Americo A. W. Favale, *Director, Graphics Division*  
Phone: WOrth 7-5481

ACTIVITIES: This office produces films describing Government-industry cooperation in staging official U. S. Exhibitions at international trade fairs overseas.

FACILITIES: Footage is shot by staff photographers of the Graphics Division and films are produced on contract by industrial film companies.

DISTRIBUTION: Color films average 15 minutes in length and are available on a free loan basis by application to the Director, Graphics Division. These films are also available through Department of Commerce Field Offices. Black and White prints are available for TV use.

FILM NOW AVAILABLE: *The Trade Fair Story*.

**C**



C. Plug in the "Mark IV" and on with the show!

... then reach for the next 8mm cartridge in the Telicase\* Portable Library.

NOW, CLIP THE COUPON . . .

**TELIC, INC.** Designers and Producers of Films to Inform, Persuade and Educate.  
Film Center 630 Ninth Avenue  
New York, N.Y. 10036 Phone: (212) JU 2-3480

Gentlemen:

Please send me information on

Telicover for the Fairchild Mark IV 8 mm Sound Projector

Telicase Portable Library for 8mm MoviePak cartridges

Fairchild 8mm Sound Projectors

TELIC Industrial Film Production Services

TELIC TV Commercial Production Services

Name \_\_\_\_\_

Position \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

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

# A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

U. S. DEPARTMENT OF COMMERCE

## Maritime Administration

John K. Tennant, *Public Information Officer*  
Phone: DUdley 6-1461

This administration engages in limited film production to promote American Merchant Shipping. The Maritime Administration has prepared a cooperative project with the Atomic Energy Commission and commercial industry, a special film report about the N. S. Savannah, the world's first nuclear merchant ship. Films are available through the Public Information Officer.

## OFFICE OF EMERGENCY PLANNING

National Office: Washington, D.C. 20504

Emmet F. Riordan, *Director*,  
*Information Office*  
Phone: 382-2201

James P. Greenstone, *Asst. Director*  
Phone: 382-1073

**ACTIVITIES:** This office plans and produces motion pictures to support programs of OEP.

**FACILITIES:** All production is contracted to commercial film producers, or performed by other agencies of the Federal Government under OEP supervision. For all information on motion pictures, contact Information Office.

## U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

Washington D. C. 20202

Thomas D. Clemens, *Acting Director*,  
*Media Research & Dissemination Branch*  
Phone: WOrth 3-7931

John A. Gough, *Director*  
*Captioned Films for the Deaf Branch*  
Phone: WOrth 2-1751

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

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

*Office of the Director*,  
*Media Research & Dissemination Branch*  
Phone: WOrth 3-7931

• The Branch of Captioned Films for the Deaf administers P.L. 85-905 as amended by P.L. 87-715, which provides for a free loan service of captioned films for the deaf; provides for the conduct of research in the use of educational and training films for the deaf, for the production and distribution of training films for the deaf and for the training of persons in the use of these films for the deaf. For information about this program write to the Office of:

*Director, Captioned Films for the Deaf Branch*  
*Division of Handicapped Children and Youth*  
Phone: WOrth 2-1751

## United States Public Health Service Communicable Disease Center

Atlanta, Georgia 30333

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

## COMMUNICABLE DISEASE CENTER:

Dr. James Lieberman, *Director*  
Edward F. McClellan, *Deputy Director*  
James D. Clark, *Asst. to the Director*  
Katherine C. Skogstad, *Information and Publications Officer*

Dondell C. Cotter, *Program Management Officer*

Lucian Glen Lambert, *Chief, Motion Picture and Television Section*

Robert S. Craig, *Acting Chief, Graphic and Photographic Arts Section*

Charles N. Farmer, Jr., *Chief, Utilization and Distribution Section*

**ACTIVITIES:** The Public Health Service Audiovisual Facility, a Branch of the Communicable Disease Center, is a national center for development of a nationwide audiovisual program in medicine and the allied sciences. It produces films, filmstrips, television tapes, exhibits, publications and other audiovisual forms for the medical and scientific communities.

In 1964 the Facility sponsored, with the Naval Medical School, a seminar-workshop on television in biomedical communications held in conjunction with the annual meeting of the Council on Medical Television. In April, 1965 a similar conference on the single concept teaching film will be sponsored.

A special program to promote exchange of medical audiovisual materials between the United States and other nations is now underway.

**FACILITIES:** The Facility has complete in-plant motion picture, filmstrip and television, production and laboratory equipment located in a new four-story building designed especially for audiovisual activities. In addition, the Facility acquires, prints and distributes medical and health-related films, operates the National Archives of Medical Motion Pictures and maintains an international central reference file of medical audiovisuals. (Listing continues on page 58)

Designed for your film/tape production requirements

# THE MIDWEST'S ONLY SERVICE STUDIO

TWO SOUND STAGES WITH EDITING AND PRODUCER QUARTERS IN THIS SELF-CONTAINED PLANT FOR EVERY TYPE OF FILM/TAPE OPERATION



Ideal Facilities for

**INDUSTRIAL FILMS**

**THEATRICAL FILMS**

**TV FILMS & COMMERCIALS**

**EDUCATIONAL PICTURES**

**and STILL PHOTOGRAPHY**

within minutes of Chicago's Loop or  
O'Hare International Airport

Midwest Studios, Inc. has the finest physical facilities in the Midwest for the production of sound motion pictures or videotaping . . . a production man's dream come true! Here, under one roof, is a complete service studio available to any organization.

### PHYSICAL DETAILS:

This sound studio has *two* stages. The main sound stage is 100 feet long by 60 feet wide, height to overhead catwalk 30 feet. Catwalks on both sides of the stage 16 feet from floor. Ground level entrance to stage for passenger cars and trucks. Stage is equipped with overhead electric crane. The second stage is 40 feet long and 24 feet wide with a 14 foot ceiling.

### OTHER PLUS FACTORS:

3000 amps of 120 volt AC current distributed to stage plugging outlets; hundreds of feet of cable . . . A permanent sweep set, as well as miscellaneous sets and components . . . Sepa-

rate make-up and dressing rooms for men and women . . . Screening room . . . Modern kitchen . . . Carpenter shop with power tools . . . Large fire-proof vault . . . Fully equipped editing room . . . Production office facilities for unit renting the stages . . . Conference room available for top executives' "office-away-from-the-office" while working in the studio.

### Midwest Studios, Inc. Operational Policy

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



For information on Rates and Schedules, contact:

**MIDWEST STUDIOS, INC.**

1037 Woodland Drive, Glenview, Illinois

CHICAGO PHONE:  
(312) 273-3880

GLENVIEW PHONE:  
(312) 724-0515



**Good films begin with good scripts . . . . .**



**Good scripts begin with... STANFORD SOBEL**

103 PARK AVENUE  
NEW YORK CITY  
LExington 2-1450

## A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

### COMMUNICABLE DISEASE CENTER:

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

**REFERENCE SOURCES.** Three other film catalogs are published by the Facility, *Film Reference Guide for Medicine and Allied Sciences*, *Cancer Motion Picture Guide*, and *Film Guide to Neurological and Sensory Diseases*. Other specialized reference works are in production.

**PRODUCTIONS.** Recent motion pictures produced by the Facility are: *Chronic Bronchitis and Pulmonary Emphysema*, *The Scar Beneath*, a series of 13 films on *Medical Self-Help*, *Normal Heart Sounds and Innocent Heart Murmurs*, a series of single concept films teaching laboratory techniques and diagnosis including *Isolation of Enteroviruses*, *Preparation of Tissue Culture*, *Fluorescence Inhibition Test for Toxoplasmosis*, *Hemagglutination Test for Echinococcosis*, *Microtiter Techniques in Virology*, IIA, III, *Enemy in Your Home*, *Safe Food*, one of a series of three about migrant workers' health. Nineteen films will be completed in Spanish or French versions by July, 1965. This year the Facility will produce 16 television programs and 25 spot announcements for television.

### Social Security Administration

Baltimore 35, Maryland

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

Wallace Kendall, *Chief, Production Branch, Office of Information*  
Phone: 944-5000, ext. 2985

**ACTIVITIES.** The Social Security Administration produces and distributes films on Old Age, Survivors and Disability Insurance. These are public information films designed to explain the Social Security Law. All films are designed for TV audiences, and both spots and film shorts are produced.

**FACILITIES.** The Administration, located in Baltimore Headquarters, has a small studio and limited production facilities. Most film work is contracted to commercial producers.

**DISTRIBUTION.** Through 611 District Offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

### Vocational Rehabilitation Administration

W. Oliver Kincaid, *Special Asst. (Program Aids) to the Deputy Commissioner*  
Phone: WOrth 2-2040

• This office produces TV spots on vocational rehabilitation for state agencies which then distribute them through local TV.

### DEPARTMENT OF INTERIOR

Washington 25, D. C.

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

### Office of the Secretary

Harkin Wood, *Division of Information*  
Phone: REpublic 7-1820, ext. 3171

### DEPARTMENT OF THE INTERIOR:

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

### The Bureau of Mines

A. Nicholas Vardac, *Motion Picture Repr., Bureau of Mines*, Washington, D. C. 20240,  
Phone: REpublic 7-1820, ext. 3359

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

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

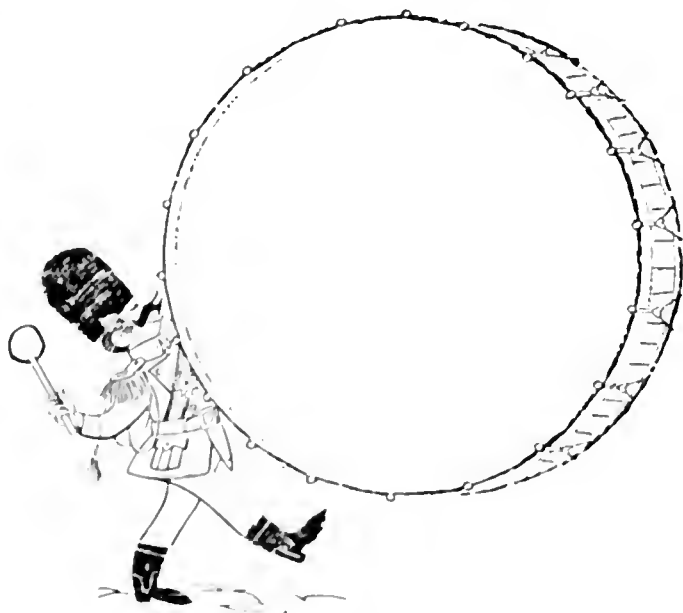
**FACILITIES.** All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities for these films.

**DISTRIBUTION.** About 5,000 prints of films are distributed to the public on a free loan basis from the central film distribution center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh 13, Pa., and from depositories in 40 states. Annual number of showings is 200,000. Most films are cleared for free TV use. Single or block booking arranged. Catalogues available.

**PRODUCTIONS.** Films in current production include: *The Story of Potash; Helium*; and presently untitled films on aluminum, steel and natural gas. Educational TV Program Series: The following television series are available: *Down to Earth; States of the Union; Out of the Earth* (FEDERAL LISTINGS CONTINUE ON PAGE 60)

# You Beat The Drum

## and We'll Do the Rest!



If you're a good drummer you can save up to 1/3 the cost of each sponsored film booking placed for your company.

Do your own mailings and dealer programs keep present prints busy? If that's your situation, Ideal recognizes you as a successful promotional drummer and offers to eliminate all promotional charges from your film distribution account.

Yes, you handle the drum and Ideal will handle all booking, reporting, shipping and inspection with the sure skill of 46 years' experience.

But if you want promotion too, we've 28 offices across the country—each with its own drummer. And a list of more than 100,000 film audiences who think our service is good enough to pay for—they are our regular rental customers. *They can be your new, mass film audience.*

103 major film sponsors now use Ideal, and we're growing to beat the band—or drum.

# Ideal Pictures

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Ethiopia



United States



Japan



Mexico



Greece

We've shot  
films in places  
like these...



for clients  
like these...

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 CHEVROLET INTERNATIONAL HARVESTER  
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 JOHNSON MOTORS  
 EX-CELL-O CORPORATION  
 KODAK  
 NETHERLANDS NATIONAL TOURIST OFFICE  
 McDONALD'S SYSTEM, INC.



Egypt



Holland



Turkey

what can we do for you?

...e got so we speak a dozen languages — all rather badly  
... learning to speak one very fluently indeed the language of  
... on pictures. ■ We speak it in short subjects, business films  
... trial films, training films, outdoor and marine films. We speak  
... your primary source with full production responsibility, or as

a supplementary source, or as a cooperative source. We speak it  
with an unusual combination of theatrical experience and creative  
imagination that has sparked enthusiastic audience response all over  
the world. ■ Why not call us for a sample screening — and see if  
we don't talk *your* language, too?

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## FEDERAL A-V PROGRAMS

U. S. DEPARTMENT OF INTERIOR:

### The Bureau of Reclamation

Ottis Peterson, Assistant to the Commissioner,  
Information  
Phone: 343-4662

**ACTIVITIES:** The Bureau of Reclamation produces one or two pictures a year on water resource development in the seventeen western states. These films are usually "low budget," sound-color films which run 14 or 25 minutes for TV use. Film catalogs are available from the Washington, D. C., office of the Bureau; the regional offices and the Film Distribution Center in Denver.

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

**DISTRIBUTION:** Distribution of Bureau of Reclamation films is now accomplished through the Film Distribution Center, Bureau of Reclamation, Bldg. 53, Denver Federal Center, Denver, Colorado. On occasion, prints are loaned to educational institutions for short periods of time.

**PRODUCTIONS:** Recent productions include: *Clear Water on the Colorado*, a spectacular portrayal of the clearing of the once muddy and almost inaccessible Colorado River in the canyons of Arizona and southern Utah; *Great River*, relating the comprehensive development of America's greatest power stream (sponsored jointly with the Bonneville Power Administration); *The Story of Hoover Dam*, presenting scenes of actual construction of Hoover in the 30's and of more recent project activities; and *Miracle of the Missouri* which portrays the efforts of the Federal Government to develop the resources of the Missouri River Basin.

### The Bureau of Land Management

Dan Saults, Information Officer  
Phone: 343-3609

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

Available for loan and for TV showings are: *Our Public Lands*, a 28-minute color film on conservation and development of the public lands; *Alaska, Land to Grow On*, 28-minute color film on public lands and resources in Alaska; *Watershed Conservation*, demonstrating water conservation on the public lands; and *Rogue River Country*, 28-minute color film about the recreational opportunities and wealth of natural resources found in the Rogue River Valley of southwestern Oregon. State BLM offices having film libraries are: Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

### The U. S. Geological Survey

Frank H. Forrester, Information Officer  
Phone: 343-1100, ext. 4646

• This office has a small collection of documentary research and training films dealing with geology, water resources, topographic mapping, aerial photo interpretation, and related subjects. The films were produced in cooperation with the Pan American Institute of Geography and History and other Governmental agencies and are circulated through the Washington, D. C., office.

### U. S. Fish & Wildlife Service

Elliot A. Macklow, Chief, Audio Visual Services, Branch of Marketing, Bureau of Commercial Fisheries, Fish & Wildlife Service  
Phone: 343-6597 A C 202

**ACTIVITIES:** Using commercial contractual motion picture facilities, this organizational unit produces and distributes fishery marketing and educational motion pictures sponsored by bot

pull a

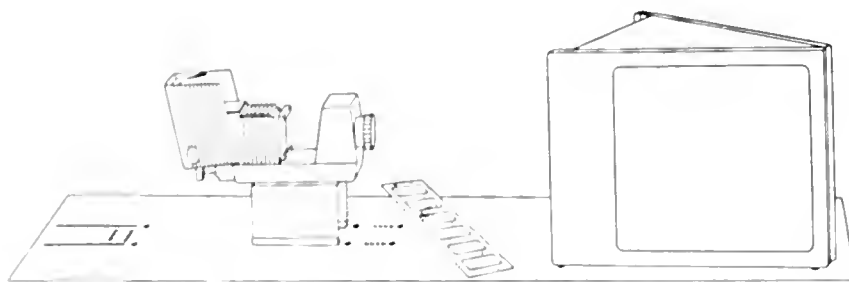
complete  
projection show  
out of your  
bag!



# Solo\* system

FOR PROJECTED PRESENTATIONS

New visual tool hides away in your briefcase. Miniaturized rear screen projection system for "Lights-On" operation. Specifically for individual and small group use. Unmatched portability eliminates clumsy projector and screen cases. No motors, no transformers, no complex linkage... no service problems. Unique six-slot slide holder offers instant program flexibility. Fly-weight... only 5½ lbs. Saves budget destruction... only \$59.95 complete.



**H.P.I. Mini\* Projector**  
for 35mm film or any 2x2 slide. Unusually bright, clear picture. Built in elevating stand. 110, 220 & 12 Volt models.

**H.P.I. Slide Stick\***  
holds six 2x2 slides in any mount (paper, metal, glass). Finger-tip control forward, reverse or skip.

**H.P.I. Groupshow Mini\***  
a rear projection screen that folds as small as a notebook. Yields brilliant, attention-holding pictures without darkening room.

**H.P.I. Protecto Pad\***  
marked to automatically align projector and screen. No set-up fumbling. Protects desk top, eliminates reflections.

\*TRADE MARK



EDUCATIONAL / INDUSTRIAL DIVISION — Dept BS

HUDSON PHOTOGRAPHIC INDUSTRIES, INC., IRVINGTON ON HUDSON, NEW YORK



## Slides made while you wait. 55¢.

While you wait 10 seconds or 2 minutes.

10 seconds for a line copy slide.

2 minutes for a continuous tone slide.

It's done, as you might expect, with a Polaroid Land camera and Polaroid Land transparency film.

And it's about as easy as taking Polaroid Land snapshots. So, anybody can do it.

All you do is snap the shutter. Pull

the tab. Wait for your picture. Dip it in a hardening solution. Slip it into a snap-together plastic frame. And you've got a slide ready for immediate projection.

The type of film you use depends on the particular kind of slide you're making. To make a line copy slide like you see here, you want to use PolaLine Type 146-L transparency film. It's especially for line copy work.

For continuous tone work, there is

Type 46-L Polaroid Land Projection Film.

Both kinds of film make slides that fit any standard lantern slide projector. Both can be used in any Polaroid Land camera that takes Series 400 film, except for the J-66.

Both films make slides that are sharp, brilliant, and free of grain.

And they do it for less than you pay for conventional slides.

Or just about 55¢.

**Polaroid Land Transparency Film**

"POLAROID" AND "POLALINE" ©

# A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

## U. S. FISH & WILDLIFE SERVICE

Government and industry. Other audio-visual materials such as fishery television spot announcements, radio spot announcement discs, slides, specialized publications, etc. are also produced and distributed by the Unit.

**FACILITIES:** Commercial contractual motion picture facilities.

**DISTRIBUTION:** Utilizing about 200 Government and private film libraries, 22 fishery motion pictures are distributed free of charge upon request. Provisions has been made so that most of the films are cleared for television, although special permission is required before telecasting. Stock footage is not available. A catalog listing the commercial fisheries films distributed and the instructions for obtaining them may be obtained free of charge upon request. A central Audio-Visual Services film library is maintained. Films and information may be obtained by writing Audio Visual Services, Bureau of Commercial Fisheries, 1815 N. Ft. Myer Drive, Arlington, Va., 22209.

**PRODUCTIONS:** Recent productions include: *Sponge Treasures From the Sea*, an Edinburgh Film Festival honor film, *Salmon-Catch to Can*, *Fishing Five Great Lakes*. A documentary motion picture, *Watermen of Chesapeake*, sponsored by the States of Maryland and Virginia, was honored at several film festivals. A new motion picture is going into production for the Marine Sardine Council and a series of filmed public service television spot announcements are in production.

These listings are an exclusive Review feature.

## FEDERAL AVIATION AGENCY

Office of Headquarters Operations

Motion Picture Branch

800 Independence Avenue, S. W., Room 412E  
Washington, D. C. 20533  
Phone: WOrth 2-5693

John A. Nugent, *Chief*  
Motion Picture Branch, HQ-150

Martin S. Konigsmacher  
Senior Production Supervisor

James D. Hellwell, *Producer-Director*  
George M. Mathieu, *Project Coordinator*

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

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

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

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

**EDITOR'S NOTE:** Federal listings are either in alphabetical order or classified as to relevance of agencies and their audio-visual programs.

## NATIONAL AERONAUTICS AND SPACE ADMINISTRATION

Office of Educational Programs & Services

Washington 25, D. C.

Television & Radio Program

Motion Picture Production Program  
1575 Connecticut Ave., Washington, D. C.

James G. Cast, E T & R P  
Clayton L. Edwards, E T & R P  
Walter E. Whitaker, *Director, TV & R Program*  
Phone: DUDley 3-8213 - Room 89

James Etheredge, M P P P  
Byron Morgan, M P P P  
Donald Swartz, *Director, MPPP Program*  
Phone: DUDley 2-5193

**ACTIVITIES:** These branches produce and distribute educational and technical public release films, video and audio tapes on space and aeronautics.

**FACILITIES:** Motion picture requirements are fulfilled through in-house capability, contractors (NASA Centers and industry), and industry sponsored programs.

**DISTRIBUTION:** NASA films, TV tapes, radio tapes and stock footage are loaned through NASA's Central Motion Picture Film Depository and Film Loan Library, 1411 S. Fern St., Arlington, Virginia, and Motion Picture Film Service Areas.

Henry Detrich, *Depository*  
Carroll Eddy, *Film Loan Library*  
Warren Phipps, *Chief* (and contact for release of stock)

Depository is run under contract with Byron Inc. Mrs. Glenice Johnson, *in charge*.

**PRODUCTIONS:** released in 1964 include: *Aric*



*Producing with Imagination since 1947*

**CAL DUNN STUDIOS, INC.**

141 WEST OHIO STREET, CHICAGO, ILL. - 644-7600



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**ROTHACKER, INC.**  
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Write for our *Comment Letters* on business film distribution.

# A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

**AERONAUTICS & SPACE ADMINISTRATION**  
*H. Lunar Budget, ad. Manual Spaceflight 1961*  
*Ranger VII Photographs of the Moon, The World*  
*Was There, A Moment in History, The World*  
*Beyond Zero* and other technical report films

## AGENCY FOR INTERNATIONAL DEVELOPMENT

Communications Resources Division  
 State Department, Washington, D. C. 20523  
 Gerald F. Windfield, *Director, Communications Resources Staff*, Phone: DU 2-6113  
 Gale C. Griswold, *Chief, Communications Techniques Branch*, Phone: DU 2-6102  
 V. M. Commerce, *Chief, Audio Visual Services Section & Film Production*, Phone: DU 2-7531  
 George Crown, *Assistant Chief, Audio-Visual Services Section*, Phone: DU 2-7531  
 Walter E. Smith, *Radio and Television Officer*, Phone: DU 2-6115

**ACTIVITIES:** This organization is composed of a group of communications specialists whose prime duties are to provide professional technical advice and assistance to overseas functionaries working with U.S. Mission projects in the co-operating countries of the free world. Because of the nature of communications and the techniques employed, this support becomes an integral part of all AID programs in technical assistance.

**FACILITIES:** With respect to film productions, some Missions have complete professional staffs and facilities, others vary widely in degrees of completeness. All rely on the Washington staff to a greater or lesser extent for "backstop" guidance.

**DISTRIBUTION:** Except for a limited number of films produced under contract in the United States, motion pictures, film strips and slides are made in cooperating countries and are designed for overseas distribution.

## POST OFFICE DEPARTMENT

Washington, D. C. 20260  
 Ica Kapenstein, *Special Assistant to the Postmaster General, Public Information*, Public Information Films  
 Phone: Sterling 3-3100, ext. 500

John D. Horton, *Training Staff Assistant*, Bureau of Personnel (Training Films)  
 Phone: Sterling 3-3100, ext. 5023

**ACTIVITIES:** The Post Office Department currently uses training and engineering photo reports.

**FACILITIES:** This Department has no provisions for making films. All work is contracted; for information on contracts write:

Bureau of Facilities, Procurement Division  
 Room 1206, Post Office Department  
 Washington, D.C. 20260

**DISTRIBUTIONS:** Public information film clips for public service are distributed through U. S. Postmasters in all regions. Training films are distributed by Regional Directors in 15 regions.

## U. S. TREASURY DEPARTMENT

Washington, D. C. 20025  
 Alvin W. Norcross, *Assistant to the Director of Personnel (Project Officer)*, Phone: WOrth 4-2425

Charles M. Lammond, *Public Information Officer, Internal Revenue Service (Coordinating Producer)*, Phone: WOrth 4-4037

• The Treasury Department is entering into a limited film production activity, which in its initial major production will treat the activities of all of its bureaus and departments: Bureau of Accounts, Customs, Coast Guard, Engraving & Printing, Internal Revenue Service, Mint, Narcotics, Public Debt, Savings Bond Division, Secret Service, and Office of the Treasurer of the United States. This film, 28 minutes, 16mm color, will be available in the late spring and

is designed for use on television and by civic organizations and schools.

On its 175th Anniversary, the Department produced a 15-minute 16mm color film noting highlights of the presentation of awards to personnel for superior accomplishments, and briefly showing their activities.

## Internal Revenue Service

Washington, D. C. 20025  
 Charles M. Lammond, *Public Information Officer*, Phone: WOrth 4-4037  
 John Burleson, *Audio Visual Training Officer*, Phone: WOrth 4-3962

**ACTIVITIES:** The Internal Revenue Service prepares, from time to time, motion pictures for either internal or external use. Those prepared for training purposes are produced under the jurisdiction of the Internal Revenue Service Training Division, and are used at district and major local offices throughout the United States to instruct new personnel or those being assigned to different tasks in the work they are to undertake. The Public Information Division supervises the production of films and television spot announcements intended to acquaint taxpayers throughout the nation with matters of presumed interest to them involved in Internal Revenue Service operations.

**FACILITIES:** The public information films of Internal Revenue Service are produced professionally, usually utilizing the agency's own office facilities and personnel for background scenes by hiring professional talent for action bits, narration etc. Laboratory production facilities are contracted to complete the film after the first rough cut. Training films are sometimes produced with Internal Revenue Service personnel and some times with professional talent.

**DISTRIBUTION:** The 58 district offices, and several of the larger local offices, distribute Internal Revenue Service film productions. All clearance and releases have been obtained for general showing of all Internal Revenue Service films

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Producer \_\_\_\_\_

Title \_\_\_\_\_

Emulsion No. \_\_\_\_\_

Filter Pack \_\_\_\_\_

Date \_\_\_\_\_

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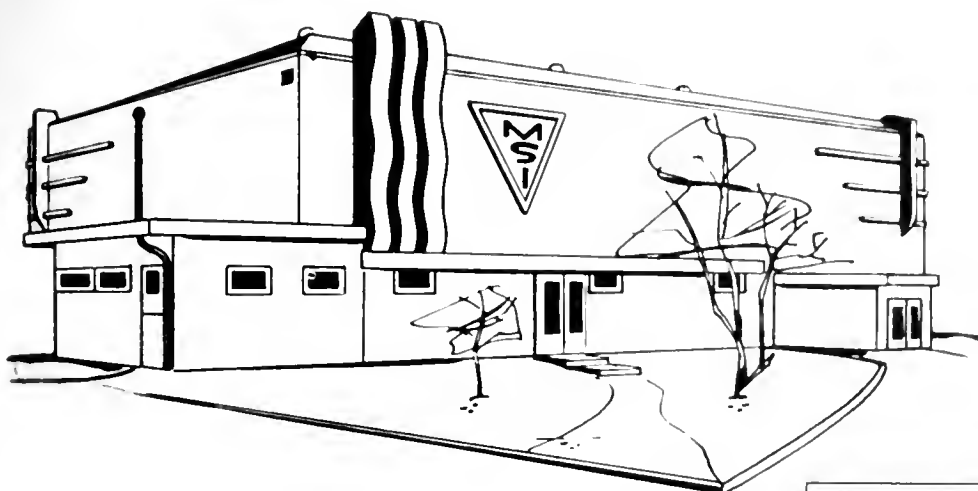
This grey-scale is your assurance of a consistent level of excellence that surpasses even MCL's previous unbeatable standards. Your answer prints and release prints will be markedly superior to anything you've seen before.

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Two sound stages with editing and producer quarters in this self-contained plant for every type of film/tape operation

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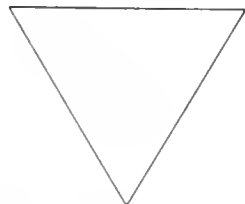
within minutes of Chicago's Loop or O'Hare International Airport

Midwest Studios, Inc. has the finest physical facilities in the Midwest for the production of sound motion pictures or videotaping. It is the only studio in this area designed by professionals . . . a production man's dream come true! Here, under one roof, is a complete service studio available to any organization.



**CHECK THESE "IN HOUSE" FACILITIES:**

- Sound stage 100' x 60' with 30' height . . .
- Ground level entrance for cars and trucks.
- Overhead electric crane .
- Cotwalks on both sides of stage at 16' height.
- Second stage 40' x 24' with 14' height.
- 3,000 amps of 120 volt AC current distributed to plugging outlets on stage . . .
- and other facilities described on overleaf . . .



**MIDWEST STUDIOS, INC.**

1037 Woodland Drive, Glenview, Illinois

CHICAGO PHONE:  
(312) 273-3880

GLENVIEW PHONE:  
(312) 724-0515

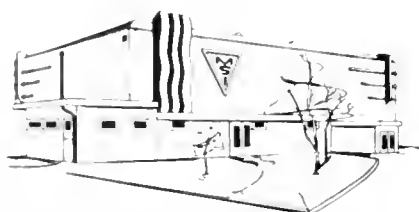
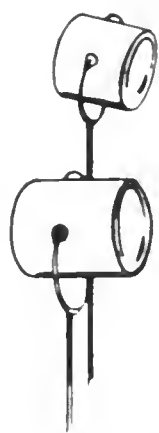
MOTION PICTURES • SLIDE FILM • SLIDES • INDUSTRIAL MEETINGS

## PHYSICAL DETAILS:

This sound studio has *two* stages. The main sound stage is 100 feet long by 60 feet wide, with a height to the overhead catwalk of 30 feet. There are catwalks on both sides of the stage 16 feet from the floor. There is a ground level entrance to stage for passenger cars and trucks through a 12 x 12-foot door. This stage is equipped with an overhead electric crane. The second stage is 40 feet long and 24 feet wide with a ceiling height of 11 feet.

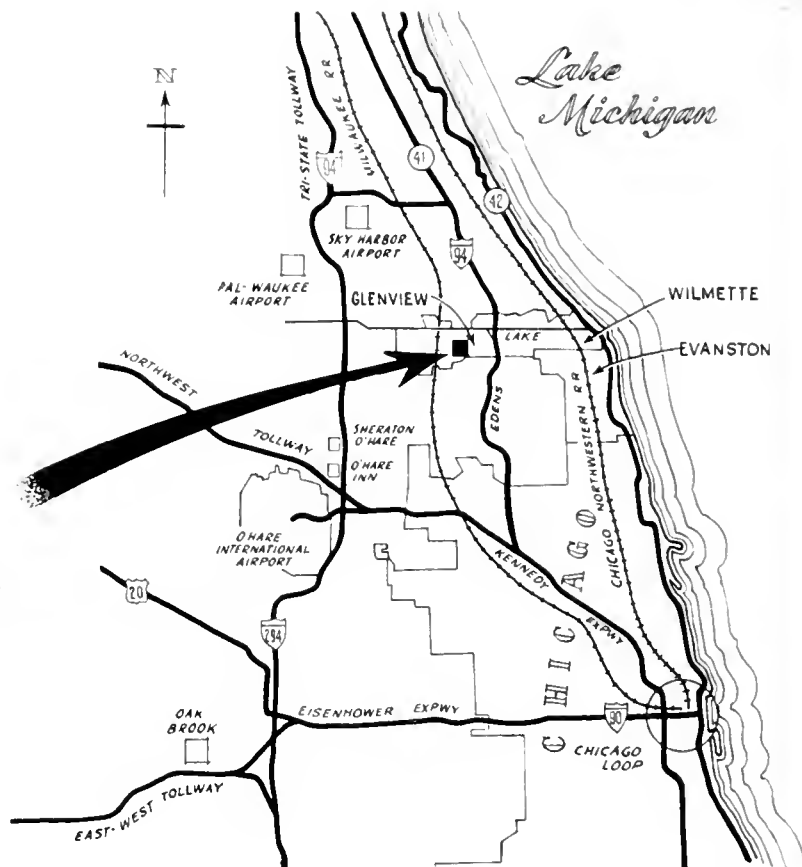
## OTHER PLUS FACTORS:

3000 amps of 120 volt AC current distributed to stage plugging outlets; hundreds of feet of cable on hand . . . A permanent sweep set, as well as miscellaneous sets and components . . . Separate make-up



## MIDWEST STUDIOS, INC.

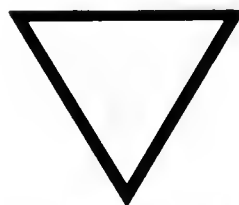
and dressing rooms for men and women . . . Screening room . . . Modern kitchen for on-set food preparation . . . Carpenter shop with power tools for set construction . . . Large fire-proof vault for safe-keeping of work in production . . . Fully-equipped editing room . . . Production office facilities for units renting the stages . . . Conference room available for top executives' "office-away-from-the-office" while working in the studio.



**EASY TO REACH** — Midwest Studios, Inc., is located in Glenview, Illinois, approximately 30 minutes from the Loop via Kennedy and Edens Expressways. 25 minutes from O'Hare International Airport.

### MIDWEST STUDIOS, INC. OPERATIONAL POLICY

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



For information on Rates and Schedules, contact:

## MIDWEST STUDIOS, INC.

1037 Woodland Drive, Glenview, Illinois

CHICAGO PHONE:  
(312) 273-3880

GLENVIEW PHONE:  
(312) 724-0515



Title

Emulsion No

Filter Pack

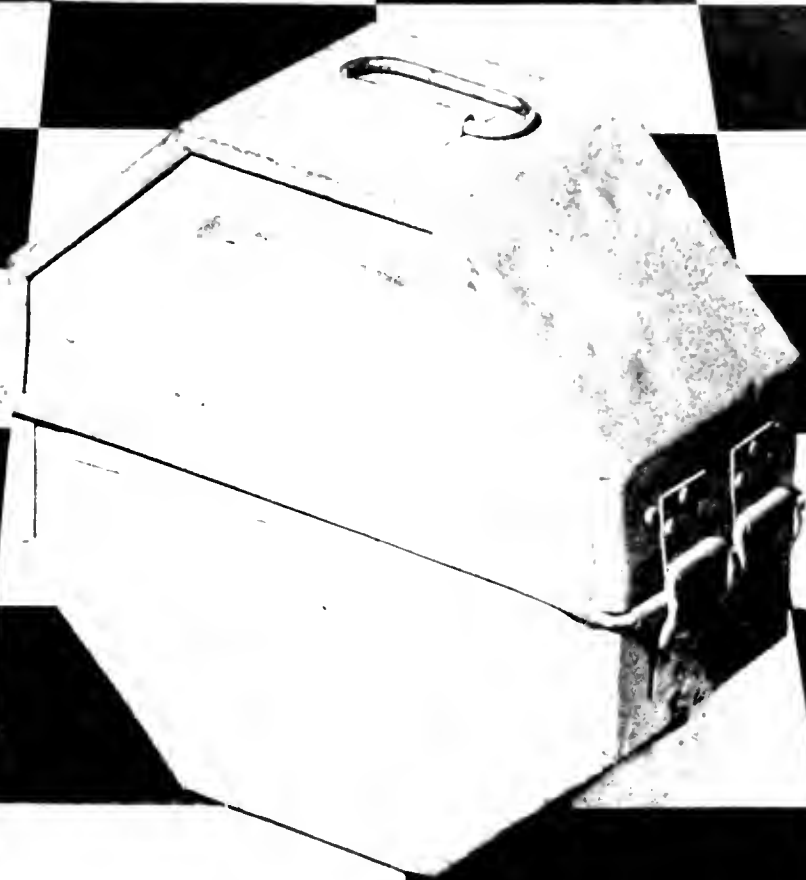
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1953

# A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

## THE INTERNAL REVENUE SERVICE

**PRODUCTIONS:** The Internal Revenue Service now offers a catalog listing and describing its films, all of which are 16mm color and available from district offices for television, civic organizations, schools, etc. *Your Federal Income Tax* - 25 min.; *Then and Now* - 22 min.; *Time and Taxes* - 18 min.; *The Inevitable Day* - 22 min.; *Push Buttons and Taxes* - 10 min.; *Moonshine and Taxes* - 15 min. *Since the Beginning of Time*, *Then and Now*, and *Moonshine and Taxes* are available as 1-reel films for theater use.

### United States Coast Guard

H. E. Whitwer, *Chief, Motion Picture & TV Branch, Public Information Division*  
Phone: WOrth 4-5303

**ACTIVITIES:** The U. S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 10 to 28 minutes. For the past three years, CG films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards.

**FACILITIES:** In-house capability. The CG uses its own facilities, including writing, directing, shooting, and editing to final cut of its productions. **DISTRIBUTION:** Distribution of the films is made through the various Coast Guard District offices and from Headquarters to television stations, schools, colleges, various organizations providing information to their members. Usually, the films are cleared for non-theatrical and television use, and no charges are made for use. An annual Film Catalog is issued by Coast Guard Headquarters and separately by each District office.

**PRODUCTIONS:** Recent subject matter of the films has ranged widely across the world, including new LORAN station construction on Yap Island, W.C.I.; oceanographic operations in the Atlantic, Pacific, Arctic and Antarctic oceans; installation and maintenance of intra-coastal waterway aids to navigation; and a new Coast Guard Academy film *To Choose the Sea*.

### U. S. Savings Bonds Division

Jacob Mogelevy, *Promotion Manager, U. S. Savings Bonds*  
Phone: WOrth 4-5702

• A variety of films telling the story of U.S. Savings Bonds is available, suitable for community audiences of all kinds. Many are inspirational, some humorous, some informational. All were made available to the Treasury by volunteers and showings take place under volunteer auspices. *The Land We Love*, 16mm, sound-color, 20-min., is a film tour produced by Warner Brothers in association with other major motion picture studios. *Wilbur Gets the Message . . . About Payroll Savings*, 16mm, sound-b&w, 20 min., has been cleared for television. *Danny Kane for School Savings*, 16mm, sound-b&w, 16 min. is not cleared for television. *The Junior Astronaut*, 16mm, sound-b&w, 15 min., is cleared for television.

Not an agency of the U. S. Government but an active user of films is:

### ORGANIZATION FOR ECONOMIC COOPERATION & DEVELOPMENT

Washington Office: 1346 Connecticut Avenue.

• OECD, Washington Office, screens and selects technical training, scientific, educational and business management films for inclusion in the Paris reference library of OECD and for distribution among its 21 member countries. The OECD is an international governmental organization with headquarters in Paris, concerned with economic growth and development

## "YOU'VE GOT A BEAUTIFUL BROCHURE BUT YOUR FILMS STINK . . ."

is what the sponsor-type fellow told another producer recently. He was perfectly sincere. We admired his candor. We understood his viewpoint. (Understanding the client's viewpoint is half our job.)

The other half is making outstanding films. Not just technically superior. But creatively inspired ones, too.

Unfortunately, we don't have a beautiful brochure to offer. For that matter, we don't even have a brochure right now (we just moved).

But as luck would have it, we've just finished a new demonstration reel. It contains some particularly interesting examples of motion pictures, filmstrips, and TV commercials we've done. A phone call or letter will bring a 16mm print to your doorstep. Later on, we hope it brings us to your doorstep.

Alvey-Ferguson Co. • American Broadcasting Co. • American President Lines • Argonaut Insurance • Bank of America • Beckman Instruments • California Chemical Co. • California Packing Corp. • Columbia Broadcasting System • Crocker-Citizens National Bank • Crown-Zellerbach Corp. • DUX, Inc. • Electrowriter International • ESCO Corp. • Fireman's Fund American Insurance Companies • Folger's Coffee • Foremost Dairies • Fuller Paints • Hewlett-Packard • Hills Bros Coffee • Italian State Tourist Bureau • Kaiser Aluminum & Chemical Corp. • Kaiser Cement and Gypsum Corp. • Kaiser Industries • Le Tourneau-Westinghouse Co. • Macy's • Matson Navigation Co. • National Bank of Georgia • National Gypsum • Pacific Intermountain Express • Pacific Telephone • Procter & Gamble • San Francisco Planning & Urban Renewal Assn. • Simca Division, Chrysler Motors Corp. • Stauffer Chemical Co. • United Crusade • United Vintners • U.S. Leasing Corp. • WESCON • Westinghouse Broadcasting • Wine Advisory Board

### FRASER PRODUCTIONS

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San Francisco, California 94111  
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## UNITED STATES ATOMIC ENERGY COMMISSION

### Division of Public Information Audio-Visual Branch

Washington, D. C. 20545

• The Audio-Visual Branch of the Atomic Energy Commission has as its primary function responding to requests from the public media in all the audio-visual fields for assistance in the preparation of films, stills, and other audio-visual materials on atomic energy.

Edwin L. Wilber, *Branch Chief*  
Phone: 973-5365 A C 301

Elton P. Lord, *Deputy Chief*  
Phone: 973-5476 A C 301

Sid L. Schwartz, *Asst. to the Chief*  
Phone: 973-4239 A C 301

**ACTIVITIES:** This branch plans and carries out audio-visual and still picture projects to advance specific Commission Programs, and acts as advisor to Commission and contractor personnel in Washington and nationwide on audio-visual problems and projects. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sale channels, determines the content of the 10 domestic and 4 overseas film libraries, and issues popular-level and professional-level film lists.

**FACILITIES:** AEC has no motion picture production facility or motion picture laboratory, but uses Government and or commercial services.

**DISTRIBUTION:** AEC operates an 8,500 still photo library, and distributes films through 10 domestic film libraries which cover particular geographical areas. All films are for free-loan. Each library has about 300 titles (popular, semi-technical, and technical levels). The Commission also has four overseas libraries at its offices at the U. S. Embassies at London, Brussels, Tokyo and Buenos Aires, stocked with semi-technical and technical films, and also supplies films to the film library of the International Atomic Energy Agency in Vienna, The American Film Library, The Hague, Holland, The National Science Film Library of Canada, and to USIS-Stockholm for use throughout Scandinavia, The Brussels and Buenos Aires libraries have about 50 films each in French and Spanish respectively. Information on libraries available from Washington office.

**Stock Footage:** The Commission has more than 120,000 feet of 35mm black-and-white unedited film footage on peacetime uses of atomic energy available for purchase. Information may be obtained from Washington office. Color stock footage is also available from any of the completed documentary films produced by or sponsored by the government. Films may be borrowed from libraries in geographical areas for footage counts prior to purchase of duplicating materials from the various laboratories holding the originals. Unedited stock film footage in black-and-white and color on nuclear or thermonuclear detonations sold at Lookout Mountain Air Force Station, USAF, 8935 Wonderland Avenue, Hollywood, California 90046.

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*Eddie O'Brien - The Writer*

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THE UNITED STATES  
INFORMATION AGENCY

Washington, D.C.

ACTIVITIES. The Agency produces and distributes 228 posts in 100 languages, in commercial, educational, and cultural programs. Distribution is by mobile film units, TV, and other organizations. An estimated 100 million people overseas saw USA films in 1966. In 1966 the Agency produced its longest length documentary, *John F. Kennedy's Lightning Day of Drums*. It was shown in major world capitals in November, 1966, and is being shown in commercial and educational theaters all over the world. Other films include *New Town Little Rock*, *Bridge To Freedom*, *U.S. vs. This Capitalism* series, *Jobs: Social Security*, *A Skill for Mohini* (vocational rehabilitation), *Beate a Man* (blind rehabilitation), and *U.S. vs. the Blues* (public health service). Distribution. See above. The address of the local USA (usually called USIS overseas) can be obtained at any American Embassy or Consulate.

THE PEACE CORPS

Washington, D.C. 20525

Jim Gibson, Director, *Public Affairs Support*  
Phone: 352-1722, A.C. 202

ACTIVITIES. Limited film activity.

DISTRIBUTION. Most recent film, *A Mission of Discovery*, is distributed by United World Free Films through 30 outlets in continental U.S., Alaska and Hawaii.

VETERANS ADMINISTRATION

Washington 25, D. C.

Luther C. Peery, *Chief, Visual Aids Division*  
Phone: DU dley 9-2715

Mrs. Grace Moore, *Administrative Assistant, Visual Aids Division*

Phone: DU dley 9-2715

Charles H. Glazer, *Chief, Motion Pictures, Visual Aids Division*

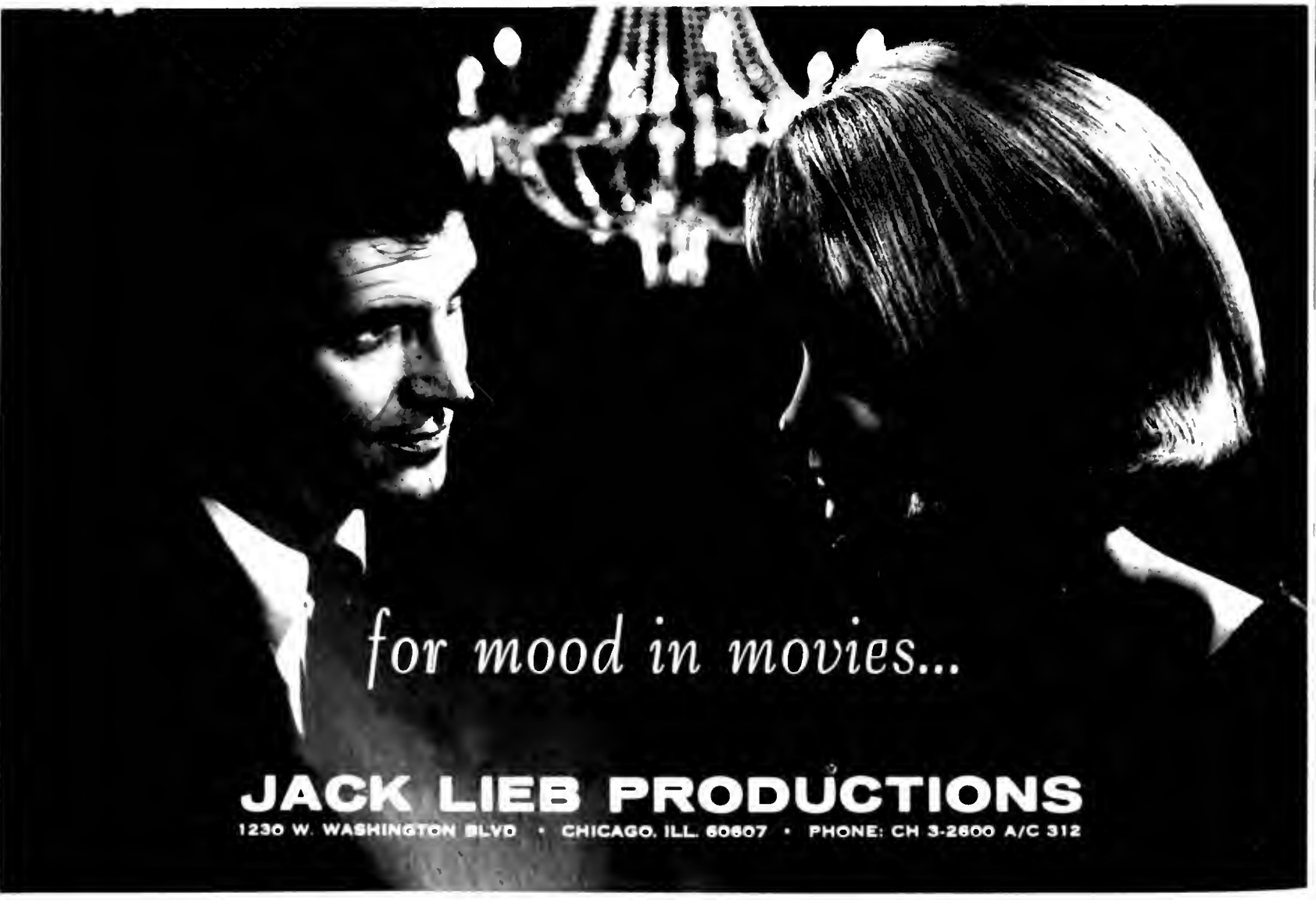
Phone: DU dley 9-2724

ACTIVITIES. Veterans Administration film programs are controlled through the Manager, Administrative Services, which produces and procures educational, training, informational, technical, and medical films for use within the agency on a loan basis and for use by participating hospitals, schools, etc.

EVENTS. VA films are produced in collaboration with the Department of Agriculture Motion Picture Service. VA has no in-service capability.

DISTRIBUTION. There is a central agency library in the Washington headquarters of the Veterans Administration, which controls and issues copies of all films used by this agency. There is no rental fee.

PRODUCTIONS. Most recently produced VA films include: *A Special Day*, featuring President Kennedy laying a wreath before the Tomb of the Unknowns at the 1963 Veterans Day Ceremony at Arlington National Cemetery; *The Mind's Eye*, which shows wide spectrum of job capabilities of rehabilitated blinded war veterans; *That We May Serve*, the story of the Supply Service of the Department of Medicine and Surgery program; *Hands of Hope*, a VA orthopedic technician makes a hand brace for a quadriplegic WAVE restoring usefulness to her hands after 11 years; *Shadows of Sound*, features training given in a



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Maybe a film really isn't the answer to your particular sales or public relations problem. If it isn't, we wouldn't hesitate to tell you so. We've turned down assignments in the past... but we've turned up many more result-producing films for such clients as Xerox, Westinghouse, Corning Glass, R. T. French, Graflex, Dunlop, Hooker Chemical, Bausch & Lomb, Marine Midland, and The United Appeal of Greater Cleveland, to mention a few.

If there is a film in your future, protect your investment now by working with a business-oriented motion picture production firm specializing in business films. Holland-Wegman Productions, Inc. has the experience, know-how, staff and facilities to put more telling force into your selling force. To put effective communications to work for your firm, simply contact Ed Wegman. He's as close to you and your business problems as your telephone.

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## A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

### THE VETERANS ADMINISTRATION:

VVA clinic to enable a veteran with hearing difficulty to receive maximum benefits from his hearing aid. *Bedford Breakthrough* depicts the Bedford, Mass., VA Hospital's successful community employment program; recovering mental patients are given paid jobs in the community.

### THE LIBRARY OF CONGRESS

Washington, D. C. 20540

Dr. Edgar Breitenbach, *Chief, Prints and Photographs Div.*

Phone: STerling 3-0400, ext. 217

Paul Spehr, *Motion Picture Librarian*

Phone: STerling 3-0400, ext. 721

Joseph W. Rogers, *Chief, Copyright Cataloging Division, Copyright Office*

Phone: STerling 3-0400, ext. 455

Mrs. Katharine W. Clugston, *Audio-Visual Specialist, Descriptive Cataloging Div.*

Phone: STerling 3-0400, ext. 484

Miss Frances L. Menges, *Head, Special Services Section, Card Division*

Phone: STerling 3-0400, ext. 8039

• The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographic service on the collection.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the motion-picture proprietors, the films are returned to the copyright proprietor by the Library after registration, but the Library has the right to claim the deposits for its collections later.

The Copyright Cataloging Division of the Copyright Office prepares a semi-annual *Catalog of Copyright Entries: Motion Pictures and Filmstrips*, which lists all such materials registered for copyright in the United States and which is published by the Library and sold by the Government Printing Office. It has also prepared four cumulative catalogs entitled *Motion Pictures*, which together cover registrations of films for the years 1894-1959 and which are for sale by the Government Printing Office.

In addition, the Library's Descriptive and Subject Cataloging Divisions catalog educational films, using data submitted largely by producers

and distributors, and the Library publishes this cataloging information in two useful forms for purchase by other libraries or individuals. One form is the printed catalog card, which any film-user may purchase to establish his own card-catalog for the control of his collection and for the dissemination of film information. The other is a book-catalog reproduced photographically from the printed cards and containing a detailed subject-index, adequately cross-indexed; entitled *Library of Congress Catalog - Motion Pictures and Film-Strips*, this publication is issued quarterly and in annual cumulation, and it also appears as a volume in the quinquennial cumulation of the Library's *National Union Catalog*. Both the printed catalog cards and the book-catalog may be purchased from the Card Division, Library of Congress, Building 159, Navy Yard Annex, Washington, D. C. 20541.

The Library's collection of motion pictures comprises about 78,000 reels and is in the custody of the Prints and Photographs Division in the Reference Department. It is primarily an archive in nature, and reference service is limited to assisting research activities. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard agreement concerning the clearance of copyright and the copying of equivalent footage for the Library.

### The National Archives

May E. Fawcett, *Audio-Visual Branch, National Archives*

Phone: WOrth 2-2513

• This Branch is the depository for a growing number of retired motion pictures from the various Government agencies, and from a few private sources. Among these last is the recently acquired Ford Motor Company Historical Film Collection with films of American life from 1914-1915. These valuable films will be made available to the public when fully cataloged and processed. The entire Archives collection of motion pictures (about 42 million feet) covers the period of 1896 to the present, with especially extended coverage of the two World Wars. Films are available for viewing by anyone. No films are reproduced without the consent of the depositing agency. No loan service is maintained.

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TOMMY KNIGHT ■ ■ ■ a film on the culturally disadvantaged child ■ ■ ■ produced for McGraw-Hill.

Vision Associates, Inc., 680 Fifth Avenue, New York. CI 5-2811. <



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**WORLD'S FAIR PROGRESS REPORT**

New Films for Principal Exhibit Areas Are Listed; Technical Improvements Being Made in Major Shows

**T**HE LATEST PROGRESS REPORT of the New York World's Fair lists several changes and improvements which are scheduled to take place with the reopening of the Fair, April 21, 1965. Here is a run-down of the changes in visual communications aspects of the various pavilions:

**INTERNATIONAL AREA**

**CENTRAL AMERICA & PANAMA:** Motion pictures featuring the tourist attractions of the Central American countries will be shown.

**CHRISTIAN SCIENCE:** Will have a new descriptive film on the nature of God.

**KOREA:** New films showing the industrial progress of the country as well as its history, customs and religion will be introduced.

**MOROCCO:** Will add color slides depicting places of scenic beauty to be projected continuously.

**SWEDEN:** The Johnson Industrial Group has added a colorful continuous slide presentation depicting typical Swedish scenes.

**FEDERAL AND STATES AREA**

**UNITED STATES PAVILION:** Changes will be made in the opening film, *Voyage to America*, to show not only the immigrants who came here, but to present America as the land of opportunity that it was and is.

**HAWAII:** Upon entering the exhibit, visitors will be given beautiful leis which admit them to the Aloha Theatre where giant screen movies are shown of lush Hawaii, exciting volcanic eruptions and surfing in the island waters.

**ILLINOIS:** The Disney audio-animatronic show, *Great Moments with Mr. Lincoln*, will be technically improved without any major change in content.

**INDUSTRIAL AREA**

**BELL SYSTEM:** A ten per cent increase in the speed of the Bell System's popular film ride will boost capacity by 3,000 to about 41,000 total. The pavilion plans to continue its streamlined method of crowd handling which is credited with an average visitor wait of less than 15 minutes on the busiest days.

**CLAIROL:** Passengers on the Carousel will sit in booths which will now be the "world's smallest movie

theatres" where a film on beauty will be shown.

**CONTINENTAL INSURANCE:** Will have an expanded Cinema '76 theatre.

**DUPONT:** New music, new choreography and new film will be added to the musical revue, *Wonderful World of Chemistry*.



**EASTMAN KODAK:** Certain motion pictures and slide shows of the various displays are being changed. In the Tower Theatre a new version of Kodak's feature presentation *The Searching Eye* will be shown.

**GENERAL CIGAR:** Changes will be made in the vertically projected Sports Illustrated exhibit.

**GENERAL ELECTRIC:** The audio-animatronic figures have undergone appearance and animation improvements at Disney's West Coast studios to make them more sophisticated and realistic.

**HALLMARK FOUNDATION:** Will present a *Tribute to Winston Churchill*, an entirely new exhibit for the 1965 season. It will include a special 15-minute Churchill film in a new 600-seat theatre.

**IBM:** The multi-screen film presentation in the big ovoid theatre is undergoing revisions.

**TRANSPORTATION AREA**

**MARTIN-MARIETTA:** Combines a Cinemascope color film with full scale models of space vehicles executing a rendezvous mission. The theatre in the Hall of Science will be equipped with seats.

**ABBOTT LABORATORIES:** *Chemical Man* will portray through three-dimensional models, cinemicrography and animated motion pictures the role of certain molecules in creating and sustaining human life.

(CONTINUED ON PAGE 74)



**ALL  
OUR STAFF  
ARE  
CLOCKWATCHERS  
TOO!**

The quicker you strike your sets the lower your cost of production.

We cut hours from 35mm EASTMAN COLOR developing and printing service . . . rush your "rushes" back to you for same day or first-thing-in-the-morning screening. Down goes your waiting time and down go wasted dollars!

If you saw NBC's World's Fair TV Special you saw an example of the timely service we can provide. (Some of our other "clockwatching" clients are VPI, TELE-VIDEO, MPO, WYLDE FILMS, AUDIO PRODUCTIONS, PINTOFF PRODUCTIONS, CINEEFFECTS, EASTERN EFFECTS, COASTAL . . .)

A SUBSIDIARY OF PERFECT PHOTO INCORPORATED

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## NEW YORK WORLD'S FAIR REPORT:

(CONTINUED FROM PAGE 72)

**GENERAL ANILINI & FILM:** Will contain expanded audio and visual communications techniques to describe complex technical chemical processes.

**SCIENCE FOR SURVIVAL:** Will have a new five-minute film illustrating the adaptation of man to his environment.

**SOCOSNY MOBIT:** Will increase its capacity by altering the electronic control equipment to operate the film portion of the show simultaneously on both sides of the pavilion. The program previously played alternately on the two sides.

All of the popular film shows of 1964 — Johnson's Wax, Billy Graham, Morman, Greyhound, etc. — are scheduled to return again, intact, in 1965. •

\* \* \*

### "To the Fair" Is Bringing New York's Show to Millions

A new 26½-minute film describing the New York World's Fair has recently been released by the Fair Corporation. Emphasizing the fun of fairgoing, *To the Fair* was produced by Francis Thompson, whose Johnson's Wax three-screen documentary was so highly acclaimed last year.

"We are convinced," said Fair President Robert Moses, "that this fast-moving Technicolor film has tremendous audience appeal. It should be an important factor in attracting a great number of visitors to the 1965 World's Fair."

#### See It Through Their Eyes

*To the Fair* looks around the fairgrounds in the company of an American family, two teachers, an East Indian engineer and his sariclad wife, two college boys chasing a couple of girls, and a whole Boy Scout troop. The cameras jump from one to another of these people as they go about the various pavilions, take the rides, watch the fountains and bright lights at night.

While not as exciting as *To Be Alive*, the film does present the

Fair with its best face showing, and it is lively fun, indeed.

The film made its debut at a recent World's Fair board of directors meeting and received lavish praise. It is expected to be seen by approximately 25 to 30 million people during the year.

#### 30,000 Showings Are Expected

The Fair's most important promotional effort to increase attendance at the 1965 exposition, opening April 21, the film will be distributed on free loan by Association Films, Inc. It is estimated that *To the Fair* will be shown 30,000 times in schools, churches, fraternities, conventions, civic and business organizations, etc.

The film is also being used by World's Fair exhibitors and associated companies in the travel, transportation and related fields. It will also be seen on television and in theatres. (It was booked into several dozen metropolitan New York theatres in early March, playing on the same bill with *Goldfinger*.)

#### Directed by Alexander Hammid

*To the Fair* was directed by Alexander Hammid and Wheaton Galentine, with Peter Robinson as associate director. The music was composed and directed by Gene Forrell; narration was written by Edward Field and spoken by Robert Fields. •

\* \* \*

### Appoint Casey General Manager of Kodak World's Fair Exhibit

Carroll E. Casey has succeeded Thomas M. Connors as general manager of the Kodak Exhibit at the New York World's Fair for 1965. In making the announcement, Gerald B. Zornow, Vice President, Marketing, said Roy F. Horne will continue as assistant manager of the exhibit.

Casey will report to Lincoln V. Burrows, Director of Marketing Administration, who will continue to have the responsibility for coordination of the exhibit plans. Casey will operate out of Rochester until the Fair opens. •

## Cancer Society Votes Budget for New Films

**T**HE AMERICAN CANCER SOCIETY has voted \$100,000 for the production of four films during 1965 and is considering a proposal to further update the Society's medical film library. The Survey Committee recommended that up to \$250,000 be spent on this project.

Francis J. Wilcox, chairman of the Society's board of directors, included the preceding report in his letter which opens the Annual Report for 1964, recently distributed by the Society. The report reflects the importance of audio-visual aids in the programs and national crusade of the organization.

During the next few years, the Society hopes to produce 15 new films for physicians. Among the new titles will be *Cancer in Children*, which is being planned by the California Division, in cooperation with the National Society.

A new filmstrip on *Breast Self-Examination* (BSE) was completed at the end of the year. According to the report, about one in five women have seen the Society's other great film on BSE, produced by Audio Productions, Inc.

During 1964, the anti-smoking program aimed at primary and secondary schools received the most attention, the report states. More than 30,000 pupils in 85 schools saw the film *Is Smoking Worth It?* The cartoon film, *The Huffless, Puffless Dragon*, aimed at sixth and seventh graders, reflects educators' feelings that the very young must be reached and their images of the smoker and non-smoker changed.

Since the beginning of the program in 1958, the Society has distributed 53,000 copies of two filmstrips and 17 million copies of two leaflets on smoking to schools. Its programs have been used by more than 23,000 secondary schools and nearly 9,000 elementary schools.

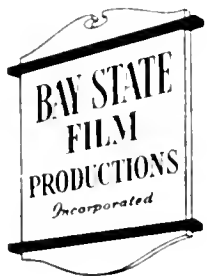
During 1964, the educational "Tell Your Neighbor" campaign was pushed by the Society. •

There is nothing worse  
for our trade  
than to be in style"  
Archibald MacLeish

When originality in  
film writing counts,  
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Along the way our client's films have earned Awards — forty-six of 'em.

Blame us for name dropping? Call us. Next year we'll drop yours.

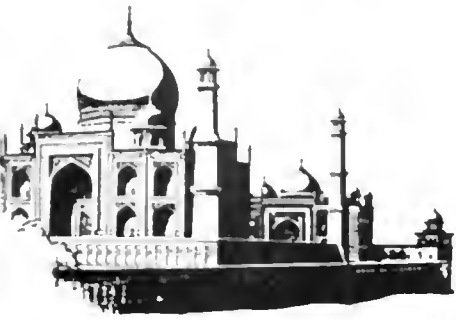
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Byrna Productions  
Carnation Milk International  
Citroen Cars Corporation  
Consolidated Steel Corp.  
Copley Newspaper Syndicate-  
Film Productions  
Douglas Aircraft Corporation  
Ralph Edwards:  
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Corporation



*Foreign Language Work is a Job for Experts*

## **FOREIGN LANGUAGE & CINEMA SERVICE**

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## ASSOCIATION FILMS, INC.

### Headquarters Office:

347 Madison Ave., New York, N.Y. 10017  
Phone: MUrray Hill 5-2242 AC: 212

Robert D. Mitchell, *President*  
J. B. Bingham, *Vice-Chairman, Treasurer*  
Robert M. Finehout, *Vice President, Corporate Advertising & Public Relations*  
Robert W. Bucher, *Vice President, Sales*  
A. L. Fredrick, *Vice President, Mid-Western Representative*  
Reg. Evans, *Vice President, Subs*  
John Barwick, *Manager Association Instructional Materials*

### Eastern Area Exchange

Broad at Elm, Ridgefield, N. J. Phone: 201  
WHitney 3-8200, E. H. Johnson, *Manager.*

### East Central Area Exchange

Allegheny and Delaware Aves., Oakmont, Pa.  
Phone: 412-828-5900, Joseph R. Lieblich,  
*Manager.*

### Central Area Exchange

561 Hillgrove Ave., La Grange, Ill. Phone:  
312-352-3377, M. G. Weiland, *Manager*, Robert  
Imlach, *Operations Manager.*

### Southern Area Exchange

1621 Dragon St., Dallas 7, Texas. Phone 214  
Riverside 8-8759, Carl L. Stahl, *Manager.*

### Western Area Exchange

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

### Canada

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

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

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

**ASSOCIATION TELEFILMS:** This division is re-  
sponsible for the distribution of sponsored films  
to commercial and educational TV stations. It  
maintains daily contact with TV programmers,  
creates sponsored-film series and special con-  
cepts, prepares TV promotion kits, publicizes

sponsored films in "TV Guide" and local news-  
papers and distributes newsclips and scripts to  
TV news departments. Current AF-TV series in-  
clude: *Kyle Rote's World*, *Films for Freedom*,  
*Your Neighbor - The World*, *Theatre 30*, *Holi-  
day Time*, *Achievement* and *This Aerospace Age* -  
all comprised of sponsored films.

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

**ASSOCIATION INSTRUCTIONAL MATERIALS.** This  
division of Association Films handles the sales,  
long-term leasing and rental of educational, train-  
ing and special purpose films and filmstrips. •



## THE JAM HANDY ORGANIZATION, INC.

### Headquarters Office:

2521 E. Grand Blvd., Detroit, Mich. 45211  
Phone: TRinity 5-2450 A C 313

Betty Watters, *in charge, Distribution Services*

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



## IDEAL PICTURES, INCORPORATED

### HEADQUARTERS OFFICE:

1010 Church St., Evanston, Illinois 60201  
Phone: 273-4565 A C 312

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Jack C. Walts, *Vice President*  
W. J. Kirkpatrick, Jr., *Treasurer*  
W. J. Dauler, *Secretary*  
Nelson S. White, *Director*

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ham, Ala.* 35203, Phone: 323-5265 AC: 205, Mrs.  
Louise Hoffman; 1840 Alcatraz Ave., *Berkley,  
Calif.* 94703, Phone: OLYmpic 4-3006 AC: 415,  
Eddie Nakagama; 6514 Selma Ave., *Hollywood,  
Calif.* 90028, Phone: HOLlywood 3-0357 AC:  
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4-8173, AC: 305, Jack Spire; 133 Nassau,  
N. W., *Atlanta, Ga.* 30303, Phone: 523-2615  
AC: 104, Lyle F. White; 1370 S. Beretania  
St., *Honolulu, Hawaii* 96811, Phone: 6-5536,  
Oran H. Strauser, Jr., 117 N. State St., *Chi-  
cago, Ill.* 60610, Phone: 321-9693 AC: 312,  
Robert Craig, 15 E. Maryland St., *Indianapolis,  
Ind.* 46201, Phone: ME 2-6383, Mrs. Marty  
Markey; 616 S. 5th St., *Louisville, Ky.* 40202,  
Phone: JUNiper 3-3859 AC: 502, Wright C.  
Hadden, 102 W. 25th St., *Baltimore, Md.* 21218,  
Phone: TUxedo 9-9963 AC: 301, Nelson C.  
White; 12 Melrose St., *Boston, Mass.* 02166,  
Phone: HANcock 6-1133 AC: 617, Edw. Kondra-  
zian, 15921 Grand River Ave., *Detroit, Mich.*  
48227, Phone: VE 8-5850 AC: 313, Leo Leddy,  
3100 Nicollet Ave., *Minneapolis, Minn.* 55408,  
Phone: TAYlor 7-2966 AC: 612, Joe Komarek,  
1822 Main St., *Kansas City, Mo.* 64108, Phone,  
HARRison 4-2481 AC: 816, Charles Brokenkucky,  
1907 S. Kingshighway, *St. Louis, Mo.* 63110,  
Phone, PR 4-7160 AC: 314, William C. Raymer,  
1558 Main St., *Buffalo, N. Y.* 11209, Phone: 41  
3-3782, AC: 716, William Kirkpatrick, Jr., 321  
W. 11th St., *New York, N. Y.* 10036, Phone, CI  
6-0560 AC: 212, Walter J. Dauler, 2110 Payne  
Ave., *Cleveland, Ohio* 44111, Phone: MAM



# National Distributors of the Sponsored Motion Picture...

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Change of Address? Subscribers are asked to report a change of address as promptly as possible to the Circulation Office of BUSINESS SCREENS, at 964 Sheridan Road, Chicago, Ill. 60626. It will help us to assure prompt delivery of your current publication.

## NATIONAL DISTRIBUTORS OF SPONSORED FILMS

(CONTINUED FROM THE PRECEDING PAGE 77)

E-9173 AC: 216, Mike Blaettner; 1611 S. Boston St., Tulsa, Okla. 74119, Phone: LU 4-2128 AC; 918, Bill Blair; 1201 S. W. Morrison St., Portland, Ore. 97205, Phone: Capitol 7-6497 AC; 503, John T. Moore; 41 N. 113th St., Philadelphia, Pa. 19107, Phone: Walnut 3-0650 AC; 215, Ray W. Oakes; 220 Grant St., Pittsburgh, Pa. 15219, Phone: 471-0115 AC; 412, Mervin C. Reynolds; 18 S. 3rd St., Memphis, Tenn. 38103, Phone: Jackson 7-4313 AC; 901, Stanley Nolan; 2131 S. Harwood St., Dallas, Tex. 75215, Phone: Hamilton 8-0109 AC; 214, Bill Blair; 1 E. Main St., Richmond, Va. 23219, Phone: Milton 4-2973 AC; 703, Dan Browning; 4431 W. North Ave., Milwaukee, Wis. 53208, Phone: Uptown 3-0431 AC; H.I. Richard Hoelke.

**BACKGROUND:** Founded in 1920 in Chicago. In the past 43 years, has grown into a national organization of 28 offices handling rental films for schools, churches, clubs and industry. In 1945 Ideal began the distribution of industrial films, for the first time making available a proven paying customer list for the distribution of industrial films services.

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

**OPERATION:** Prints and bookings are serviced from 28 company-controlled distribution centers.



### MODERN TALKING PICTURE SERVICE, INC.

**Headquarters Office:**

3 East 54th St., New York, N.Y. 10022  
Phone: PLaza 8-2900 A C 212

Carl Lenz, *President*

W. H. MacCallum, *Executive Vice President*

Elsie Cox, *Treasurer*

Ralph Del Coro, *Vice President*

*Corporate Advertising & Sales Promotion*

Richard M. Hough, *Vice President, Sales*

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F. M. Kincheloe, *Promotion Manager*

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Phone: PLaza 8-2900 A C 212

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J. B. Wicker

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910 Penn Avenue, Pittsburgh 22, Penna.  
Phone: GRant 1-9118 A/C 412

D. P. Kouby, *in Charge*

##### CENTRAL DIVISION SALES

Prudential Plaza, Chicago, Ill. 60601  
Phone: DElaware 7-3252 A C 312

Dan Kater, *in Charge*

Jack Lusk, Jim Davis

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Phone: YUkon 2-9444 A C 415

Robert A. Kelly, *in Charge*

##### SOUTHERN DIVISION SALES

1629 K Street, N.W., Washington, D.C. 20006  
Phone: 296-5466 A C 202

Jack Lalley, *Vice President*

#### MODERN TALKING PICTURE SERVICE:

##### TORONTO SALES

1875 Leslie St., Don Mills, Ontario, Canada  
Phone: 444-7347 A C 416

Bruce Thomas, *in Charge*

##### DISTRIBUTION OFFICES

Anchorage, Alaska (811 5th Avenue); Atlanta, Georgia (712 Spring Street, N.W.); Boston, Mass. (235 Stuart Street); Buffalo, N. Y. (122 West Chippewa Street); Cedar Rapids, Iowa (129 Third Avenue, S.W.); Charlotte, N. C. (501 North College Street); Chicago, Ill. (161 East Grand Avenue); Cincinnati, Ohio (9 Garfield Place); Cleveland, Ohio (2238 Euclid Avenue); Dallas, Texas (1411 Slocum Street); Denver, Colorado (922 Bannock Street); Detroit, Michigan (4754 Woodward Avenue); Harrisburg, Pa. (928 North Third Street); Honolulu, Hawaii (1340 Kapiolani Boulevard); Houston, Texas (4084 Westheimer Road); Indianapolis, Ind. (102 East Vermont Street); Kansas City, Mo. (3718 Broadway); Los Angeles, Calif. (2400 West 7th Street); Memphis, Tenn. (214 South Cleveland Street); Milwaukee, Wis. (1696 North Astor Street); Minneapolis, Minn. (1114 Nicollet Avenue); New Orleans, La. (715 Girod Street); New York, N. Y. (Concourse Shop #7, 10 Rockefeller Plaza); (315 Springfield Avenue, Summit, N. J.); Omaha, Nebraska (1410 Howard Street); Philadelphia, Pa. (1234 Spruce St.); Pittsburgh, Pa. (910 Penn Avenue); St. Louis, Mo. (621 North Skinker Boulevard); San Francisco, Calif. (16 Spear Street); Seattle, Wash. (2100 North 45th Street); Washington, D. C. (927 19th St., N.W.); Canada — Don Mills (Metro Toronto), Ontario (1875 Leslie Street).

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

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

**REGIONAL EXCHANGES** are located in Atlanta, Boston, Buffalo, Cedar Rapids, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Harrisburg, Houston, Indianapolis, Kan- (CONTINUED ON THE FOLLOWING PAGE 80)





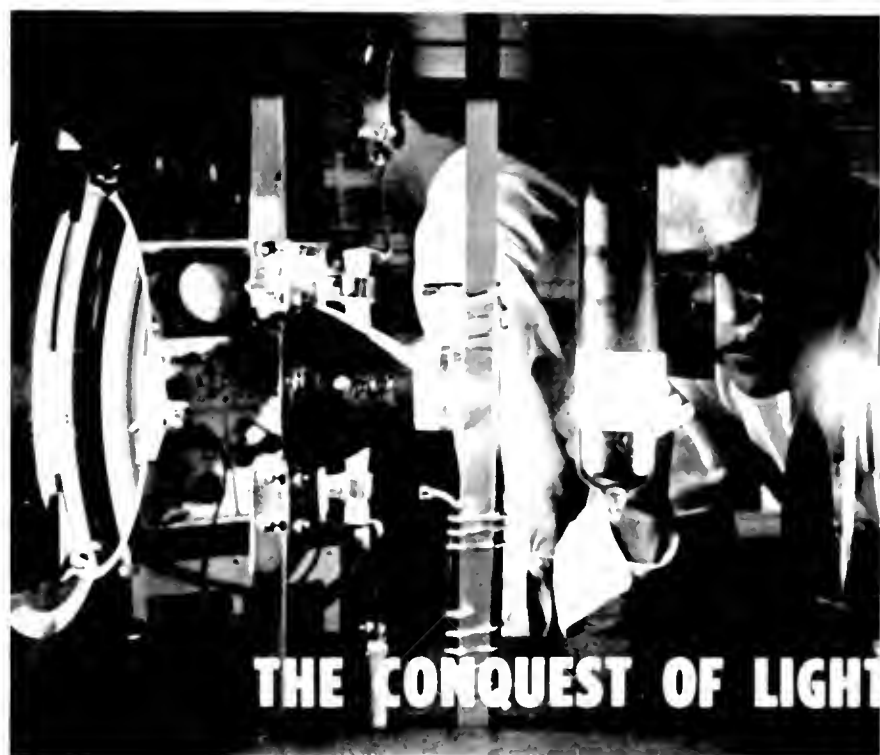
**WIRE FOR SOUND**



**TWO NATIONS  
TWO FRIENDS**



**A BALLAD FOR THE FAIR**



**THE CONQUEST OF LIGHT**

Which of these releases have you  
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**OWEN MURPHY PRODUCTIONS, INC.**

666 FIFTH AVENUE  
NEW YORK, NEW YORK 10019

PLAZA 7-8144 · A C 212

(CONTINUED FROM THE PRECEDING PAGE 78)

## MOTION PICTURES

SAN CITY, Los Angeles, Memphis, Milwaukee, Minneapolis, New Orleans, New York, Omaha, Philadelphia, Pittsburgh, St. Louis, San Francisco, Seattle, Summit (NJ), Washington, D. C., as well as in Honolulu, Hawaii; Anchorage, Alaska and Toronto, Ontario.

**SPECIAL ACTIVITIES & PUBLICATION:** A physical handling service is maintained for technical professional and special films. Recent references for sponsor reading (available on letterhead request or by telephone from listed sales offices) include: *The Modern Fact Book of Sponsored Film Distribution*, *The Opportunity for Sponsored Films*, *Business Films at the Movies*, *How to Reach the Television Audience with Business Sponsored Films*, *The Teen Age Market*, and *Series Programming, PR Films Free from Modern TV*.



### ROTHACKER, INC.

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

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

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

**SERVICES AND OPERATIONS:** Distribution of sponsored business films through theatrical, non-theatrical and television outlets is handled from the New York office and the various distributors throughout the United States and Europe. Emphasis is put upon reaching exactly the audience the sponsor wishes to reach; and this individual approach is accomplished through separate promotional campaigns, audience selection, publicity and physical handling done on a separate basis for each film. A general catalogue is not published since each title receives an exclusive handling, thus assuring the sponsor of more complete identification and a closer tie-in with his film. Prints are all hand-inspected, sound-read, cleaned and repaired and a complete record maintained on condition of each print. An individual print breakdown with classification is always available and print lifetime guarantee is offered as part of a special service. Monthly exhibition reports sent with full information of each showing. Special questionnaires and personal attendance at screenings provide additional information and can be keyed to supplement companies' other public relations efforts.

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



this symbol, appearing over a distributor's listing, indicates that display advertising containing additional and useful reference data appears in other pages of this 15th Annual.



### STERLING MOVIES U.S.A., INC.

**Executive Office:**  
375 Park Avenue, New York, N.Y. 10022  
Phone: JUDSON 6-1717 A C 212

Charles F. Dolan, *President*  
Sophie C. Holme, *Senior Vice President*  
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Vincent J. Capuzzi, *Director of Operations*  
Herbert T. Green, *Manager, Closed Circuit Television Department*  
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#### NATIONAL SALES OFFICES

##### AT NEW YORK

375 Park Avenue 10022  
Phone: JUDSON 6-1717 A C 212  
Morton J. Fink; Sophie C. Holme; Ray W. Salo

##### AT WASHINGTON, D. C.

1750 Pennsylvania Avenue, N. W. 20206  
Phone: 298-5980 A C 202  
Frank J. Havlicek, *Regional Sales Manager*

##### AT CHICAGO, ILLINOIS

200 South Michigan Avenue 60604  
Phone: 939-6056 A C 312  
William J. Troy, *Vice President*  
Frank Naphin

##### AT LOS ANGELES, CALIFORNIA

6290 Sunset Boulevard 90028  
Phone: HOLLYWOOD 7-3739 A C 213  
Ralph Rafik, *Regional Sales Manager*

**Regional Film Exchanges:** Eastern Area: Television Center, 375 Park Ave., New York, N. Y. 10022. Phone: JU 6-1717 AC: 212, Ophelia Brussaly, *Manager*; Operations Center Eastern Exchange: 43 W. 61st St., New York, N. Y. 10023. Phone: JUDSON 6-1717 AC: 212, Vincent J. Capuzzi, *Director of Operations*, Joseph Silvermintz, *Comptroller*, John Saitta, *Data Process Dept.*; Midwest Exchange: 200 S. Michigan Ave., Chicago, Ill., 60604. Phone: 939-6056 AC: 312, Donald Thorkelson, *Manager*; Southwest Exchange: 100 University Ave., Fort Worth, Tex. 76107. Phone: EDISON 2-7184 AC: 517, I. L. Miller, *Manager*; Western Exchange: 6290 Sunset Blvd., Los Angeles, Calif. 90028. Phone: HOLLYWOOD 7-3739 AC: 213, Ralph Rafik, *Regional Sales Manager*; Canadian Sales Office and Film Exchange: 4980 Buehan St., Montreal 9, Quebec. Phone: 737-1117 AC: 514, John Lush, *Sales Manager*.

**SERVICES:** National, regional and special-market distribution of sponsored motion pictures to television stations. Non-television distribution includes: *Professional audience* programs to specified individuals in business, industry and the professions; *Selective audience* programs to specified organizations; *General audience* programs to all known and preferred adult groups. School distribution to high schools, junior high and elementary. Services include: promotion, publicity, print inspection and maintenance, shipping, and reports.

**NEWS-SCREEN:** Syndication of sponsored news-film stories to TV stations. Services include: script, production, editing, promotion, distribution, report of uses obtained.

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**UNITED WORLD FILMS, INC.**

**Headquarters Office:**

221 Park Avenue, South, New York, N.Y. 10003  
Phone: SPring 7-6600 A C 212

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

John D. Desmond, *Vice-President, Distribution Services*

Donald Freeberg, *Director, Advertising & Sales Promotion*

William B. Laub, *Director, Public Relations*

Edward S. Riley, *Director of Purchasing*

Frank J. Gillhaus, *Manager, Branch Operations*

Arthur McLaughlin, *Director, Sponsored Film Department*

Charles McGratty, *Assistant Director,*

*Sponsored Film Distribution Services*

Leo B. Guelpa, *Manager, Educational Films Department*

**NEW YORK REGIONAL AREA**

221 Park Ave., New York, N.Y. 10003

Phone: SPring 7-6600 A C 212

Herbert Sidel, *Manager*

**CHICAGO REGIONAL AREA**

542 S. Dearborn St., Chicago, Ill. 60605

Phone: WABash 2-7840 A C 312

Walter Zilka, *Manager*

**LOS ANGELES REGIONAL AREA**

7374 Melrose Ave., Los Angeles, Calif. 90046

Phone: WEbster 8-6125 A C 213

William Powers, *Manager*

**PORTLAND REGIONAL AREA**

5023 N.E. Sandy Blvd., Portland, Ore. 97213

Phone: ATlantic 1-9732 A C 503

Frank Schulz, *Manager*

**ATLANTA REGIONAL AREA**

287 Techwood Drive, Atlanta, Ga. 30313

Phone: JACkson 3-6201 A C 404

J. Hunt, *Manager*

**DALLAS REGIONAL AREA**

6434 Maple Ave., Dallas, Texas 75235

Phone: FLEetwood 2-1830 A C 214

P. Howard, *Manager*

**BACKGROUND:** United World Films was organized in 1916. It is part of the Music Corporation of America, which includes Universal Pictures Co., Inc., Decca Records, Inc., and MCA-TV, Inc. In 1916 United World Films purchased the Bell & Howell Film-O-Sound library which was the largest film library operating in the United States. In 1916 United also purchased outright Castle Films, the largest producer and distributor of 8mm and 16mm sound and silent motion pictures. **SERVICES:** Since its organization, United World Films has distributed sponsored films for industry. Distribution is conducted for non-theatrical, television and theatrical audiences through 13 distribution offices located throughout the United States. United also produces and distributes classroom teaching films to the nation's schools. It makes available on 16mm film all of its own company (Universal) feature theatrical titles along with selected features from Paramount and J. Arthur Rank. Demand for its films comes from clubs, business organizations, colleges, universities, high schools, women's organizations, agricultural groups, etc. These audiences are constantly increasing and United uses this source of fresh new audience contacts for distributing their clients' sponsored films. In the distribution of their clients' 35mm sponsored films, United utilizes the theatrical knowledge, experience and contacts of Universal Pictures, its parent company. By reason of its affinity with MCA, United has the added opportunity to be in constant contact with the program departments of television

stations throughout the country. These contacts are used by United in arranging showings for its clients' films.

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

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

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

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

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

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

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

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

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

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

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A T & T

"THE ONLY DIFFERENCE"  
General Motors



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OF  
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AND  
BUSIER NOW  
THAN EVER!



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A T & T



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## INFORFILM

Headquarters Office:

147 ave. de l'Hippodrome, Brussels 5, Belgium  
Phone: 47.10.03-47.25.77

Jan Botermans, *General Secretary*

### MEMBER COMPANIES

Australia: Sixteen Millimetre Australia, Box 1175 G.P.O. Sydney, Australia.

Belgium: Sofedi, 117 avenue de l'Hippodrome, Brussels 5

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

Denmark: A/S Informativ Film, Astrildvej 13, Kastrup, København.

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

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

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

Italy: Difi, 3 Via Domenico Ghelini, Rome.

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

Netherlands: Technical Film Centre, Stadhouderslaan 152, The Hague.

New Zealand: The H. J. Ashton Company Ltd., Box 25 H, Auckland SE5.

Sweden: Swedish Council for Personnel Administration, Warlvinger Vag 26, Stockholm K.

Switzerland: Schmallfilm Zentrale, Erlachstr 21 Bern; Schweizerisches Film-Archiv, Ankerstrasse 3, Zurich 3 36.

United States of America: Modern Talking Picture Service, 3 East 54th Street, New York, N.Y. 10022.

**BACKGROUND:** An international association of specially-selected distributors of informational films. It covers a large part of the world with a potential audience of 566 million. Important international sponsors are already using the services of Inforfilm for international circulation of their films.

**SERVICES:** Inforfilm members relieve sponsors of all the administrative and physical handling of films. Interested sponsors can contact the Inforfilm member in their country or the General Secretariat in Brussels. The tariff of distribution through the service is \$3.00 per booking, inclusive.

## RANK FILM LIBRARY

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Phone: Perivale 6666

Cables: Gebescope-Greenford

A. R. Hodge, *Executive Director*

A. H. Hall, *Deputy General Manager*

L. Francis, *Film Sales Manager*

D. R. Pluck, *Film Hire Manager*

J. Maltby, *Export Manager*

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

**SERVICES:** Film Library facilities including promotion, advertising in trade and business publications, organisation of business meetings. Service studio for foreign language narration and dubbing, titling, editing and print production. Specialist service for sponsors outside British Isles. Publishes a "Sponsored Film Catalogue" and a quarterly "Film News" distributed to each address on mailing list.

## TECHNICAL FILM CENTRE

152 Stadhouderslaan, The Hague, Netherlands

Phone: The Hague 55.83.00; Cables: TECH-

FILM

K. J. Blaauw, *Managing Director*

L. deVries, *Managing Director*

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

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Filmstrips can help train your salesmen — can help you sell a product, a service, an idea.

Here are three case histories that explain how filmstrips have been used successfully — by Field Enterprises Educational Corporation to train book salesmen — by Dodge Manufacturing Company to interest distributor salesmen in a unique flexible coupling — by Iowa Manufacturing Company to sell prospects on the benefits of a paving machine.

Each case history is brief, to the point — tells, (1) objective of filmstrip, (2) how objective was accomplished, (3) results, and (4) total cost. For copies, write or telephone...

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• Evanston, Illinois



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## Multimedia Classroom Sets an Example for Industry, Schools

"The MIL" is a theater-like classroom at the University of Wisconsin which features audio-visual aids as an essential part of the course.

The University's Multimedia Instructional Laboratory is a practical, even if experimental, program designed to improve teaching.

The classroom-lab has a large screen in the front of the room which becomes animated as soon as the professor begins his presentation of his course. Up to three images can be projected onto the screen simultaneously as the lecture proceeds.

Operated via rear screen projection, the MIL installation includes a 16mm film projector, slide and film strip projectors, an opaque projector, tape recorder, record player, closed-circuit television and an overhead projector.

A full-time engineer watches over each production, which is controlled by a triple-panelled control board.

MIL was established at the University at the urging of Prof. John Guy Fowlkes, director of the Wisconsin Improvement Program. He first became interested in the multi-visual technique for large-group instruction in 1960 when he saw an exhibit presented by the U.S. Department of Agriculture in India.

The exhibit used a large, 5-part screen to project 269 slides from the rear by five projectors, with one to five slides being shown on the screen at one time. A tape-recorded narration and slides were presented automatically and simultaneously.

In February, 1961, with \$50,000 Prof. Fowlkes established the MIL on the Wisconsin campus. Since then another \$15,000 has been spent on equipment and design.

Twenty-five classes have been conducted in the MIL, and it is currently operating at capacity schedule from 7:45 a.m. through 2:25 p.m. The remaining hour are used in pre-setting the equipment and for run-throughs with the course professors.

Course preparation can take up to 120 hours for a single presentation. The professor presents a rough outline and notes on the course to a programmer, who then works with a team comprised of one of the professor's teaching assistants, an artist, photographer, script-writer and typist.

Currently over 40 U.S. colleges have similar a-v installations or are planning to install them.





**CINEMAGINATION and SERVICE**



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American Medical Association's Film Library Sets  
Distribution Record With 10,735 Bookings in 1964

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New York, N.Y. 10036  
Phone: 212 PL 7-3641

A TOTAL of 10,735 medical and health films were loaned to physicians, hospitals, medical schools or other professional groups by the American Medical Association Film Library during 1964.

Many of the films were employed as educational material for physicians, medical students and nurses.

### Largest Bookings in History

The number of bookings was the greatest ever recorded at the library. In fact, total bookings have increased each year since 1955 when 3,007 were recorded, according to an analysis prepared by Ralph Creer, director of the AMA Department of Medical Motion Pictures and Television.

Creer also noted continuing wide distribution and acceptance of the catalog of selected "Medical and Surgical Motion Pictures," published by the AMA.

More than 3,000 available mo-

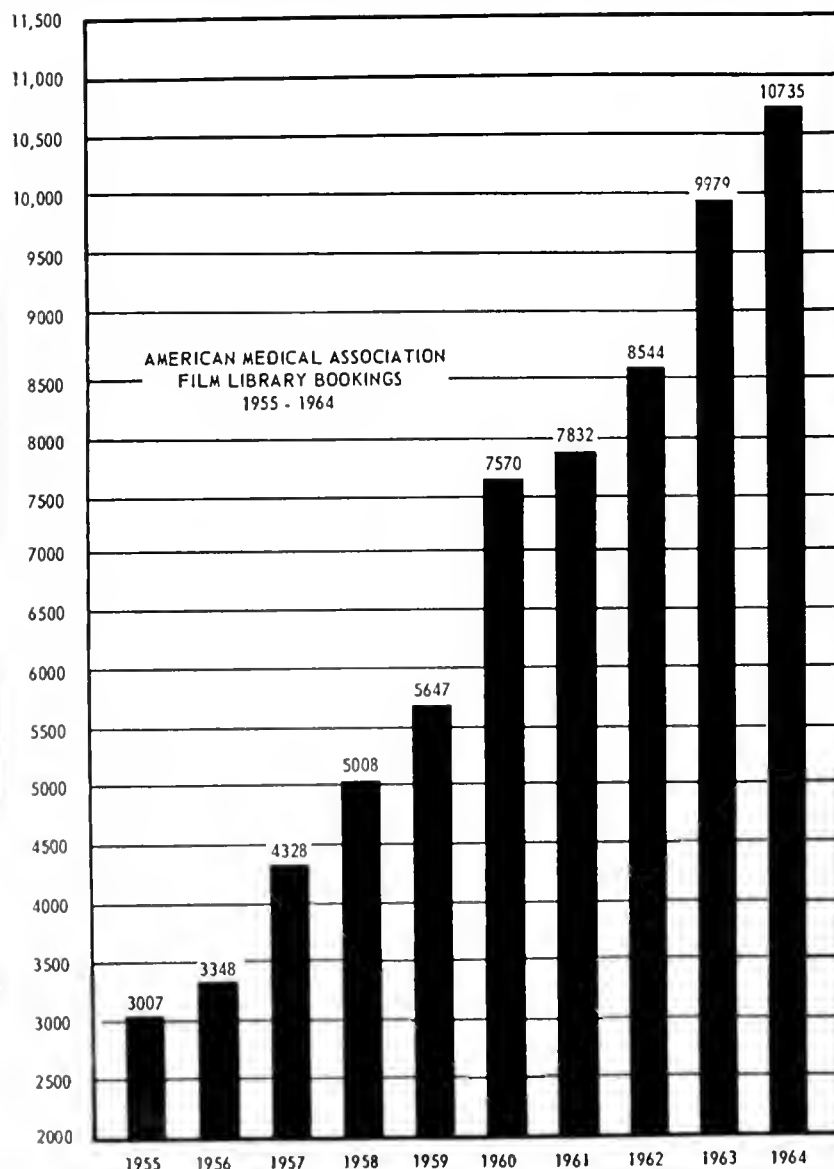
tion pictures dealing with every phase of the healing arts are listed in the new book. Listings are kept up-to-date by computer processing. Copies of the catalogue are still available at \$5.00 a copy to addresses in the U.S., U.S. possessions and Canada, \$5.50 to foreign addresses.

### Most Active Users of Library

Analyzing 1964 film bookings further, he said that the largest single users of films from the AMA library were civilian hospitals and schools of nursing. Every U.S. medical school except one also used the services of the Film Library during the year, and medical societies were increasingly heavy users.

The library now consists of 1,829 copies of 418 films. The total includes 113 health films which can be used by physicians who are invited to address lay groups. A current list of these films is now available.

Below: chart shows 10-year pattern of growth for the AMA Film Library.



## Want Big Screen Pictures?

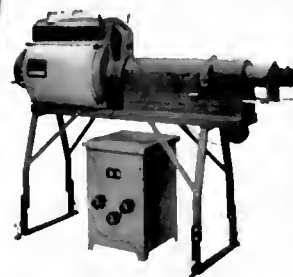
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**A&P Food Stores**

presents

**"Color Coordination  
in Vegetables"**

A sales training film produced by

**I. V. C.**

**Calvert Distillers**

presents

**"Gifts"**

A sales promotion film  
produced by

**I. V. C.**

**Du Pont**

presents

**"Football Highlights  
of 1964"**

A training film for football  
coaches produced by

**I. V. C.**

**Gaines Dog**

**Research Center**

presents

**"Dogs Like It"**

A sales promotion film  
for kennel owners produced by

**I. V. C.**

**International Silver**

presents

**"Stepping Stones  
to the Bride's Heart"**

A sales promotion film  
produced by

**I. V. C.**

**Maxwell House**

presents

**"Good to the Last Drop"**

A public relations film  
produced by

**I. V. C.**

**Metropolitan Life**

**Insurance**

presents

**"Teaching Johnny  
to Swim"**

A film to prevent drowning  
produced by I. V. C.

**R. C. A.**

presents

**"This Is Your Life  
General Sarnoff"**

An employee relations film  
produced by

**I. V. C.**

**I. V. C.**

puts

**Power**

in your promotion  
to sell the

**People**

you want to reach

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## YEAR'S BEST TV COMMERCIALS

12 Television Spots Cited by Hollywood Ad Club  
Receive 5th International Broadcasting Awards

THE 5TH ANNUAL International Broadcasting Awards for the "world's best" in television advertising were announced last month in Hollywood.

Nearly a thousand industry executives were present in the Hollywood Palladium as the 19 major commercial winners were announced from official sealed results.

### Entries from 16 Countries

Sixteen countries had submitted 1,895 entries. Preliminary judging was done by committees in London, Mexico City, Sydney, Australia and in 12 U.S. cities.

All finalists received certificate awards, with 72 nominated from 712 radio entries and 135 selected from 1,183 television entries. This year's entries represented a 24.5% increase in radio and 12.5% gain in TV entries over last year, according to Don Estey, president of Tel National Advertising and Judging Chairman of the competition.

General Chairman of the 1965 competition, which is sponsored by the Hollywood Advertising Club, was James G. Riddell, Chief Executive Officer of ABC's Western Division.

### Endorsed by Int'l Association

The International Advertising Assn., with members in more than 100 countries, endorsed the event and participated in preliminary judging and in selection of final judges.

Robert L. Dellinger, president of the Los Angeles Chapter of the IAA and Executive Vice-President of Grant Advertising, headed the final judging committee and invited the participants.

The IBA competition is a non-profit competition, with all money after expenses earmarked for the Hollywood Advertising Club's IBA Scholarship Fund, established in 1964 to provide funds for advertising majors at the Univ. of Southern California.

### Details on Best TV Films

This year's winners are:

#### TELEVISION COMMERCIALS

Live Action over 60 Seconds: *Rolling Tire*, Gulf Oil Corp.; produced by MPI for Erwin Wasey, Inc.

Live Action 60 Seconds: 659-60 *Woman Stranded No Man*, Good-year Tire & Rubber Co.; produced by FilmFair for Young & Rubicam.

Live Action under 60 Seconds: *Cinema*, Cadbury Brothers Ltd.; pro-

duced by Anglo-Scottish Pictures, Ltd., London for Hobson, Bates and Partners Ltd., London.

Animation 60 Seconds and Over: *Winston Typewriter*, R. J. Reynolds; produced by Joop Geesink's "Dollywood," Amsterdam, for William Esty

Animation under 60 Seconds: *Ruckwand*, Schwabenbrau, Dusseldorf; produced by Insel-Film GmbH, Munchen, for H. McCann Comp m.b.H. Kohn/Rein.

Combination any Length: *Bicycle*, British Nylon Spinners; Rank Organization-Adv. Films Div., London, for Notley Adv. Ltd., London.

Video Tape any Length: *Pork Roast*, Heublein; produced by Videotape Productions of New York, Inc. for Fletcher-Richards.

I.D.'s 10 Seconds or Less: *Muppets Western*, Claussens, Inc.; produced by Rodell Productions, Inc. for Cargill, Wilson & Acree.

Local, any Length, Any Technique: *Relax*, Bank of Miami, Inc.; produced by PGL Productions, Inc. for Papert, Koenig & Lois.

Humorous, any Length, Any Technique: *Gamma*, Morton Salt Co.; produced by TV Graphics for Needham, Harper & Steers, Inc. Public Service, any Length, any

Technique: *Angles*, United States Air Force; produced by Robert H. Klaeger Associates, Inc. for MacManus, John & Adams, Inc.

Series, any Length, any Technique: *Golfer*, *Seascape*, *Tree*, Kodak Limited; produced by James Garret & Partners, London, for J. Walter Thompson Co., Ltd., London.

### Winners to Hollywood Museum

After nationwide requests for showings have been filled, these winning spots will be placed in the new Hollywood Museum in future years. Other entries become part of the library of the Television Bureau of Advertising, for study by advertisers and agencies.

**PROFESSIONAL TITLE Typographers and Hot-press Craftsmen SINCE 1938**

Write for FREE type chart

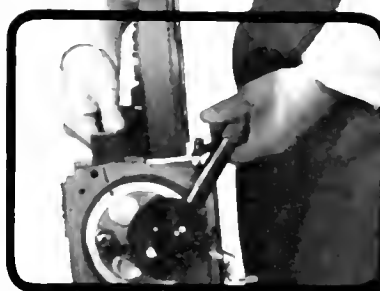
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News of Pictures & People from the Nation's Capitol

**Over Nine Million Viewers for  
Bureau of Mines' Films in '61**

Films depicting the conservation and development of America's mineral resources became increasingly popular with audiences during 1964, the Department of the Interior's Bureau of Mines reported last month.

Both the number of showings—more than 190,000—and the total recorded audience of nearly 9.4 million represent gains over 1963, the Bureau said. It noted that additional millions viewed the films on public-service telecasts.

All of the films circulated by the Bureau are 16mm sound and nearly all are in color. Most show the methods, techniques, and equipment used to extract and process metals, nonmetals and fuels. Others present comprehensive views of the conservation of mineral and other natural resources of various states.

The ten most popular films of 1964, in order of popularity, were: *California and Its Natural Resources; The Petrified River (The Story of Uranium); Copper, the Oldest Modern Metal; Alaska and Its Natural Resources; The Magic of Sulphur; Arizona and Its Natural Resources; The Story of a Modern Storage Battery; Texas and Its Natural Resources; The Drama of Steel; Oregon and Its Natural Resources.*

The number of showings in 1964 ranges from a high of 14,568 for *California and Its Natural Resources* to 7,065 for the Oregon film.

As the year ended, several productions were underway and co-operative agreements for others had been completed. New motion pictures on helium, aluminum and potash are expected to be ready for circulation during 1965, and zinc and steel subjects are scheduled for early production.

**Jose Yovin, Government Film  
Veteran, Succumbs to Illness**

Jose A. Yovin, a well-known figure in Government cinematography and the motion picture industry died in Alexandria, Virginia January 31 after an extended illness.

Yovin began his professional career assisting with theatrical productions in New York and Philadelphia, and was a pioneer in feature motion picture production. In 1942 he joined the War Department Bureau of Public Relations

and served until the end of the war, when he was cited for Meritorious Civilian Service.

Yovin also held key posts in the Veterans Administration and the Office of the Secretary of the Air Force. He later was Chief of the Pictorial Branch, Office of the Assistant Secretary of Defense (Legislative and Public Affairs), until poor health forced his retirement in 1958.

He is survived by his widow and three sons.

**U. S. Chamber of Commerce  
Film on Effects of Regulation**

Business prospers best under a minimum of essential regulation—this is the theme of a new film premiered by the Chamber of Commerce of the United States at its Fourth Annual Association Public Affairs Conference.

Titled *Once Upon A Time*, the film portrays conditions in a mythical kingdom of ancient times as it drifted into excessive regulation of the woodcutting industry. The king finally has to greatly reduce its regulations, discarding much needless red tape, to restore economic health and jobs for the people.

Calvin Productions, Inc., produced the film, which has both full animation and live-action sequences. Voice characterizations are by Mel Blanc.

The 16mm color film is distributed by the Chamber of Commerce of the United States, 1615 H Street, Washington, D. C. 20006, on a rental and print-sale basis. The film is available to television stations on a free-loan, public service basis.

**Harry A. Carragher Represents  
Jam Handy in Washington, D.C.**

The Jam Handy Organization has assigned Harry A. Carragher as representative in Washington, D.C. He will provide services for national associations in the production and utilization of motion pictures and other visual presentations. His Washington office is at 1724 Connecticut Avenue, N.W.

**Focus on Human Interest in  
Social Security Film Series**

New releases from the Social Security Administration last year included a series of five-minute color motion pictures featuring unusual human interest stories from

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IN WASHINGTON

(CONTINUED FROM PAGE 92)  
their files. Release of the weekly television series, *Social Security in Action*, was also continued. Information on the films may be obtained from local Social Security offices throughout the U.S. •

\* \* \*

A Medical Conference  
on Single-Concept Films

THE FIRST IN A SERIES of conferences on the single concept teaching film for medicine and allied sciences is being held April 1-2 at the Public Health Service Audiovisual Facility in Atlanta, Georgia. The Facility is a component of the Department of Health, Education, and Welfare.

Phillip Sattin, M.D. of England, Director of the Medical Division, Eothen Films Limited, and Dr. Louis Forsdale of the Columbia University Faculty, author of a definitive text on the 8mm single concept film, will be featured at the conference.

Dr. Sattin's subject will be "Single Concept and Conventional Films in Tandem." Dr. Forsdale will speak on the subject, "8mm Film: A New Tool For Research and Education."

The single concept film, a newcomer to the arsenal of audiovisual tools for education, teaches a single principle, technique, or concept in six to eight minutes. The 8mm single concept film is stripped of extras, i.e. background music, dramatic situations and elaborate set changes. It is pre-packaged in plastic cartridges which are inserted into 8mm projectors without threading or other mechanical gymnastics.

The projection equipment is well-suited for individual instruction, a feature which makes it valuable to medical students and others in the health sciences. The PHS Audiovisual Facility is a primary producer of single concept films for biomedical education and communication.

Dr. James Markee, Chairman of the Department of Anatomy at the Duke University School of Medicine, is speaking at the morning session on April 1st on "The Integration of Single Concept Films Into the Medical Curriculum."

Attending the conference are deans and other staffs of medical schools throughout the United States. Later conferences will be held for educators in other of the health sciences. •



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## BUSINESS & SCHOOLS

Business Is Spending \$160 Million for School Media, Including Films

IN A RECENT SURVEY conducted by Albert L. Ayars, Educational Director of Hill & Knowlton, a New York public relations firm, it was revealed that American business is currently spending \$160,000,000 annually for aid to schools. The survey also shows that 60 per cent of the companies surveyed are active in providing audio-visual materials, including sponsored films.

Dr. Ayars' study was based on 248 respondents to a survey of large companies — industrials, utilities, banks and retailers — which in 1963 accounted for one-fourth of all U.S. sales and profits. Each of these companies spent an average of \$250,000 for school aid, totalling \$60 million.

### \$10 Million Budget of Trade Associations

An estimate of the remaining three-fourths of business outside of the survey would add at least an additional \$90 million, while previous studies have indicated that trade associations provide \$10 million in annual school aid.

This totals up to \$160 million for educational materials, programs and services, and not including support through fellowships, scholarships, endowment of professorial chairs, employee matching grants, research grants, and other kinds of financial aids.

Topping the list of instruction aids (which are a significant part of the overall aid program) were informational booklets supplied to schools. 67 per cent of the companies surveyed supplied them.

### 60 Per Cent Supply Audio-Visual Media

Other media of importance included: filmstrips, slides, films, recordings, 60 per cent; books, 39 per cent; samples of raw materials and/or products, 34 per cent; displays and exhibits, 31 per cent; directories or catalogs, 22 per cent; wall charts, easels, flip charts, graphs and maps, 21 per cent; bulletin board materials and posters, 20 per cent, etc.

Science, with 47 per cent indicated, was the most prevalent subject area of the aids supplied.

CONTINUED ON THE FOLLOWING PAGE 211



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(Carnation Co.)  
"Happy Holidays... Along the Potomac"  
(American Oil)

#### DIRECT SELL (TRIA-SCOPE)

"Communications Services for ETV"  
(AT&T)

#### PRODUCT DEMONSTRATION

"Modern Basic Refractories" (Kaiser)

#### CUSTOMER GOODWILL

"Headline for Harper" (Int'l. Harv.)

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### TRAINING

#### DEALER GUIDANCE

"Your B-Line" — Stu Erwin (I.H.)

#### IN-SERVICE "SKILL" TRAINING

"An Answer For Linda" (AT&T)  
"First Impressions" (Bank Am. slidefilm)

#### EMPLOYEE INFORMATION

"Outside That Envelope" (C.C. Life Ins.)

#### SUPERVISOR TRAINING

"Locked On" (Gen. Dyn. Astronautics)

#### POLITICAL ACTION

"How Opinion Maker Makes Opinions"  
(Am. Med. PAC)

### SAFETY

"Slips and Falls" (Bell System)

"Three for the Road" (Data Films)

### EMPLOYEE RELATIONS

#### EMPLOYEE MORALE

"Everybody Has Two Jobs" (USFTA)  
"May I Help You?" (AT&T)  
"In Touch With the Future" (GenTel)

#### NEW-EMPLOYEE ORIENTATION

"Elsie & Co." (Borden Co.)  
"A Hotel Is Born" (Hilton Hotels)

#### EXPLANATION OF CHANGES

"This Is Standard Oil" (Indiana)

#### EMPLOYEE RECRUITING

"Three For Tomorrow" (Am. Petr. Inst.)

### PUBLIC RELATIONS

#### CORPORATE IMAGE

"Fire and the Wheel" (Mobil Oil)  
"Tools of Telephony" (Western Elec.)  
"In Touch With the Future" (GenTel)

#### INSTITUTIONAL

"Hail the Heartly" (Borden Company)  
"With Care and Concern" (Upjohn)

#### PUBLIC SERVICE

"Holiday for Bands" (American Oil)  
"Collectors' Item" (Int'l. Haystack)  
"Man With a Thousand Hands" (I.H.)  
"Television in Education" (AT&T)  
"Fair Chance" (Planned Parenthood)  
"Driver Education" Smm pkg. (Std. Oil)

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Film "carries its stinger in its tail," i.e., in its residual impression, and hence is free to implant important, though sometimes quiet, foundational material up front, with a solid effectiveness impossible in any other medium.

Finally — and perhaps most important — film implants its impressions in the form of picture-images. And since people tend to remember what they see better than what they hear, the impressions burned into their minds via film have a better chance to endure — to inform, persuade, inspire . . . and compel action: to motivate.

Ask Parthenon for loan prints of any of the above subjects. Or let our people screen them for you in New York, Chicago, Detroit, or California. (We will suggest competent film-makers in other areas.) Telephone Parthenon Pictures at (213) 385-3911 and ask for Cap Palmer.

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Public Health Doctor Otto Lehrman looks into the strange case of four persons discovered suffering from poison on a public highway.

## A CASE OF THE BLUES

SPONSOR: United States Information Service.

TITLE: *A Case of the Blues*, 15 min. b.w., produced by Owen Murphy Productions.

This is one of a series of U.S.I.S. *Democracy at Work* films on the activities of American public servants — in this case the Public Health Officer.

On one day, along a stretch of Highway 9, a truck driver, a student, a young boy and a policeman are found unconscious and brought in to the hospital, showing signs of some kind of poisoning and a peculiar blue complexion.

Dr. Otto Lehrman, a Public Health Officer, is assigned the job of tracing the mystery. Could it be a chemical poison in the air? a high carbon monoxide area on the highway? food poisoning? Dr. Lehrman and his assistants go through the complex job of tracking down every possible lead, using every sort of technical aid, spending hours of foot-work to pin-point the source of the trouble.

They finally find it. As U.S.I.S. films are not shown in the United States it is fair to divulge the outcome of the mystery here — the four poisoned people had used inordinately large quantities of "salt" at a diner on the highway — "salt" that tasted like common sodium nitrate, but in actuality was sodium nitrite, a similarly appearing substance, used as rat poison, that had been poured into one of the salt cellars by a tragic error.

*A Case of the Blues* will be shown throughout the world under U.S.I.S. auspices. It is based upon an actual medical case history. The film was written and directed by Paul Cohen.

\* \* \*

## National Committee on Films for Safety Completes Review

Some 60 entries, submitted for 1965 awards honors in the National Safety Film Contest, were screened by members of the National Committee as it completed its reviewing program in four days on March 11.

Winners will be announced in these pages after recipients have been informed of the honor.

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## CARROLL BAKER AS "HARLOW"

Unusual Short Film Promotes Major Release on TV

**A**N UNUSUAL SHORT FILM titled *Carroll Baker as Harlow* was released February 1st to selected television stations. This film was made in connection with *Harlow*, a major motion picture based on the life of one of Hollywood's greatest screen stars, which is being produced by Joseph E. Levine for release in June by Paramount Pictures.

The production of *Carroll Baker As Harlow* by Turteltaub & Moss,



Carroll Baker poses before giant photo of the late Jean Harlow.

Inc., involved several unique features. The entire movie was filmed on board the Queen Mary enroute to England.

Robert Whittaker, head cameraman, obtained some very stylistic and creative effects from shots of Carroll silhouetted against the sea and sky, as she strolled about the ship and studied her upcoming role.

Director Stanley Turteltaub achieved a remarkable air of spontaneity by keeping the script to a minimum and allowing Carroll to ad lib informally about her problems with the Harlow part and her methods of preparing herself physically and psychologically for it.

In a detailed 8½-minute sequence the film shows the intricate make-up procedures which are used in aiding Carroll as she becomes the living image of Jean Harlow. The camera follows carefully as expert hair stylist Nellie Mann of Paramount creates a hair style of the 30's to complete Carroll's transformation. Then, looking like "The Platinum Blonde" herself, Carroll attends a gala ship-board party in her honor which recalls the glitter and glamour of Harlow's colorful era.

Available in two lengths, the film is tailor-made to fit into var-

ious TV formats — either as a five-minute segment in a live show or as a quarter hour film program, complete in itself. The five-minute version does not have the detailed make-up scenes, but it does offer a candid over-all explanation of how an actress assumes a new character and appearance.

Unlike many sponsored films which have an aura of timelessness about them to insure years of circulation, *Carroll Baker As Harlow* is being distributed on a crash program basis, from February through May, to the top 125 television markets in the country. It is available on free loan from Sterling Movies U.S.A., Inc. in New York.

\* \* \*

### Donates Historic Cameras to UCLA's Dept. of Theater Arts

A large collection of early photographic and motion picture apparatus has been given to UCLA's Department of Theater Arts. Mrs. Joyce Primrose Shaw-Kennedy made the donation in memory of her father, Hugh Vernon Primrose Shaw-Kennedy.

The collection includes over 80 cameras, most from the late 19th century, as well as very early exposure meters, lenses, flashguns, are lamps, stereoscopic viewers and developing apparatus. All of the pieces are scarce, and some are exceedingly rare.

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And with tape, there's no waiting around to see what you've got, not taking a chance on what's "in the can." The finished tape can be played back *instantly*. If you're not satisfied, you simply do it over again.

On video tape, executives who are not trained public speakers emerge as compelling, forceful performers. This is partly because of tape's sense of immediacy, partly because they can see what they're doing as they go along, and adjust for any flaws in their style.

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**N**EARLY EVERYONE has been watching the progress of the factual film medium's "new" dimension: 8mm. Aware of the great savings in equipment and print weight (with the latter of extreme importance in travelling these films coast-to-coast and overseas), all film users have been awaiting both manufacturer and laboratory acceptance of long-range standards for the 8mm film.

When Kodak engineers pointed over the proverbial left-field fence with their introduction of a proposed new 8mm film format at a meeting of the Society of Motion Picture and Television Engineers last year, "fandom" held its breath. Last month, their company followed through with the "home run" as the Eastman Kodak Company announced the adoption of this "Super 8" principle, yielding a projection picture area 50 per cent greater than the conventional 8mm frame does today.

The "Super 8" movie system, involving an improved Kodachrome II film base, camera and projector, makes its debut at the May 1 opening of the International Photographic Exposition in New York's Coliseum. Bell & Howell president Peter G. Peterson has also disclosed that his company "will have a full line of motion picture equipment which utilizes the new film in May, concurrent with Kodak's planned introduction of the film." Other 8mm movie equipment makers have announced similar plans. *It should be carefully noted that these developments primarily affect the amateur market* but it can also be safely predicted that business, educational use of 8mm is most definitely involved — and with great eventual benefit in wider use of all kinds of factual films.

Briefly, the new "Super 8" format is made possible by reducing the width of sprocket holes from 52 to 36 mil. Each perforation is located opposite the center of the picture, instead of at the frame line, so that splicing cuts do not pass through the perforation. A 20-mil-wide sound stripe is located on the opposite edge of the film, shifted away from the perforations to give it a more uniform base and keeping the film flat in the gate at both sides.

But it's the *size* of the new image that really enhances the possibilities of 8mm. And now that the new standard is announced, there will be a steady, forward move toward the wider use of this useful dimension. 16mm remains the present generally-accepted dimension for widespread domestic use and will for many years. Hundreds of thousands of 16mm sound prints in use today (and a half-million 16mm sound projectors) make that standard as predictable as 35mm projection is among the great majority of the world's entertainment theaters.

\* \* \*

#### **Color Television Set Sales Exceed Our Own Predictions; Boon for Film Producers**

While writing about "channels" of picture distribution to viewers, we remind readers that this publication repeated its predictions of the boom in color television set sales several times early last fall. In January, after the usual holiday sales rush, consumers made us look good when the demand for color sets went to 141-

000 units, 70% ahead of the same month in 1964. February ran just as strong and most set makers now predict that sales in 1965 will hit 2.2 million.

That's a boon for color film producers and processors; for sponsors of desirable short subjects for telecastings. Travel promotion should especially benefit with such obvious subjects as home design, gardening, and a myriad of other color-conscious products and applications most appropriate for this vastly-increased viewing audience. Color television commercials are today just beginning a wave of popularity which bodes well for experienced film makers.

\* \* \*

#### **National Release of 1964 Olympic Games' Film Announced by American Dairy Assn.**

The most exciting news of the month in outstanding new releases from alert sponsors is the impending world premiere (at the National Press Club in Washington, D. C. late in March) of *The World Is One — The Olympic Games, 1964*. This 28-minute color film of the Tokyo games is being sponsored by the American Dairy Association for nationwide release via Modern Talking Picture Service.

Made in cooperation with the U. S. Olympic Committee by alert Baltimore, Md. producer Milton Stark, it's said to be an unusually artistic as well as uplifting review of the games. Stark Films emphasized the theme of "unity through athletics" and has given the countless millions of viewers who will eagerly seek this subject an inspiring as well as very complete story of the Olympic Games.

Modern will make prints available to community groups, schools, summer resort and "Skyport" (air terminal) audiences through all of its nationwide film libraries on free-loan.

\* \* \*

#### **Announce First International Conference On "The Impact of Educational Technology"**

The American Management Association has announced a first international conference and exhibit on "The Impact of Educational Tech-



National Council of Churches recently previewed a new film. Pictured at the showing (l to r), producer Robert Klager, Robert Currie, Director of Programming, Broadcasting and Film Committee, National Council, and C. A. Weisner, church consultant on the picture (story next month).

nology" at which there will be displays and discussion of new tools and requirements for progress. The conference will be held July 12-16 at the Americana Hotel in New York City.

Featured events at this major meeting will include evening demonstrations and the showing of the world's best in training and educational films. School-industry-government panels will critically examine the needs of education and training in the present era. These columns will carry complete details on the formulating program in subsequent editions.

\* \* \*

#### **Bulletins from the News at Presstime:**

The news from the business world was highlighted at presstime by these announcements:

#### **Robins Industries Acquires Genarco, Inc.**

The acquisition of Genarco, Inc. of Jamaica, N. Y. has been announced by Robins Industries Corp. Genarco will be operated as a wholly-owned subsidiary of Robins under the present management of Jean Paul Latil, president. In this field, Genarco is a well-known maker of powerful slide projection equipment but it is also a very prominent factor in the environmental test field and a major source of carbon arc solar radiation simulators.

#### **Kellock Productions in New Glenview Studio**

James A. Kellock, active in industrial film production for more than 30 years in the Chicago area, has announced the formation of Kellock Productions, Inc., with offices and facilities at Midwest Studios, 1037 Woodland Drive, Glenview, Illinois.

#### **Death Takes Lab Executive and Producer**

We are saddened by the deaths of Forrest Jennings, general manager of the Color Reproduction Company, in Hollywood and of George Johnston, president of Washington Video Productions, Washington, D. C. George was stricken by a heart attack in late March.

#### **Film Safety Award Winners Next Month**

These pages will announce the winners of the 1965 National Safety Film Awards next month. Selections by the National Committee will be covered in detail in our next issue.

\* \* \*

#### **Fandom Note: U.S.I.A. Films & Friend**

The New York Times reports that during the violent anti-American demonstrations by African students against the American legation in Budapest one student among those who broke in the building, found himself in the basement movie theatre. He joined other rioters in smashing furniture, but was heard to caution them:

"Don't break the movie projector. I want to see the film here next week."

The projector was left alone, as reported in its story.



In promotional media are grouped with prints of two Bell System films used in the Information Service program.

## 40,000 Voices That Say "May I Help You?"

Performing Her Routine But Highly-Useful Task, the Information Operator Stars in Two New Bell System Motion Pictures Which Interpret This Important Service

AS MORE and more of the relations between the telephone companies and their customers are being conducted by the impersonal dial it has become increasingly important to the companies that their few remaining human contacts be made as pleasant and helpful as possible.

Frequently the Information operator is the only company voice the customer ever hears, as more and more long distance calls are dialed directly. Thus, Information is more of an important job today than ever before.

But, many of the Information

operators have felt that this was a cooped-up, un-glamorous, stop-gap, "no brains" kind of job, just looking up numbers all day — no talking to London or Tokyo — no chance to see and meet people face to face as in some other telephone jobs.

This feeling is exactly what the companies are trying hard to overcome. The Information operator really has a much more demanding job than she realizes — one that takes judgment, discretion and imagination.

In a new film recently released by American Telephone & Tele-

graph Company, Kathy, Nancy and Jaqueline are seen as Information operators — jobs which they hold in real life. They were chosen for their roles because they are typical of some 40,000 other operators who handle Information service in the Bell System.

### New Challenges in Each Day

The film mirrors the challenging experiences Information operators encounter in their day-to-day work. Writer-producer Charles Palmer, of Parthenon Pictures, Hollywood, analyzed the wide variety of calls to Information and watched hundreds of operators at work before

beginning to produce the film, which is the first ever made on Information service.

The picture is entitled *May I Help You? — The Story of The Information Operator*. Its 28-minute running time is crammed with real-life situations. Information operators meet in providing telephone numbers and other special services for customers.

### Change All Through the Years

In its early sequences, the film tells of the many changes over the years in the work of Information operators — starting back in the last century when boys worked as operators. But the film points out that while working procedures have changed, the objective remains the same — to be helpful to the customer.

The growing importance of Information service is stressed, and the qualities of the operators — including those of initiative and judgment — are dramatized in the busy activities of Kathy, Nancy and Jaqueline. Answering the varied inquiries from customers, the operators find that the "book" does not contain all the answers. Time and again they find themselves relying on their personal knowledge and experience in answering requests.

### Takes a "Thinking Operator"

As the film points out, "Only a thinking operator can meet and handle the hundreds of situations — the millions of calls for Information . . . that these girls receive every day."

A second version of the film, used for training drill, is titled *20 Information Calls*, and presents one specimen call after another — all taken from incidents in the film.

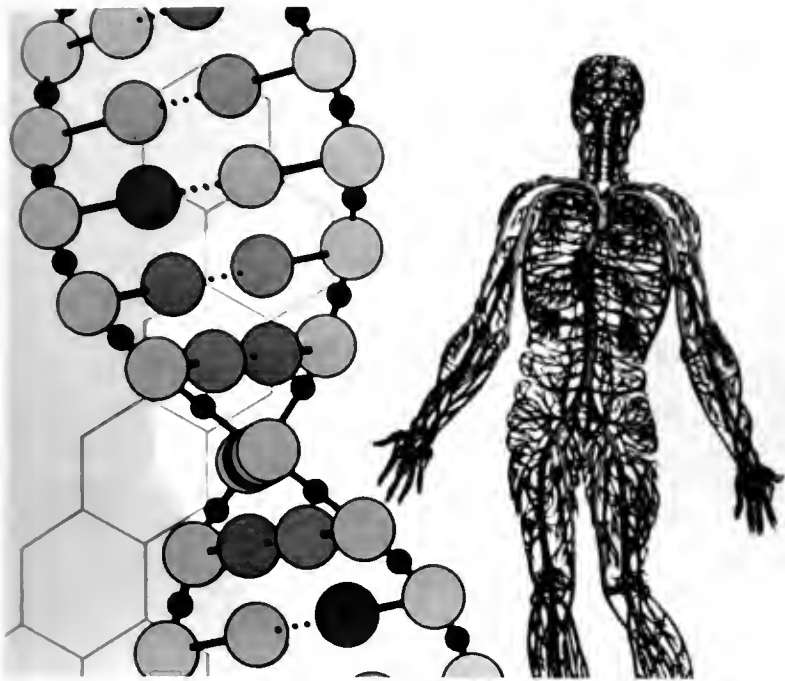
*May I Help You?* was directed by David Bowen, of Parthenon, and supervised for A.T.&T. by the late Tom Fischer.

"May I Help You?" is the first film ever produced on Information Service. It is helping to improve the morale of operators performing these tasks.



Out of the pages of familiar phone directories loom the faces of typical Information operators as pictured in this scene from Bell System's film,





Color animation in NDC film of anatomical man and molecular structure

## Anniversary Gift to Nutrition Education

National Dairy Council Contributes "Food — the Color of Life"

**I**N THIS Golden Anniversary Year of its founding, the National Dairy Council continues its dedication to a half-century of service by giving the world a truly useful and thoroughly interesting film exposition on nutrition, titled *Food — the Color of Life*. Since its public release on February 5th, 300 prints of the 22½-minute picture have gone into distribution.

The film was produced by Reid H. Ray Film Industries, under the direction of Reid H. Ray. An original script by Stanford Sobel as well as art and animation direction by Gordon Ray of the Reid Ray studio are notable features.

According to Lorraine Weng of the NDC executive staff, production of the film was under discussion for five years. The objective, when finally resolved, was "to motivate people towards a better diet and to emphasize individual responsibility for intelligent food selection." That aim is well-satisfied in *Food — the Color of Life*. A top-ranking Advisory Council, headed by Dr. Robert E. Shank, as nutrition consultant, aided by Sheldon S. Steinberg, Ed. D., includes a public health nutritionist, a biochemist, two college food and nutrition professors.

This is a *motivational* film. It was designed to capture adult audience interest first, to show the glorious rhythm of life, the color-coded secrets of food and the essentiality of nutrients in food.

While it does focus on dairy foods as an essential part of the adult's total nutrient intake, *Food — the Color of Life* also stresses the crucial concept that wise food selection is an *individual* responsibility. Both writer and producer have combined their talents to achieve the kind of picture which is sure to be well accepted by adult viewers.

Production qualities are exceptional, from careful choice of the principal player who exemplifies the average homemaker (Mary Linn Mason) to the high-fidelity of its color in both food and location sequences. The picture is slated for awards competition and should score well on the basis of its color photography, animation design and the widely-useful content material.

Many NDC units from coast-to-coast have already acquired prints; Association Films is handling distribution in other areas.



Mary Linn Mason exemplifies the average homemaker in NDC's film

## We Learn About the Telephone

Bell System Replaces "Most Popular Sponsored Film Ever Made" With Updated Educational Picture on Phones for Young Viewers

**T**HE MOST Popular sponsored film ever made is probably *Adventures in Telegonia*, a 1949 motion picture made for informational use in the primary grades of schools by the American Telephone & Telegraph Company, and featuring the Bil Baird puppets. To date, the Bell System companies have purchased 6,522 prints of this film.

Although it is still a favorite with many school teachers after all these years and has still received thousands of bookings annually, some respected educational leaders have told the company that modern kids would respond a little better to something a little more sophisticated.

So — this year — the company has released a replacement film, produced by Jerry Fairbanks Productions and titled *We Learn About the Telephone*. Advance



Communicating by smoke signals!

demand for this film has been so strong that even before preview prints were sent out, the various telephone companies had piled up 2,500 orders. It is perhaps destined to go as high as its predecessor some day.

*We Learn About the Telephone* is a simple, pleasant little story about young Jimmy, sister Suzy, their Uncle Bill, an artist, and a trip to the park for a picnic.

Along the way, the youngsters find out a lot about such things as how to answer the phone properly, and—on Uncle Billy's animated drawing board—how man communicated before the telephone, how the telephone works, how to look up numbers in the directory, and how valuable the telephone is in emergencies, such as helping the police to find lost children.

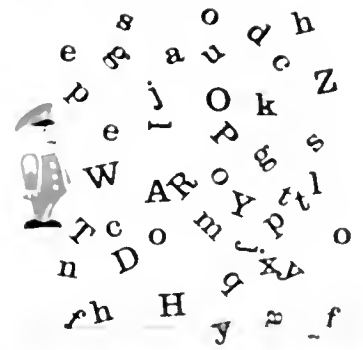
It is specifically geared to the level of understanding of young children, who, as the company knows, will very soon grow into the most enthusiastic and frequent users of telephone service.

A series of filmstrips covering

all points brought up in the film has been designed for auxiliary teaching use.



Jimmy's on the telephone while Suzy wonders why she can't overhear him through that wire!



Alphabetized telephone directory is explained to primary graders



Uncle Bill shows how easy it is to keep a personal number book



The film says: "The telephone is like a magic wand that lets you talk to anyone you want to."

# Motivated by Customer Needs

Newly-Integrated Motion Picture & Education Markets Division at Eastman Kodak Has Primary Responsibility for Audiovisuals

*"The customer is always right!"*

Although some persons in selling might wish to dispute that ancient proverb of the tradesman, the Eastman Kodak Company has taken the meaning to heart. Alert readers of business columns in newspapers and trade magazines have noticed that quite a few management changes have been taking place within Kodak's sales setup.

In what might be termed as enforcement of the marketing concept which has grown so popular within the past five to ten years, Kodak is fundamentally restructuring its entire photographic products marketing team.

**Outlines the Basic Purposes**

Gerald B. Zornow, vice-president for marketing, points out:

"The rearrangement now taking place has two basic purposes:

"First, it is to afford full recognition to the importance of the customer. We feel that the one indispensable person is the customer.

"Thus the move places more stress on evaluation of customer needs and on seeing to it that these needs are translated to our development groups.

**The Power to Make Decisions**

"The second purpose is to broaden the decision-making power in our internal marketing organization. For this reason, we have designated five principal areas of responsibility.

"We expect to gain — and are gaining — a stronger, more responsive organization. We anticipate that the marketing concept will involve the entire company —

research, development, production, and staff."

**Five Areas of Responsibility**

The five areas of responsibility to which Mr. Zornow referred are those related to the photographic aspects of Kodak's business:

1. Motion Picture and Education Markets Division (with the word "education" here defined in broad terms to encompass use by business and industry, by governmental agencies, etc., of not only films but a wide gamut of other audiovisuals);

2. Professional, Commercial and Industrial Markets Division;

3. Consumer Markets Division;

4. Radiography Markets Division; and

5. Recordak Corporation.

As indicated, each responsibility area is called a "markets division," and is headed by a general manager. Within each division are four sections — product development; sales; information and analysis; and advertising and customer services.

**A Single Marketing Group**

In effect, Kodak has combined its line of audiovisual products with that of its professional motion picture films to form a single, integrated marketing group, in the area of greatest interest to readers of BUSINESS SCREEN. Considering the fact that the audiovisual market has been showing a steady increase since the days of World War II, the Kodak move is looked on by many as an optimistic sign for the future of the field.

Donald E. Hyndman, a Kodak assistant vice-president, is the general manager of the motion picture



Donald E. Hyndman, general manager of Motion Picture and Education Markets Division at Kodak.

and education markets division.

Among the key men reporting to him are R. M. Corbin, manager of product planning; R. H. McPherson, manager of advertising and customer services; and R. E. Connor, manager of information and analysis.

The reorganization came after an exhaustive study of Kodak's many kinds of customers and their needs, an evaluation of the company's product lines, and a review of other marketing operations.

A basic reason for these marketing studies was an awareness of the ever-increasing atmosphere of strong, competitive activity. Kodak is utilizing its considerable marketing strength and, at the same time, choosing some areas to restructure its organization.

"A major change such as we are going through does not happen overnight," explains Mr. Hyndman. "As soon as possible, we are trying to call in person on each customer to explain the plan and to find out in what ways Kodak can be of greater service." •

R. M. Corbin, manager of product planning within the new Division.



R. H. McPherson, manager of advertising and customer services.



R. E. Connor, manager of information and analysis in Division.



## Tradition Plays Key Role in "Nothing But a Man"

The new smash-hit feature film, *Nothing But a Man*, which has received unanimous rave reviews from all of New York's film critics and the national weeklies, was produced by Michael Roemer, Robert Young and Robert Rubin in association with Du Art Film Laboratories.

The background for this unusual co-production arrangement goes back to the day of the old Biograph Studios. Al Young, one of the founders of Du Art, was an editor at Biograph and had been with other Hollywood producers before starting the laboratory. One of his sons, Irwin Young, succeeded him as President of Du Art.



Scene from "Nothing But a Man," outstanding new feature picture.

Another son, Robert, went into documentary and television film production, first in school at Harvard (where he met and started working with Michael Roemer) and later at NBC.

For years, Irwin and Bob Young have been discussing doing a feature film together. When the idea of *Nothing But a Man* came up, they decided to go ahead. The Du Art organization, as one of the producers, handled all the financial, bookkeeping and distribution arrangements for the film.

The successful association of Du Art and Roemer-Young is expected to continue in any future projects the young film makers are involved in.

*Nothing But a Man* was the only U.S. entry at this year's Venice Film Festival, and received two awards from the Festival Committee. It was also shown at the New York Film Festival last September where it received thunderous applause from the audience. •

\* \* \*

EDITOR'S NOTE: This new film is also making a significant contribution to human relations and merits the commendation which reviewers have bestowed upon it.





Expert JHO lighting and staging puts focus on Xerox' product features.

## Xerox Prepares the Buyer for the "2400"

Color Motion Pictures "Think Ahead With the New Xerox 2400" and "A Third Dimension" Show Key Features to Salesmen, Users

**K**EEP IT QUIET and surprise the market or should a manufacturer tell the world about a new product nearly a year before it is ready to deliver?

The Xerox Corporation, one of the leaders in the highly-competitive field of copying equipment, is using the motion picture medium to establish a waiting market for a new copier, even though it will not be available until later this year. Two films, both produced by The Jam Handy Organization, are appropriately titled, *Think Ahead With the New Xerox 2400* and *A Third Dimension*.

### Of Advantage to Prospects

The key point for both is that prospects will find it to their advantage to know about and plan for the use of the new "2400."

*Think Ahead* shows the prototype of the new model, emphasizing styling that was created for a wide range of office settings. But it also demonstrates ease of performance and speed: 40 copies a minute; 2,500 copies an hour via the "2400." This film is especially oriented to the needs of salesmen and technical representatives, to let them see just what happens and how, when a "2400" goes to work.

### Five Years and \$40 Million

*A Third Dimension* goes farther as it demonstrates this versatile new product to potential users well in advance of availabilities. Five years of research and development (and some \$40 million)

went into the design and building of the Xerox "2400" and these 10-minute color motion pictures are playing key roles in a widespread pre-introduction selling campaign being carried out by the company's sales force and its technical representatives.

### Good Use of Limbo Staging

Good limbo sets add crispness to JHO production styling on the two color pictures, concentrating viewer interest on the product and its design advantages. Prospective buyers are being shown the consumer version in their own offices or wherever they choose. They learn how the "2400" bridges the gap between ordinary office copiers and higher-cost, remotely located high-speed reproduction equipment with which this new product will compete. •

Prospective users discuss "2400" features in scene from one film.



## A Buyer Preface to the Producer Listing Pages

**T**HE PRIMARY GOAL of the 67 pages of listings which follow has never been that of sheer numbers. Our own high standards of reference and reliability have always kept these Production Review listing pages well within bounds. *Quality* is the objective, not *quantity*. And yet these listing pages remain the most complete and definitive source of specializing audio-visual production facilities published anywhere in the world.

Here is detailed information for the guidance of the buyer of motion pictures, slidefilms, show presentations and all the other related audio and visual media, freely-given for your assurance of satisfactory service, by 382 companies in the United States and Canada. 55 producing companies on all continents throughout the world are also represented with detailed facts-in-depth. For your reference convenience, these pages also contain details on 89 branch offices of U.S. and Canadian companies.

Many thousands of copies of this 15th Annual Production Review will now go into almost daily use among business firms in the U.S. and abroad; government and trade group executives concerned with audio-visual procurement have come to depend on its authoritative factual content. *There is no other, easier way to define such a highly-creative, technically-complex industry.* These buyers will look to references of recent experience for evidence of competence and versatility. Here they will find titles and sponsors of 1,918 motion pictures and 553 slidefilms which these producers turned out in 1964. They will also look to the names of 1,895 *key people* within these listed companies.

The buyer will readily identify the specialized nature of these listed companies' production experience. Specialists in television commercials, now a major business turning out millions of dollars in advertising films, are so identified, for example. But the listings do not reflect the important fact, also, that these are the producing companies of factual business, documentary and educational films which have, by the record, been the recipients of a vast majority of awards honors, recent and past, wherever given such media. They should also note that *these are the producers of industry's most resultful films*, whether for public relations, selling, training, dealer education and a multitude of other specific purposes.

*Look again to these primary guidelines* in achieving the successful employment of these powerful sight sound media: *financial stability* (the ability to complete a given assignment on original terms); *permanence of staff and physical facilities* owned or readily available; and *experience* (familiarity with the specific medium involved as well as ability to understand and properly interpret the subject matter).

We would also note the absence, under a very few listings throughout these pages, of the minimum standard of five or more title sponsor references. This is either indicative of a *new company organized within the past year* and therefore eligible under that proviso or that the competence of the accepted listee has been established by the Editors while the studio has been on special, limited assignment during the past year.

Finally, within these countless thousands of lines, there will be the inevitable gremlins, a few unexpected omissions and the absence of others whose good intentions exceeded our extended deadlines. For all of these we offer an early Production Review Supplement, scheduled to appear at mid-year. But we take pride, also, in the accuracy and completeness of these pages and in providing our buyer-subscribers with another and most substantial edition of these Annual Production Reviews. While this is only the 15th of these reference works, it begins our 26th volume of this publication, which is now read worldwide.

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**REFERENCE  
LISTINGS  
OF ESTABLISHED  
BUSINESS  
& TELEVISION  
FILM PRODUCERS  
IN THE  
UNITED STATES  
& CANADA**

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## CONNECTICUT

### KEVIN DONOVAN FILMS

44 Treat Road, Glastonbury, Conn.  
Phone: 633-9331 A/C 203  
Date of Organization: 1953  
Branch: 15 West 44th St., New York 10036  
Phone: Yukon 6-6019.  
Kevin Donovan, Owner

SERVICES: Motion pictures exclusively — public relations, industrial and medical films. FACILITIES: 16mm Mitchell, Cine Special, Arriflex cameras; Magnasync and Nagra sound equipment. Studio and portable lighting equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Allegheny Album* (Allegheny Power System); *Tomorrow's Child* (Newington Hospital for Crippled Children); *Light Up For Safety* (Connecticut Light & Power Co.); *Welcome to Glastonbury* (Glastonbury Board of Education); *Dark is the Night* (Street & Highway Safety Lighting Bureau).

### JOHN CAMPBELL FILMS, INC.

Box 3443, Greenwich, Conn.  
Phone: 322-3443 A/C 203  
Date of Incorporation: 1960  
John Campbell, President, Executive Producer  
Gyneth R. Campbell, Vice-President  
Ve Velsor, Office Manager  
Co Ravenhorst, Production Assistant

SERVICES: Script to screen; public relations, business, training films. FACILITIES: Studio and sound recording on lease basis.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Woodland Idyll* (N.Y. State Conservation Dept., Div. of Parks). PRODUCTION SERVICES: *Space Ship 1492*, Santa Maria at the N.Y. World's Fair (San-Mar, Inc.); *IGG Festival* (Fordel Films; E.R. Squibb & Sons); *The Mystery of the Stolen Miles* (Tobin, Int'l); B. F. Goodrich Co.; *Amphibious Operations* (Carl Ragsdale Associates; U.S. Navy).

### ROLAB STUDIOS

#### (Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Conn.  
Phone: 426-2466 A/C 203  
Date of Organization in New York City: 1928;  
in Connecticut: 1934  
Henry Roger, Owner-Director  
E. H. Roger, Secretary

SERVICES: Complete and partial productions, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work. FACILITIES: Modern studio with lighting equipment; preview room; 25 cameras, 35mm, 16mm, still 18mm/24mm to 8" x 10"; complete lab for micro-macro-time-lapse; optical benches; biological, medical, physical, chemical research; optical electrical motion picture engineering; manufacturer of instruments for time-lapse, special cameras and devices, developments. Complete facilities for mass production of filmstrips.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Making of Pencils* (Eagle Pencil Co.); *The World Outdoors* (The World Outdoors); *Macroscopic Features* (Sullivan, Stauffer, Colwell & Bayles, Inc.). SLIDEFILMS: *How To Use Tools* — six subjects, 53 slidefilms (Stanley Tools).

### MAHER FILM PRODUCTIONS

40 Bermuda Road, Wethersfield, Conn.  
Phone: 529-4582  
Date of Organization: 1949  
Patrick L. Maher, President  
Eleanor Maher, Secretary, Treasurer  
Kenneth Maher, Production Manager

SERVICES: Production services including script and editing, 16mm tape interlock projection.

### MAHER FILM PRODUCTIONS.

FACILITIES: Arriflex, Pathe cameras; ColorTran lights and converters; editing for magnetic & optical tracks, A&B originals.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *My American City*, in production (F. H. McGraw Co., Inc.); 1964 Campaign Introduction (Greater Hartford Community Chest); *Goodspeed Opera House* (Goodspeed Opera House Foundation); *Zapotec Indians of Mexico*, lecture series (No sponsor listed); *Heating & Cooling Plant* (Hartford Gas Co.).

## MASSACHUSETTS

### ACORN FILMS OF NEW ENGLAND, INC.

41 Leon Street, Boston, Mass. 02115  
Phone: 266-3507 AC 617  
Date of Organization: 1952  
Harris Cohen, President  
Alfred Gross, Treasurer  
Hazel Frost, Production Coordinator  
Alan F. Anderson, John Pozark, Cameramen

SERVICES: Specialists in motion picture film for publicity and public relations for TV. FACILITIES: Sales offices, cutting rooms, projection room. 16mm sound and silent production equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Port for New England Export* (Mass. Port Authority); *Press Splicer Operation* (Butler Automatic Machine Co.); *New England Home Show* (Sherman Expositions); Educational Documentaries (National Educational TV); Sports Films (Beacon Sports Productions).



### BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield), Massachusetts  
Phones: RE 4-3164-5; RE 4-6189 A/C 413  
Date of Organization: 1943  
Branches: 80 Boylston Street, Boston, Mass.  
Phone: HANcock 6-8904. Lowell Wentworth, Vice-President in charge.

#### OFFICERS AND DEPARTMENT HEADS

Morton H. Read, President  
David D. Doyle, Exec. Vice-President  
Harold O. Stanton, Vice-President  
Francis N. Letendre, Vice-President  
Lowell Wentworth, Vice-President — Boston  
A. Herbert Wells, Treasurer  
Harold Fischer, Production Manager  
James Pumiglia, Art Director

### Your Key to Producer Listings

☆ The detail in depth of these listings of business and television film companies provides the sponsor, advertising agency and government film buyer with a complete picture of his prospective producer.

In addition to names of principal officers and data on services and physical studio facilities, the facts on "Recent Productions and Sponsors" show the nature of recent studio experience, of films produced in the past year. Preview current pictures as a prerequisite to purchases; bidders should also provide factual data on experience, staff, facilities and financial stability.

There was no charge or obligation whatsoever to these listed companies; every known source was contacted with three separate first-class mailings. Only those who furnished evidence of recent production were accepted for unqualified listing.



### BAY STATE FILM PRODUCTIONS

Henry Steinbart, Animation Director  
Kenneth Alexander, Chief Sound Engineer  
Bruce Joyce, Editing Director  
William Rhodes, Studio Manager  
C. Ritchie Smith, Laboratory Manager

SERVICES: 16mm and 35mm motion pictures in b&w and color; industrial, scientific, public relations, sales, training, religious, documentary, medical, animated; special programs for sales and stockholders meetings; TV commercials and programs; sound slidefilms; filmograph; storyboards; technamation; foreign languages; narratives; special effects; still photography, b&w and color, script services; sales and training aids; distribution. SERVICES AVAILABLE TO OTHER PRODUCERS: Photography, sound recording, color and b&w printing, processing, positive, negative and reversal; editing, scoring, cutting, interlock screening — 35mm and 16mm projectors, animation, titles, use of sound stage, set designing, lighting, truck mounted generators. FACILITIES: Mitchell, Maurer, Eastman, Arriflex, Oxberry cameras; Hydroly, complete lighting facilities; AC and DC portable gas driven generators; two trucks; Maurer 16mm optical film recording; 16mm 1/4" synchronous magnetic recording, 16mm, 17 1/2mm and 35mm dubbing and equalization; two printing labs for color and b&w, DePue and Peterson printing equipment, electronic cueing; 16mm b&w processing, positive, negative, reversal; Fisher Mike perambulator, Camart Portable Boom, Fish Pole, microphones, including Shot Gun Mike; two screening rooms with 35mm and 16mm interlock equipment; 3 cutting rooms; 7 cutting benches; 16 and 35mm Moviolas; sound readers for 16mm, 17 1/2mm and 35mm, optical and magnetic; animation department with two animation stands; Oxberry 16mm-35mm Bi-Pack animation camera; art department; hot press, carpenter shop; set designing; music libraries; film vault; still photography department with dark rooms for color and b&w; air-conditioned sound stage, over 3000 sq. ft.; permanent staff of 30 specialists.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Come on to Maine with Garry Moore* (Maine Dept. of Economic Development); *Which Hands Are Yours?* (Greater Springfield United Fund); *Trial By Water* (Vermont Dept. of Water Resources); *Ever Since Edison* (Edison Electric Institute); *Time of your Life* (Simplex Time Recorder Co.); *Metal Band-sawing — Tips and Techniques* (Simonds Saw & Steel Co.); *Eastern States Exposition Story with Arthur Godfrey* (Eastern States Exposition); *Step by Step* (R. J. Potvin Shoe Co.); *Fire Extinguisher Systems*; *Plan Position Indicator*; *UDT Operations*, series of 5 (U.S. Navy); *The Grinding Wheel* (Norton Co.); *At Your Service* (United Shoe Machinery Corp.); *The Distribution Story* (Raybestos Div., Raybestos-Manhattan Corp.); *A Split Second From Disaster* (Remington Advertising for Millers Falls Co.); *How Advertising Can Increase Premium Values* (Doremus & Co. for National Assn. of Independent Insurance Agents); *Magic In Your Doorway* (The Stanley Works, Door Operating Equipment Div.); *Minuteman II* (Sylvania Electronic Systems Div. of General Telephone); *Beam of Energy* (Hamilton Standard Div., United Aircraft Corp.); *The Inside Story* (Facing Tile Institute); *The Queen & Bermuda* (Wendell P. Colton, Inc. for Furness-Withy Inc.); *USAF School Health Program*; *Low Altitude Radar* (U. S. Air Force); *Better Color Pictures with Polaroid*; *How Doyle, Dane & Bernbach Use The Polaroid Camera* (Polaroid Corp.). SLIDEFILMS: *The Switch is On* (Western Massachusetts Electric Co.); *Honeywell 200 II* (Honeywell Electronic Data Processing Div.); *The Invisible Curtain*; *Anatomy of Electric Shock*; *Here Today, Here Tomorrow* (Edison Electric Institute); *This is Burdett* (Burdett College). TV

## NEW ENGLAND STATES

### BAY STATE FILM PRODUCTIONS:

COMMERCIALS for: Massachusetts Dept. of Public Health; Fastener Div. United Shoe Machinery Corp.; Wilson, Haight & Welch for Minit Auto Care; Connecticut River Watershed Council; Greater Springfield United Fund.

### DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth St., Boston, Mass. 02116

Phone: KEnmore 6-2511 A C 617

Date of Organization: 1946

Joseph Rothberg, *President*  
Webster Lithgow, *Creative Director*  
Arthur M. Maccabe, *Sales Manager*  
David Adams, *Production Coordinator*  
Claudio Pelizon, *Head Editor*  
Dorothy Cohen, *Treasurer*

SERVICES: 16mm and 35mm film productions and sound slidefilms. Design, animation, hot press, titles, storybook, script editorial and consulting. All services available to industry and producers. Sales promotion and sales training packaging. FACILITIES: 2,000 ft. sound stage; lighting equipment; Bell & Howell, Arriflex with sync generator, Maurer, Auricon 16mm and 35mm cameras; 16mm and 35mm projection room; recording booth, editing rooms with 16mm and 35mm Moviolas; synchronizers; hot splicers; magnetic and optical sound readers; animation stand; hot press, Hydrolly and tracks; Mole-Richardson mike boom; Western Electric and RCA mikes; tension mixing console; equalizers and dip filters; optical and magnetic recorders; Reeves, Stancil-Hoffman; Fairchild sync; Ampex and magnetic interlock-dubbers; three music libraries.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Answering the Call*; *In the Steps of St. Patrick*; *President Kennedy in Ireland* (Columban Fathers); *Castle Island Story* (Creative TV Associates); *RS Quad* (FMC Corp.); *Money on the Move, Supplement* (Federal Reserve Bank of Boston); *Jenny* (W. E. Wilson Productions); *¡¡agamos a Chiquita la Señorita Mas Bonita* (United Fruit Co.); *You and Your Neighbors*, with Garry Moore (United Fund of Greater Boston); *Project Waterhole* (U. S. Air Force); *Film Reports* (Raytheon Co.). SLIDEFILMS: *The World in Focus*; *Focus on Travel*; *Focus on Advertising* (Christian Science Monitor); *Ten Minutes That Count* (Liberty Mutual Insurance Co.); *Cummed Paper* (Ludlow Corp.); New England Outdoor Advertising Presentation. TV COMMERCIALS for: Roto-Broil Appliances Series (Curtice-York, Inc.); Stanley Home Products (Harold Cabot & Co., Inc.); *The Whole Man* (The Medical Foundation); *Meet Mr. Lowell* (Primary Campaign); Cool-Ray FlipUps (Fuller, Smith & Ross, Inc.); Father John's Medicine for Coughs (Heron-Stevens Agency).

### D4 FILM STUDIOS, INC.

56 Elmwood Street, Newton, Mass. 02158

Phone: WOODWARD 9-7770 A/C 617

Date of Organization: 1935;

Date of Incorporation: 1955

Joseph Deploure, *President & Treasurer*  
Naomi Deploure, *Office*  
Jean Proo, *Audio Engineer*  
Romas Slezas, *Editing Dept.*  
Ralph Picardi, *Laboratory & Printing Dept.*

SERVICES: 16mm and 35mm film production, industrial, educational, medical, public relations and training films. Sound recording and mixing; music scoring from libraries and original; negative, positive and reversal processing. Art department, animation, hot press titles. Editing: A&B roll preparation and matching. Slidefilms and slides. Still photography, color & black and white. FACILITIES: Air conditioned sound-proof studio, 400 amps. 35/16mm cameras; four Bell & Howell; Fearless sound; Arriflex; Super 1200 Auricon; Modified Cine-Voice; Pathe, 3 Zoom lenses. 35mm still cameras, 2 1/4" Reflex, 4x5 Studio camera. Electric Hydrolly. Three 16mm magnetic

### D4 FILM STUDIOS:

recorders, 16mm interlocked dubbers, 17 1/2mm. magnetic, Manner 6-track optical recorder, 1 1/4" Ampex, mixing console. Interlock projection; sound proof projection room, 35/16mm projectors; 16mm color and black & white printers with automatic fader. Oxberry animation stand; Kensol hot press; 3 multiple editing stations with optical and magnetic readers, viewers, hot slicers. Art dept.; 4 music libraries; consultation, planning and script writing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fuel Cell* (General Electric Co.); *Trest* (Litton Industries); *It's in the Bag* (Cryovac Co. Div. W. R. Grace and Co.); *Automatic Tracking Camera* (E. G. & G. Co.); *Coil Winding and Soldering Machinery* (Lee-sona Corp.); *Football Highlights of 1964* (Dartmouth College). SLIDEFILMS: *Suburban Redevelopment* (Newton Chamber of Commerce); *A B C Report* (Dartmouth College). TV COMMERCIALS for: Dunkin' Donuts; Howdy Beefburger (Silton, Calloway & Hoffman, Inc.); New Jifoam; Guardtron (Donald Hodes Advertising); Ski-Wings (L. K. Frank Adv.); Knit-Wit (Ralph Schiff and Partners); Federal Savings Bank Assoc. (Lloyd Advertising).



### JONATHAN KARAS & ASSOCIATES

Science House, Manchester, Mass.

Phone: 526-1120

Date of Organization: 1958

Dr. Jonathan Karas, *President*  
M. Van de Ryn, *Vice-President*

SERVICES: Creative science and engineering consultants to advertising agencies, industry and film producers. Client-agency technical liaison, scientific demonstrations, exhibits; motion picture scripts, technical testing and specialized writing. FACILITIES: Laboratory and photographic facilities and affiliations with several university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants in any branch of science and engineering and as professional exhibit demonstrators.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: Volkswagen Demonstration Exhibit (Volkswagen of America, Inc.) SCIENTIFIC CONCEPTS, DESIGN, CONSULTANTS: DuPont Pavilion, IBM Pavilion, New England States Exhibition, New York World's Fair. EXHIBIT CONSULTANTS: Volkswagen of America; DuPont; Westinghouse; Eastman Kodak.

### LAURENCE ASSOCIATES, INC.

215 Stuart Street, Boston, Mass. 02116

Phone: 423-0133 A/C 617

Date of Incorporation: 1957

L. C. Switzer, *President & Treasurer*  
L. R. Miller, *Vice-President*  
R. T. Thorman, *Vice President*  
William Lovering, *Creative Director*  
Peter Burns; Edward Hicks, *Art*  
James McLean, *Sales*  
Susan Scoonover, *Office Manager*  
Frank McNiff, *Equipment Manager*

SERVICES: Audio-visual specialists; equipment lines, production facilities. Filmstrips, slide sound, artwork, photography, scripting, sound recording, sales and training, safety programs. FACILITIES: 5,000 sq. ft. downtown street floor; three dark-rooms, color processing laboratory, photographic and design studios; editing, screening and sound rooms; audio-visual showrooms and repair section.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Norwood Story* (General Investment & Development Corp.); *The Kelox Story* (Kelox Industries); *Cain's 50th Anniversary* (John E. Cain Co.); *The 20000 Series* (Mason-Neilan); *Congratulations* (Babyhood Industries, Inc.)

### MAGNA FILM PRODUCTIONS, INC.

49 Berkeley Street, Boston, Mass. 02116

Phone: HU 2-5580 A/C 617

Date of Incorporation: 1955

Robert Berman, *President*  
Bernard F. Gregoire, *Vice President & Production Supervisor*  
Harry L. Cooper, *Editor*  
Stephen Smith, *Art Director*

SERVICES: 16mm and 35mm motion picture production, industrial, TV commercials, slides, film strips, artwork; hot press lettering; creative services; sound services. FACILITIES: Shooting stage areas 50' x 50' and 70' x 70'; Maurer, Arriflex Auricon, Bell & Howell Cameras; Neumann Magnasync and Ampex stereophonic recording. RECENT PRODUCTIONS AND SPONSORS: MOTION PICTURES: *On Any Given Day* (Massachusetts Dept. of Civil Defense); *In Dedicated Hands* (Daughters of St. Paul); *Foreign Object Defects*; *J-85 Assembly* (General Electric SAED); TV COMMERCIALS for: *Moxie*, series (Campbell, Emery, Houghney, Lutkins Agency); *Tern*; *Lincoln Juice Drinks*, series (Ralph Schiff & Partners).

### MASTER MOTION PICTURE COMPANY

50 Piedmont St., Boston, Mass. 02116

Phone: HANeock 6-3592-3 A/C 617

Date of Organization: 1925

Irving Ross, *President*  
Alan Ross, *General Manager*  
Steven Mark, *Art & Creative Director*  
Sally Seader, *Co-ordinator*

SERVICES: 16mm, 35mm motion picture production; slidefilms, TV commercials; sound recording, other laboratory services. FACILITIES: Studio laboratory, 16mm & 35mm, sound recording filming, editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Brandeis '65* (Brandeis University); *Yachting is Fun* (Grover Cronin); *Survival Car* (Liberty Mutual Insurance Company); *Forest and The Woodsman* (Brown Co.). SLIDE FILM: *Fire Prevention* (Hot Shoppes).

### PIKE PRODUCTIONS, INC.

97 Lake Avenue, Newton, Mass. 02159

Phone: DEcatur 2-2400 A/C 617

Date of Organization: 1958

James A. Pike, *President & Exec. Prod.*  
Kenneth A. MacAskill, *Writer-Director*  
Paul F. Holzwarth, *Director of Photography*  
Robert L. Smith, *Director of Recording*  
Charles J. Eads, *Manager, A/V Dept.*

SERVICES: Motion pictures for TV, industry, education and public affairs. FACILITIES: Two studios, voice studio; three Moviola editing rooms; sound room, etc. Arriflex, Maurer, Auricon, and 70DR cameras; camera lighting and sound equipment for 35/16mm production for studio and mobile unit for location.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *G.I. Joe* (Hassenfeld Bros.) SLIDEFILM: *Carters Cares* (William Carter Co.) TV COMMERCIALS for: Carling Brewing Co. (Harold Cabot & Co.); Hassenfeld Bros. (Bruno Advertising Agency); Barcolene Co. (Silton-Calloway Agency); John E. Cain Co., series (Charles Hutchenson Agency).

### TR PRODUCTIONS, INC.

683 Boylston Street, Boston, Mass. 02116

Phone: COpley 7-5760 A C 617

Date of Organization: 1947

Date of Incorporation: 1951

Oscar H. Cheses, *President, Gen. Mgr.*  
Alfred D. Benjamin, *Vice President, Production Manager*  
Thomas Fleming, *Art Director*  
Gene Jones, *Music Director*  
Edward B. Shaw, *Sales Manager*  
Robert M. Kellaway, *Audio Engineer*

T R PRODUCTIONS:

SERVICES: Producers of motion pictures and sound slidefilms for industry, government and education; radio and TV commercials, kinescopes. Editorial and animation services, scripts. FACILITIES: Production facilities; 35mm and 16mm cameras; sprocket, 1/4" magnetic tape, stereo, disc and optical recorders; 35mm Moviola; 16mm interlock projection; sound stage; lighting equipment; screening room; recording room; mixing and dubbing; art and animation; editorial department; kinescopes.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Missile Communications* (U. S. Air Force); *A Computerized Automatic Drafting System* (Badger Co.); *Bellotti For Governor*, series (Frank Bellotti); *Officer For Congress* (Charles B. Officer); *The Three Bandits* (New England School of Art). SLIDEFILMS: Sales Promotion film (Liberty Mutual); Training Film (Waldorf Systems); *LINAC* (Exhibition Services, Inc.). TV COMMERCIALS for: Southern New England Telephone; Boston Globe; Liberty Mutual; First National Bank (BBD&O); Rheingold Beer; Boston Herald (CEHL); New England Telephone & Telegraph Co.; Your Local Gas Co.; Gas Allies; S. S. Pierce (Harold Cabot & Co.); J. C. Best (Schiff); Keystone Funds (Doremus & Co.); NASA Space Conference: WBZ Radio; WPRO-TV; Boston Symphony; Boy Scouts of America.

WATSON FILM PRODUCTIONS

23 Chestnut Hill Road, Holden, Mass.

Phone: VA 9-3422

Date of Organization: 1956

James L. Watson, *Producer*

SERVICES: Production of motion pictures and slidefilms for industry, education, television. Separate scriptwriting and consultation service. FACILITIES: Cameras, Bolex 16mm and Arriflex 16mm; editing rooms with Bell & Howell hot splicer; magnetic and optical sound readers; ColorTran portable lighting equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Case Management—Part IV, Endodontics Non-Surgical Treatment: Case Management—Part III, The Surgical Phase of Periodontal Therapy* (Astra Pharmaceutical Products, Inc.); *The Compact CM*, Spanish version (Geo. Meyer Co.); *Achema Trade Show* (Arthur D. Little Inc.).

WORCESTER FILM CORP.

131 Central Street, Worcester, Mass. 01605

Phones: 757-2276/756-1203 A/C 617

Date of Organization: 1918

Carleton E. Barse, *General Manager*

David B. Ramsdell, *Sales Manager*

Walter R. Porter, *Cinematographer*

SERVICES: Complete 16mm industrial and medical motion picture service including writing, photography, lighting, editing and sound recording; slide and strip film productions and photographic research and engineering. FACILITIES: Studios and generator truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Art of Generating* (Fellows Gear Shaper Co.); *More and Better Cloth* (Hyatt Bearings Div.); *Cheek the Fair Share Square* (Worcester Community Service); *Automatic Bobbin Loader* (Draper Corp.); *Markem's 180 A* (Markem Machine Co.); *The Hustler* (Wainroy Corp.).

Client References: Measure of Experience

\* Title and sponsor data provided exclusively in these listing pages is the film buyer's measure of the prospective supplier's experience. These references, voluntarily provided by listed companies, make this Production Review a "blue book" of these specializing listed companies.

RHODE ISLAND

GRAPHIC HOUSE, INC.

75 Westminster St., Providence, Rhode Island

Phone: 331-2992 A/C 401

Date of Organization: 1959

David Green, *President and Director*

David Ferrin, *Executive Producer*

Alan Carlson, *Art Director*

William Wagner, *Sound*

Betty Paulson, *Editing*

SERVICES: Motion pictures, slide shows, filmstrips; visual presentations for business, industry, government. Live-action; animation; special front-screen projection facilities; recording; music and effects; art. FACILITIES: Sound stage, animation and art studio; hot-press service; Auricon, Bolex, Arriflex cameras. Magnasynce sound system; Nagra recorder, location and studio lighting equipment; art services. Distributor for Fairchild Mark IV and Mark V projectors.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Come Straight Home* (Massachusetts Casualty Insurance Co.); *Providence Trouble Spots*; *Walking the Wards* (Doorley for Mayor Committee); *Vantage Point* (Rhode Island Development Council); SLIDEFILM: *This is Newport Creamery* (Newport Creamery). TV COMMERCIALS for: Citizens Bank; Autoerac Tea.



ACI PRODUCTIONS

16 West 46th Street, New York, N.Y. 10036

Phone: JUDson 2-1918 A/C 212

Date of Organization: July, 1958

Stelios Roccas, *President*

David Chapin, *Producer*

Francis Jones, *Editor*

SERVICES: Motion picture production including photography, animation, editing, sound and music. FACILITIES: Recording and editing facilities; small studio and photographic equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *House of Excellence* (Jones & Laughlin Steel Corp.); *Simultaneous Adrenalectomy* (Schering Corp.); *Summertime, USA* (United States Information Agency); *Africa*, series of seven (McGraw-Hill); *America's Cup* (ABC Sports).

ADMASTER PRINTS, INC.

425 Park Ave. South, New York, N.Y. 10016

Phone: OR 9-1134 A/C 212

Date of Organization: 1948

Charles Corn, *President & Creative Director*

Henry Roth, *Secretary-Treasurer*

David E. Weller, *Sales Manager*

Reese Patterson, *Executive Art Director*

SERVICES: Creators and producers of slides, slide productions, filmstrips and limited animations. 35mm, 3 1/4 x 4, Vugraph; stand photography. FACILITIES: Fully staffed art dept.; air-conditioned studios, projection-conference room; camera and processing equipment for color and black & white including both horizontal and vertical camera facilities for all slides. All facilities for complete internal production package.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Time Is Now* (The Hudson River Conservation Society); *Your New Rate Book* (Metropolitan Life Insurance Co.). WIDESCREEN SLIDES: *Frozen Food Report* (McKinsey & Co.). FILM SLIDE PROGRAMS: Celanese Corp.; Tidewater Oil; Philip Morris Co.



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.



VERMONT

CAMPBELL FILMS

Academy Avenue, Saxtons River, Vt.

Phone: 2547

Date of Organization: 1947

Robert M. Campbell, *Executive Producer*

Richard K. Fox, *Account Executive*

Milton W. Bellows, *Cameraman - Editor*

Anne Hatfield, *Film Library*

SERVICES: Educational and business films for all purposes; slidefilms. Industrial still photography. FACILITIES: Production facilities, camera, lights, sound equipment for location and studio production. Editing rooms and recording studio with three channel magnetic mixing. 16mm interlock screening. 16mm distribution services.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Certain Height* (Amherst College); *Children of the Silent Night*, Japanese version (Perkins School for the Blind). SPECIAL SERVICES for: Amherst College; Markem Machine Co.; Boston Floating Hospital; J/C Associates; Austine School for the Deaf.



AEGIS PRODUCTIONS, INC.

351 Park Ave. South, New York, N.Y. 10017

Phone: MU 4-7450 A/C 212

Date of Organization: May 1963

Sidney Milstein, *President*

Herbert Leventhal, *Vice-President*

Barbara Milstein, *Secretary-Treasurer*

Edward J. English, *Editor*

Harry Preusch, *Production Assistant*

SERVICES: Motion pictures and slidefilms for industry. TV commercials. Special facilities and equipment for medical and scientific productions; 8mm productions for Technicolor Instant and Fairchild projectors. FACILITIES: Studio, editing, art facilities. Arriflex and Auricon motion picture equipment; Nagra and Magnasynce sound equipment; Moviola editing equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Report on Data Transmission* (Bell Telephone Labs); *We Do It Better With Steam* (American Gas Assn.); *In the American Fashion* (American Institute of Men's and Boys' Wear); *Exploring Louisville* (Celanese Corp.); *Decorating from the Floor Up*; *Int'l Home Furnishings Market*; *Man Made Fibers and Carpet* (Chemstrand Corp.); *Meet John Dow* (Citizens for John Dow); *Sign Up with Uvex* (Eastman Chemical Products); *The Tie Test*; *Atraloc Needle Sutures* (Ethicon); *Hadassah Newsreels*: 1964; *Perspective on Hadassah* (Hadassah); *Contents of the Axilla*; *Walls of the Axilla*; *Volar Structures of the Forearm* (Medi-Graphics, Inc.); *Diagnostic Detailing* (Schering Corp.); *Anorexic Effect of Chlorpheniramine upon Cats*; *The Silent Kidney* (Warner-Chilcott Labs). 8mm Film Presentations: Aeroplast Corp; Edward Weck & Co.; Ethicon; Warner-Chilcott Labs. SLIDEFILM: *Duocolax* (Geigy Pharmaceuticals). TV COMMERCIALS for: Embee Mfg. Co.; Fred Kroll Assoc. (for Kohner Bros. and for Noistar Corp.).

Alexander Film Co.

6 East 45th Street, New York, New York

Phone: YU 6-3537 A C 212

(See complete listing under Colorado)

## NEW YORK PRODUCERS

### ALLEGRO FILM PRODUCTIONS, INC.

201 W. 52nd St., New York, N. Y. 10019  
 Phone: JUdson 6-3057 A/C 212  
 Date of Organization: 1958  
 Date of Incorporation: 1961  
 Jerome G. Forman, *President*  
 Julius Edelman, *Vice-President & Executive Producer*  
 Michael Shrayer, *Vice-President in charge of Production*  
 Joseph Masfield, *Production Manager*  
 Melanie Toyofuku, *Production Coordinator*  
 David Sawyer, Erlord Bedient, *Writers*  
 Kent McKinney, *Production Assistant*

**SERVICES:** Motion picture and slidefilm production; public relations, industrial, documentary, commercial and sponsored films; specialists in news and sports films. **FACILITIES:** Recording, screening, editorial rooms; 35mm and 16mm camera equipment; script and art departments.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Fun at the Fair* (Teleguide); *This is New York* (Pan American); *TV Almanac*; *World of the Fair* (Ford Motor Co.); *Montage* (Time/Life); *Better Living* (Borden Co.); *Le Congo En Marche*; *Today* (U.S.I.A.); *Weightlessness* (U.S. Army); *Infra Red Heat* (American Gas Assn.); *Low Profile Tire* (Tyrex Assn.).

### AMERICAN FILM PRODUCTIONS, INC.

1600 Broadway, New York, N. Y. 10019  
 Phone: PLaza 7-5915 A/C 212  
 Date of Organization: 1946  
 Date of Incorporation: 1956  
 Robert Gross, *President*  
 Lawrence A. Glesnes, *Secretary-Treasurer*  
 Sheldon Abramowitz, *Vice President*  
 Cornelius Vanderbilt, Jr., *Vice President*  
 Harriet H. Hester, *Director of Program Development*  
 Barbara Brazong, *Office Manager*

**SERVICES:** Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrial, sales, public relations, TV, education, training, medicals, documentary and merchandising; television commercials. **FACILITIES:** 16mm and 35mm cameras, lighting and sound production equipment; three cutting rooms, screening rooms, shooting stage; special effects; animation; storyboard personnel, script writers.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A New Fashioned Halloween* (U. S. Committee for UNICEF); *GPSS-II Project*, 14 films (I.B.M.); *Mandibular Resection* (N.Y.U. Dental College). **TV COMMERCIALS for:** Millbrook Bread; Gillette International; Good-year International; National Biscuit Company; Westinghouse Electric Corporation; Coca-Cola; Buick Motor Division; Papermate International; Humble Oil & Refining Co.; Savings & Loan Foundation; Pastry Chef (McCann-Erickson, Inc.); General Mills - Lucky Charms (Dancer-Fitzgerald-Sample, Inc.).

### LEONARD ANDERSON ASSOCIATES, INC.

200 West 57th St., New York, N.Y. 10019  
 Phone: PLaza 7-4162 A/C 212  
 Date of Organization: 1932  
 Date of Incorporation: 1955  
 Leonard Anderson, *President*  
 Barbara Anderson, *Vice-President*  
 Marc Anderson, *Treasurer*  
 Lillian Ortner, *Secretary*

**SERVICES:** Motion pictures for public relations, sales training, education, television and theaters; also TV commercials. **FACILITIES:** Editorial facilities and equipment for 16mm and 35mm; color and black & white; 16mm & 35mm cameras; sound equipment; lighting equipment adaptable for studio or location.

## LEONARD ANDERSON ASSOCIATES:

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Preventive Dentistry*; *Slip-board Handling* (U.S. Navy); *Untitled film* (American Trucking Assn.); *Warning Star* (U.S. Air Force); *I-Witness Report* (Indiana Trucking Assn.). **TV FILMS:** *Jackie Gleason's Honey-mooners*; *Jackie Gleason's Sports Spectacular*. **TV COMMERCIALS for:** New York Telephone Co.; Niagara-Mohawk Power Co.; Delta Air Lines; No-Cal Beverage Co.; Green Giant Foods; Carter Clothes; Nationwide Insurance; Democratic National Committee; Coty's Inc.; Quality Bakers Inc.; Ed Sullivan Productions.



### ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019  
 Phone: CO 5-2942 A/C 212  
 Date of Incorporation: 1949  
 Al Stahl, *President*  
 Richard Stahl, *Vice President*  
 Peter Puzzo, *Director*  
 Shirley De Brier, *Production*

**SERVICES:** Fotomation - a new audio-visual motion picture technique designed for seven day production of limited live-animated sales training and industrial film production; all phases of animation; live action and film strip production; multiple screen production for synchronizing motion picture projectors combined with slide and film strip projection with one sound track for sales meetings, sales promotion and exhibits. Educational and television animation film production; TV commercials and advertising agency presentations; sound slide films in three dimensions. **FACILITIES:** 3 Oxberry animation stands; special stop-motion live-action motion picture cameras for in-plant production; editorial facilities; multiple animation stand for product stop-motion. Optical Oxberry printer for special effects printing; Mitchell, Oxberry, and Bell & Howell cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Hop on the Holiday Bandwagon* (Melrose Distillers); *Parking in New York* (Kinney Rent-A-Car); *Mary Martin Bill-Board* (National Broadcasting Co.); *Rambler Marlin* (Geyer, Morey, Ballard, Inc.); *How to Improve Your Home* (National Home Improvement Council); *Lycra and Orlon* (DuPont); *Today's Child* (N. W. Ayer Agency). **SLIDEFILMS:** *Good-year Soles* (Kudner Agency for Goodyear Tire & Rubber Co.). **TV COMMERCIALS for:** TAB (McCann-Marschall Agency); John's Bargain Stores, (Crestwood Advtg.); Heart Fund; Guildford Dairy (Harry Gianaris Agency); Foremost Dairies.

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## ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York, N. Y. 10036  
 Phone: JUdson 2-2160 A/C 212  
 Date of Organization: 1949  
 Tasker G. Lowndes, *President*  
 Leonard B. Elliott, *Vice-President*  
 Darrell C. Baker, *Creative Director*  
 Mako Oike, *Director of Animation*  
 James DeGregory, *Art Director*  
 Terry Colasacco, *Production Coordinator*  
 Martin Andrews, *Account Executive*

**SERVICES:** Producers of sound slidefilms, slide Salesmate presentations, filmographs, technical animation. Animatic Boards (animated story boards on motion picture film), TV commercials charts and printed material for sales, corporate stockholder meetings and agency presentation. **FACILITIES:** Art, editing and photographic departments; Oxberry animation equipment; 35mm and 16mm motion picture cameras; various type of still cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Stretch Revolution* (Mc Calls' Corp.); *Baileys of Balboa* (Reynolds Metal Co.); *Herbie* (Millbrook Bread). **SLIDEFILMS:** *Pride System* (Coastal Oil Co.); *The Touch of Time* (Family Service Assn.); *The Crystal Touch* (Fostoria Glass Co.); *Freezer Living*; *Outdoc Cooking* (Reynolds Metals Co.); *The Advertising Story* (Thermos Div., King-Seeley Thermos Co.) Series of sales films for The Kelly-Springfield Tire Co.; Series of training films for the U.S. Navy Training Device Center. **TV COMMERCIALS for:** National Biscuit Co.; Milkbone Dog Biscuit; Pe Dog Dinner (Kenyon & Eckhardt, Inc.); B-Gasoline (The Fellman Co.).

### ASSOCIATED FILM CONSULTANTS, INC.

366 Madison Avenue, New York, N. Y. 10017  
 Phone: TN 7-8330 A/C 212  
 Date of Organization: 1961  
 Date of Incorporation: 1963  
 Affiliate: Mercury Newfilm, Inc. NYC.  
 Benjamin S. Greenberg, *Pres., Exec. Prod.*  
 Samuel Kravitt, *Treas., Dir. Film Operation*  
 Natalie P. Holmes, *Secretary, Dir. of Admin.*  
 Marvin L. Holmes, *Dir. P. R.*  
 David P. Evans, *Dir. of Sales*

**SERVICES:** Production of sales, training and documentary motion pictures and filmstrips; TV commercials; film distribution to TV; specialize medical filming. **FACILITIES:** Editing, sound lighting equipment; Arriflex, Auricon, Bolex Eyemo cameras; animation and titling; full still photo services.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Fiberglas at the Fair* (Owens Corning Fiberglas); *The Mallory Battery Store* (Mallory Battery Co.); *Amsterdam*, 8mm sound (KLM Royal Dutch Airlines); *Slipped Capite Femoral Epiphisis*; *Radio-Frequency Stimulation of Excitable Tissue* (Yale Univ. Medical School) ski instruction films, series (Instructa-Films) *New York Day*; *New York Night*; *New York by Air*; *Around Manhattan by Boat*; *Washington D.C.*; *London*; *Paris S.S. France*, 8mm travel films (Vacation Films). **SLIDEFILM:** *There's Always Something New at Nestles* (Nestle Corp.).

### 15th Production Review Copies

—for year-around buyer reference

☆ Extra copies of this useful 15th Annual Production Review issue may be obtained from Chicago office of publication at only \$2.00. This annual edition is included (with other special feature issues) in all regular subscriptions at only \$3.00 per year (domestic); \$5.00 annually, foreign.





## AUDIO PRODUCTIONS, INC.

Film Center Building  
630 Ninth Avenue, New York, N. Y. 10036  
Phone: PLaza 7-0760 A/C 212  
Date of Organization: 1933

### OFFICERS AND DEPARTMENT HEADS

Frank K. Speidell, *President*  
P. J. Mooney, *Vice-President & Treasurer*  
T. H. Westermann, *Vice-President, Sales*  
Alexander E. Gansell, *Secretary*  
John Henderson, *3d, Director of TV Sales*

### PRODUCER-DIRECTORS

Frank Beckwith	Harold R. Lipman
L. S. Bennetts	H. E. Mandell
Alexander E. Gansell	Darrell Random
Stanley R. Johnson	Robert Yung

### ASSOCIATE PRODUCER

Edward J. Lamm  
Pathescope Productions

SERVICES: Motion pictures, all commercial categories — public relations, sales promotion, merchandising, training, medical, technical and educational. FACILITIES: Silent and sound studios; complete lighting equipment; mobile units for location work with tape recorders; permanent staff in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers including latest Oxberry; editing equipment; zoom stand for trick work; machine shop; extensive film and music library cleared for television.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Strangers at my Door* (Agcy. for International Development); *Arizona* (American Airlines); *Before It's Too Late, Measured Minutes* (Amer. Telephone & Telegraph); *A House is a Living Thing* (Ass'n. Better Business Bureaus); *Energy-Stream and Progress* (Babcock & Wilcox); *Do Yourself a Better Turn* (Du Pont); *Amanda's Dream House* (Edison Elec. Institute); *Safe Ups and Downs for Refinery Units* (Ethyl Corp.); *Huntsville* (Nat'l. Aeronautics Space Admin.); *The Invisible Power of Coal* (Nat'l. Coal Ass'n.); *The Land-Legacy Promise* (Nat'l. Plant Food Institute); *Dollars for Dealers* (Shell Oil Co.). TV COMMERCIALS: for N. W. Ayer & Son; BBD&O; Benton & Bowles; Leo Burnett Co.; Dancer-Fitzgerald-Sample; Fuller & Smith & Ross; Geyer, Morey, Ballard; Richard K. Manoff; McCann-Erickson; Morse Internat'l; Ogilvy, Benson & Mather; Papert, Koenig, Lois; J. Walter Thompson; Weightman; Young & Rubicam.

## JOHN BRANSBY PRODUCTIONS, LTD.

1860 Broadway, New York, N. Y. 10023  
Phone: JUDson 6-2600 A/C 212

Date of Organization: 1936

John Bransby, *President, Treas., Exec. Prod.*  
David M. Jacobson, *Vice-Pres., Chg. of Prod.*  
Frank G. Marshall, *General Manager*  
Lee Stenstrom, *Secretary*

SERVICES: Production of industrial, educational, government, travel, sales and training films; 16mm or 35mm, color or black and white; educational, promotional film strips; writing service. FACILITIES: Sound stage and studio. Equipment for photography, sound and location lighting; film editing facilities, service; animation photography; art department.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Call of the West Indies* (Cunard Steamship Co.); *Cap Pistol* (Curtiss-Wright Corp.); *A Book is to Read* (Pitman Publishing Co.); *Humble Oil Dedication* (Humble Oil & Refining Co.); untitled films (USIA).



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.



## RENE BRAS PRODUCTIONS

40 West 55th St., New York, N.Y. 10036  
Phone: LT 1-2779 A C 212

Date of Organization: 1961

Rene Bras, *Owner, Producer*  
Irene Bras, *Associate Producer*  
Harold Seletsky, *Musical Director*

SERVICES: Animated and live action films, production in "Depthamation" technique. FACILITIES: 35mm and 16mm animation stand; electronic music, sound equipment; 35mm, 16mm editing equipment on premises.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pomp & Circumstance*; *Venus in Venice* (CBS TV); *Scope*, special animation, (ABC TV); *A Sure Bet* (Foremost Dairies); *American Vision* (National Gallery of Art, Washington, D.C.).



## BRAY STUDIOS, INC.

729 Seventh Avenue, New York, N. Y. 10019  
Phone: CRele 5-4582 A C 212

Date of Organization: 1911

J. R. Bray, *Chairman of the Board*  
Paul A. Bray, *President*  
Paul Bray, Jr., *Vice-President*  
Ronald G. Stevens, *Production Manager*  
Rodell Johnson, *Director of Animation*  
Tanya S. Egle, *Distribution Manager*

SERVICES: Planning, production and distribution of sales promotion, public relations, training, technical and general education films. Foreign language translations. FACILITIES: Staff and equipment for live action or animation; 35mm and 16mm productions, including Sync Sound; slide film and slide set reproduction; aerial photography; own film library for distribution to schools, technical institutes and industries.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Instrument Flight Procedures*, *Eu Route Phase*; *Approach and Departure Phases* (U. S. Navy); *Goddard Experiment Package*; *Apollo - Guidance and Navigation* (Kollsman Instrument Corp.); *Nuclear Safety for Minuteman* (USAF); *Sprayed Limpet Asbestos* (Armstrong Contracting & Supply Corp.); *Mechanical Shock Aboard Submarines*; *Electronic Assembly Repair Techniques*; *Cycloidal Propellers - Principles of Operation* (U. S. Navy); *Alcoa Alphy Panels for Cold Storage* (Alcoa); *Scope Photography* (Hazeltime Corp.); *Farewell Messages* (Amperex). SLIDEFILMS: *Human Skin*; *Human Hair*; *Permanent Waving*; *Personal Hygiene* (Milady Publishing Corp.).

## BUKAR & LARISCH INC.

10 East 49th Street, New York, N.Y. 10017  
Phone: ELdorado 5-5111 A/C 212

Date of Organization: 1953

Nat Bukar, *Partner, Client Contact*  
Kurt Larisch, *Partner, Creative Direction*

SERVICES: Audio/visual consultants for program development in sales training, retail promotion, sales meetings, visual selling and other areas of business communications. Producers of motion pictures, stopmotion animation, sound slidefilms and filmstrips. FACILITIES: Art dept., photographic studio, screening room — research, writing and production personnel.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Peek-A-Booth*; *Accentuates* (Puritan Fashions); *The Good Old Days* (Reliance Mfg.); 300,000,000 *Clues* (Amer. Cancer Society); *Alice in Young Adult Land* (Redbook Magazine).

## CAMPUS FILM PRODUCTIONS, INC.

20 East 46th St., New York, N. Y. 10017  
Phone: MURray Hill 2-5735 A C 212

Date of Organization: 1931

Nat Campus, *President*  
Jules Krater, *Executive Producer*  
Selma Weintraub, *Distribution Coordinator*

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also various film services separately, including translations, sound tracks; editing and finishing service for company photographed films; distribution service. FACILITIES: Studio, on-location equipment and creative staff.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Atrial Septal Secundum Defect* (Pfizer Labs.); *Home Management of Disability from Arthritis* (Arthritis & Rheumatism Found. & E. R. Squibb & Sons); *Psychiatric Services in General Hospitals* (Amer. Hosp. Ass'n. & E. R. Squibb & Sons); *National Board - Part III, Mar '64 Examination Segments* (Nat'l. Board of Medical Examiners); *Esso Butyl Sheeting* (Esjay Chemical Co.).

## CAROUSEL PRODUCTIONS

10 East 49th St., New York, N. Y.  
Phone: PLaza 5-1127 A/C 212

Date of Organization: 1963

Affiliate: Location, Inc., Suite 239, Security Trust Bldg., Miami, Fla. Phone: FRanklin 4-1761 A C 305. Carl Warner, *Producer-Director*.

George Roberts, *President & Exec. Prod.*  
Irv Silverberg, *Creative Director*

SERVICES: Sound slidefilms, motion pictures, displays and graphic aids for sales promotion, public relations and advertising. Radio and TV program and commercial packaging. FACILITIES: Available as required. Script and storyboard creation; art facilities for animation, planning and creation; music, sound effects library; location photography in Florida, Caribbean and Latin America.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *U-Tab* (Continental Can Co.); untitled location filming (ABC-TV). SLIDEFILMS: *Story of Eveddiv* (Interamerican Capital Corp.); *Pomalus* (Allied Chemical Corp.); *Imitation with a New Twist* (Dodge & Olcott Inc.); *Proper Personal Planning* (First Nat'l. City Bank); untitled location filming (ABC-TV).

## HU CHAIN ASSOCIATES

15 East 48th Street, New York, N. Y. 10017  
Phone: PLaza 5-5240 A C 212

Date of Organization: 1944

Hubert V. Chain, *President*

SERVICES: TV and industrial film production, live action and animation. FACILITIES: Equipment for on-location filming, 16 & 35mm, sound and silent.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bigger Peanut Profits with Vernam Weed Control*, *Knockweed Control for Higher Corn Yields* (Stauffer Chem. Co.); *Our Shrinking World* (Planned Parenthood Federation). TV COMMERCIALS for: Buffalo Savings Bank; Schenectady Savings Bank.

## CINEMA CENTER OF NEW YORK, INC.

150 West 54th St., New York, N.Y. 10019  
Phone: CO 5-3520 A C 212

Affiliates: TFI Productions, Inc.  
Training Films, Inc.

Robert A. Lightburn, *President*  
Edward J. Cullen, *Vice-President* (Cont'd)

## NEW YORK PRODUCERS

CINEMA CENTER OF NEW YORK

**SERVICES:** Production of 16mm and 35mm motion pictures for industry, television, and theaters, animation and live action, filmographs, filmstrips, slides, easels, booklets and presentations for sales promotion, sales training and educational filmstrips. Consultants on visual presentations for annual meetings, sales meetings, traveling dealer training schools; distributors for all major manufacturers of audio-visual equipment, recordings, tape duplication, duplication of continuous film and tape for Beseler Salesmate and 8mm continuous sound projectors. Originators of wide-screen panoramic filmstrip presentations. **FACILITIES:** Production facilities for animation and live action in the United States and abroad, research, writing, art work, photography, 35mm Oxberry equipment.

**RECENT PRODUCTIONS AND SPONSORS**  
**SLIDEFILMS:** IBM 1062 Teller Terminal (IBM Corp.), Protection (Johnson & Johnson); Car Care (SCEI); Filter Information (Purolator Products); S&H Stamps, Studies: Supermarket Show (Personal Products).

### CITY FILM CENTER, INC.

66-40 69th Street, Middle Village, New York City, N. Y. 11379

Phone: TW 4-7800 A C 212

Date of Incorporation: 1957

Subsidiary: AV Lithographers, Avenire Building, 257 Pacific St., Brooklyn 1, New York.

John R. Gregory, *President*

Herbert Avenire, *Executive Vice-President*

Clarence Schmidt, *Vice-President, Productions*

Joseph W. Harrop, *Secretary*

Douglas Mitchell, *Production Manager*

Henri LaMothe, *Art Director*

**SERVICES:** Producer and production services for 8, 16, 35mm motion pictures and sound slidefilms for business, industry, science, education, health, religion, political and public service fields. Services include research, story treatment, storyboard, script writing, talent search, casting, artwork, set design and construction, direction, studio and location photography and sound recording, picture and sound editing in all phrases, and security control. Correlated promotional, distributional, public relations and sales packages for motion pictures and sound slidefilms include evaluation, designing, layout, copy, artwork and lithography. Services to other producers include studio rental, set design and construction, writing, editing, narration and music recording, music library and production management. **FACILITIES:** Equipped, staffed motion picture studio; sound stage, with control room, narrator's booth, scene dock, conference lounge with projection facilities. Art, editing and sound departments; mobile and location units; motion picture color-printers for color-corrected and exposure compensated answer and release prints. Equipped and staffed Lithography Division with five presses, including die-cutting, and high-speed four-color.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** Hickok CV-100 Safety Vest; Hickok LS-100 Safety Belt (Amer. Safety Equip. Corp.); Mouse-Activated Candle Lighter; Air is 21% Oxygen; Colloids (Prism Productions); Psychiatric Report #2; Man Must Work (Visual Projects Ltd.); Life of Christ in Focus; Death of Christ in Focus (G. M. In-Focus Series); Classified Work (U. S. Army).

### Note on Omissions and Listing Correction

☆ Four first-class mailings to producing companies throughout the U. S. and abroad were used to compile this section. Listing data received after extended deadlines and corrected material will appear in our first Production Review supplement to be published later this year.

## CLIFTON PRODUCTIONS, INC.

305 East 86th St., New York, N. Y. 10025  
Phone: FIlmore 8-7600 A/C 212

Date of Organization: 1947

Maurice T. Groen, *President*

Ronald T. Groen, *Vice-President*

Ernst Fischel, *Vice-President*

Henrick N. Weener, *Production Manager*

William Rosenfeld, *Secretary-Treasurer*

**SERVICES:** Industrial, public relations, transportation, travel, nature studies, wildlife conservation, outdoor life, boating, golf, fishing, hunting, sales promotion and horticultural motion pictures; TV shorts and commercials; color stock shots. **FACILITIES:** Production affiliations for location shooting in Europe, Middle East, Far East, Australia and Latin America. Cameramen in Sweden, Austria and Holland; worldwide coverage.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** How Does Your Garden Grow?; Agric Grass Food (Amer. Agricultural Chemical Co.); Having a Wonderful Time (Swedish Amer. Line); Kissel Whistle (Carling Brewing Co.); That All May Read (World Publishing Co.); Let's Look at Denmark; Wonderful Norway; Sweden's Future Artisans (Films of the Nations, Inc.).

## COLEMAN PRODUCTIONS, INC.

75 West 45th Street, New York, N. Y. 10036  
Phone CIrele 5-9080 A/C 212

Date of Organization: 1935

Harry L. Coleman, *President*

Sonya Coleman, *Vice-President*

Barry Lisee, *Production Manager*

John Wlosek, *Editor*

Ray Schuyler, *Sales Coordinator*

John Peterson, *Dir. of Photography*

J. Brown, *Sound*

Harold Azine, *Scripts*

**SERVICES:** Production of 16mm and 35mm motion pictures from script to final print for industry, medicine, travel and television. **FACILITIES:** 25' x 25' sound studio equipped with lights, props, sets, cameras; Fearless dolly; Ampex sync sound equipment; cutting rooms and screening room. Facilities available to outside producers.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** The Package that Profit Grows On (Continental Can Co., Inc.); Premeasured Selling Power (Sullivan, Stauffer, Colwell & Bayles); Gala Mediterranean Cruise (Italian Line); Mouth Rehabilitation (Charles K. Peck Dental Lab); Mandibular Anesthesia (Novocol Chemical Co.).

## CONTEMPO PRODUCTIONS, INC.

25 West 68th St., New York, N. Y. 10023  
Phone: TRafalgar 3-3333 A/C 212

Date of Organization: 1963

David B. Marshall, *Executive Producer*

Les Waddington, *Associate Producer*

Charles E. Hoefler, *Art Director*

Fred H. Werner, Jr., *Music Director*

**SERVICES:** Creative and production services for motion pictures, 16mm and 35mm, live stage show and meeting presentations; wide screen slides; filmstrips, including 70mm and multi-image; programmed presentations. Special-purpose communications for sales promotion, training, documentary, theatrical and business. **FACILITIES:** Art and graphics, editing and animation facilities; road show equipment.

### RECENT PRODUCTIONS AND SPONSORS

**PRESENTATIONS:** T.A.S. Meeting; Trimline Phone Introductory Meeting (Amer. Tel. & Tel. Co.); Christmas Packaging Presentation, National Distributors' Meeting (Seagram Distillers' Corp.).

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## THOMAS CRAVEN FILM CORPORATION

330 East 56th St., New York, N. Y. 10022  
Phone: MUrray Hill 8-1585 A C 212

Date of Organization: 1950

Branch: Thomas Craven Films (Canada) Ltd., 32 Front St. West, Toronto, Canada. Phone: 363-4459 A/C 416. James Swackhammer, *Vice-President, in charge.*

Thomas Craven, *President*

Harvey C. McClintock, *Vice-President*

Marvin Barouch, *Comptroller*

D. William Robinson, *Dir. of Production*

Andrew B. Nemes, *Associate Producer*

Frank J. Lucidon, *Associate Producer*

Beverly O'Reilly, *Dir. of Sales*

Willis Briley, *Production Manager*

Wanda Ten Pas Rotz, *Supervising Editor*

**SERVICES:** Production of theatrical, television, industrial, public information, training and educational films and programming, and theatrical promotional shorts; extensive overseas and multi-language departments; live action and animated TV commercial division. **FACILITIES:** Air-conditioned sound stage, camera, sound, lighting, animation and set construction departments; editing, recording and projection rooms.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** Seeds of Hope (USIA-ITS); From Rugs to Riches (Allied Chemical Co.); Al Servicio del Trabajador (Agecy for International Development); John Huston Story (di Laurentis Productiona); El Responsable (USIA-USAID); El Dinero En Marcha (Federal Reserve System); Lord Jim Promotional Film (Col. Pictures). **TELEVISION COMMERCIALS FOR:** Shell Oil; Continental Oil; Quaker State Oil; General Foods; General Mills; Kellogg; National Biscuit Co.; Peake, Frea Biscuits; Revlon; Brylcreem; Setique; Caldesene Baby Powder; Rothman Cigarettes; Proctor & Gamble; Lionel Toys; Westinghouse; Hamilton Beach; Scott's Lawn Products.

## CREATIVE VISUAL MEDIA, INC.

138 East 36th Street, New York, N. Y. 10016  
Phone: MUrray Hill 5-8236 A/C 212

Date of Organization: 1958

Affiliates: Amberson Associates

Stanley Neal Productions, Inc.

Donald J. Lane, *President*

Rosanne Amberson, V. P., *Creative Director*

Henry Freeman, *Director, Edit. Service*

**SERVICES:** Motion picture and slidefilm production, including writing, research, surveys, developing and production of education programs including teacher's guide and student manuals. **FACILITIES:** Art studio and service; cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** Where the Harvest Begins (Massey-Ferguson, Ltd.); Cook Along with Jacques (General Foods Corp.); Winning the Worm War (Merck & Co.); Clear the Way for Power (Anchem Products, Inc.). **SLIDEFILM:** Sparkling Taste Treats (Amer. Bottlers of Carbonated Beverages).

## SHAMUS CULHANE MOTION PICTURE ENTERPRISES, INC.

104 Fifth Avenue, New York, N.Y.  
Phones: OR 5-1618; WA 3-1761 A C 212  
Date of Organization: 1961

Shamus Cullane, *Executive Producer*

**SERVICES:** Animated and live action films for business, science and entertainment; slidefilm and main titles for feature films. **FACILITIES:** All services from script to screen; animation equipment and stage for inserts or silent sequences complete with cameras, lights, etc.

### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS FOR:** Ballantine Beer, Ben-Gay (Esty). **SLIDEFILMS:** Journey Thru History (Self sponsored). **PRODUCTION SERVICES:** Underwater loo, Fearless Fly (Hal Seeger Productions).

**DANECK PRODUCTIONS, INC.**

45 East 43rd Street, New York, N. Y. 10017

Phone: MU 7-3327-S-9 A/C 212

Date of Organization: 1960

Joseph J. D'Angio, *President-Producer*George B. Comin, *Secretary-Head**Photography & Sound*Sigmund Sosiewicz, *Treasurer-Head**Photography*Betty Lieber, *Comptroller*

**SERVICES:** Design and create audio-visual presentations in a "true-to-life" art and dimensional photographic technique. Slides in all sizes, sound filmstrips, slidefilms and film-o-graphs for sales promotion and training, personnel training, public relations, corporate stockholder's meetings, industrial meetings, new product presentations and presentation packages.

**RECENT PRODUCTIONS AND SPONSORS**

**FILMSTRIPS:** *Executive Equity & Convertible 10-Year Plan* (Metropolitan Life Insurance Co.); *Your Compensation* (Prudential Insurance Co.); **WORLD'S FAIR EXHIBIT:** *Select-A-State* Continental Insurance Co.-N.Y. World's Fair Exhibit (Atkins & Merrill). **INDUSTRIAL SHOWS & SLIDE PRESENTATIONS:** IBM Corp.; IBM World Trade Corp.; Socony Mobil Oil Co.; Western Electric Co.; Amer. Tel. & Tel. Co.; The Diebold Group; Television Bureau of Adv.; Continental Can Co.; Philip Morris Co.; Prudential Insurance Co.; N. W. Ayer & Son.

**DEPICO FILMS CORPORATION**

254 West 54th St., New York, N.Y. 10019

Phone: COlumbus 5-7620 A/C 212

Date of Organization: 1944

Jack R. von Maur, *President*Glenn J. Graves, *Vice-President, Industrials*Pat Labate, *Vice-President, Production*Thomas A. Pyle, *Sales Manager*

**SERVICES:** A completely integrated one-source organization providing: Scripting—from technical to creative to complete convention format; Motion Picture — live-action, location, animation; slidefilm — training, promotion, public relation, merchandising; Slides — all sizes, color and b&w; Lamination; Industrial Meetings & Conventions—complete package from creation through staging and equipment to traveling unit teams. **FACILITIES:** Photographic studios; full motion picture department, live and animation; completely staffed slidefilm and graphic art department, including hotpress typeset; processing as well as photo-printing and binding of all slide sizes; widescreen and standard slidefilm camera; special wide-screen and carbon are projectors.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Fabulous Families-With-Children Market* (Parents' Mag.); *Trouble Takes a Holiday* (Nat'l. Bd. of Fire Underwriters). **SLIDEFILMS:** *New Sound at Singer* (The Singer Co.); *Old Crow Sales Meeting* (Nat'l. Distillers). **INDUSTRIAL SHOWS:** 1964 *Congress* (Nat'l. Assoc. of Manufacturers); 1964 *Sales Conference* (Lees Carpets); *Food Brokers' Meeting* (Lehn & Fink Product Corp.).

**DOLPHIN PRODUCTIONS, INC.**

4 East 53rd Street, New York, N.Y. 10022

Phone PLaza 3-5S92 A/C 212

Date of Incorporation: 1960

Division: Dolphin International.

Allan Stanley, *President*Clarence Smit, *Business Manager*Yoshio Kishi, *Chief Editor*Laura Randall, *Co-ordinator International**Division*Dolores de Figueroa, *Co-ordinator Production*Gwen Whitman, *Production Assistant***SERVICES:** Commercial, industrial, educational**DOLPHIN PRODUCTIONS.**

motion pictures; radio transcriptions; television commercials (live and animated); 35mm and 16mm, color and B&W. For Dolphin International: Television commercials for international markets; revoicing and adaptation of existing commercial for multi-lingual markets; trailers; researching, analyzing, planning and placing cinema advertising campaigns around the world. **FACILITIES:** four editing rooms; working arrangements with all studios in New York City; out-of-town connections for location photography.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Truth about Haircoloring* (Clairol, Inc.); *Only Silk is Silk* (International Silk Assn.); *Seven Wonderful Nights* (CBS TV Network). **TV COMMERCIALS FOR:** Wise Potato Chips (Lynn Organization); Michigan National Bank. For Dolphin International: **MOTION PICTURE:** *Soap Box Derby* (General Motors Corp.). **TV COMMERCIALS FOR:** Esterbrook Pen Co.; revoicing and adaptation of commercials for General Motors Corp.; Clairol, Inc.; etc.

**Kevin Donovan Films**

15 West 44th Street, New York, N.Y. 10036

Phone: YUkon 6-6049 A/C 212

(See complete listing under Connecticut)

**DYNAMIC FILMS, INC.**

Executive Offices: 405 Park Avenue, New York, New York 10022

Phone: PLaza 1-7447 A/C 212

Date of Organization: 1948

Divisions: Dynamic Theatre Networks, Inc. Medical Dynamics, Inc., Dynamic Programs

**Branch Offices:** 133 Carnegie Way, N.W., Atlanta, Ga. 30301 Phone: 404-524-7211. Don O'Reilly, *Manager*. 130-7th St., Pittsburgh, Pa. 15222 Phone: 412-471-2780. William Matthews, *Manager*. Direct Phone Lines: from Detroit, Chicago and Akron — ENterprise 7872.

Nathan Zucker, *President*Walter Lowendahl, *Exec. Vice President*Wayne Leonard, *Controller*Mina Brownstone, *Director of Promotion and Public Relations*

**SERVICES:** Producers and distributors of all audio-visual materials including films, filmstrips, sound slidefilms, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language versions, foreign film productions, etc. **FACILITIES:** Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Applanation Tonometry* (Averst Laboratories); 1964 *Indianapolis 500* (Firestone Tire & Rubber Co.); *A Magazine Only A Homemaker Could Love* (Family Circle Mag.); *Cost of Hope* (Hosp. Research & Educational Trust); *431 Plus 2* (Champion Spark Plug Co.); *Preparation of the Breasts for Breast Feeding* (Mead Johnson & Co.); *Firecracker 400* (Chrysler Corp.); a series of films for Channel Master Corp.

**EAST COAST PRODUCTIONS, INC.**

25 West 45th Street, New York, N.Y. 10036

Phone: CIrele 6-2145-6 A/C 212

Date of Organization: 1947

Date of Incorporation: 1953

Joseph Josephson, *President*Blanche Josephson, *Vice-President*David Zimmerman, *2nd Vice-President*Jean Greene, *Secretary***EAST COAST PRODUCTIONS:**

**SERVICES:** Production, editorial and technical services for industrial, educational, theatrical and TV; film services for video taping; public relations films and commercials for domestic and foreign use; re-editing of feature films, shorts, TV programs and spots; optical and special effects; animation services and music; recording and mixing; studio and location photography. **FACILITIES:** 35mm and 16mm Arriflex cameras with blimps, boom and mike; 16mm Magnasync tape recorders; dollies, pole cats, lighting, ColorTran; Eyemo cameras, etc.; insert studio for table top product shots and demonstrations; three fully equipped air-conditioned editing rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** Project Numbered Films (U.S. Army and U.S. Navy). **SALES MEETING:** Monroe Calculator. **TV COMMERCIALS FOR:** Ford Motor Co.; Special Watchbands; Scott Paper; Proctor & Gamble.

**ELEKTRA FILM STUDIOS, INC.**

33 West 46th Street, New York, N.Y. 10036

Phone: JUdson 2-3606 A/C 212

Date of Organization: 1956

Samuel Magdoff, *President*Lee Savage, *Executive Creative Director*Harold Friedman, *Executive Producer*Dan Davis, *Executive Producer*

**SERVICES:** Production of industrial, educational, sales training films, trailers and TV commercials. **FACILITIES:** Stage; animation staff and facilities, editing, design.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Patterns of Communication* (Western Electric); *Agilon* (Agilon-Milliken); *Diabetes Detection* (Farley Manning); *World of a Girl* (Scott Paper); *Night of the Iguana* — Trailer (MGM-Seven Arts).

**ELLIOT, UNGER & ELLIOT**  
(Division of Screen Gems)

711 Fifth Avenue, New York, N.Y.

Phone: PL I-4400 A C 212

Headquarters: 513 West 54th St., New York, N.Y. Phone JU 6-5582 A C 212

Date of Organization: 1948

**Branches:** Columbia Studios, 1438 North Gower, Hollywood, Calif. Phone: HOLlywood 2-3111. Joe Swavely, Richard Kerns, *Divisions Supvs.* Screen Gems, 230 North Michigan Ave., Chicago 1, Ill. Phone: 782-8290 A C 312. Jack Martin, *in charge*.

London affiliate: Signal Films, 8 Berwick St., London, W. 1. Phone: Regent 1888

Stephen Elliot, *Executive Producer*Michael Elliot, *Executive Producer*William Unger, *Executive Producer*Alfred L. Mendelsohn, *General Sales Manager*

**SERVICES:** Production of commercials, industrial sales promotion and educational films. **FACILITIES:** Three stages New York City studios. Full use of Columbia Studio facilities in Hollywood

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS FOR:** Eastern Air Lines (Young & Rubicam); Marlboro Cigarettes (Leo Burnett); American Airlines; Polaroid; Clairol (Doyle, Dane, Bernbach); Pillsbury (Campbell Mithun); Chevrolet (Campbell, Ewald); Clairol (Foote, Cone, Belding); Quaker Sugar (Papert, Koenig, Lois); La Rosa (Hicks & Greist); Westinghouse Light Bulbs (McCann Erickson).

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## NEW YORK PRODUCERS

### CHARLES ELMS PRODUCTIONS, INC.

163 Highland Ave., No. Tarrytown, N.Y.  
10593

Phone: Tarr-MEdford 1-7474 A C 914  
N. Y. City: MUrray Hill 6-8577 A C 212

Date of Incorporation: 1952

Charles D. Elms, *President*  
Charles D. Elms, Jr., *Vice-President*  
Ruth M. Elms, *Secretary, Treasurer*

**SERVICES:** Research and production of 16mm, 35mm and 70mm "Widescope" motion pictures; slide motion; sound slidefilms; slide-presentations; training manuals and charts for sales promotion, sales training and education. **FACILITIES:** Studio and technical laboratory, mobile camera, sound and lighting equipment, "Widescope" camera.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *How To Sell Compact-Impact*; *S.M.I. Midyear-VIII* (Philip Morris); *Commercial Boilers* (Federal Boiler Co.). **SLIDEFILMS:** *Availability*; *Compact-Impact*; *How To Make More Money in Cigarettes*; *Ten Fruitful Years* (Philip Morris); *Fiesta* (Burnham Boiler Co.).

### WALTER ENGEL PRODUCTIONS, INC.

20 West 47th Street, New York, N.Y. 10036  
Phone: JUdson 2-3170 A C 212

Date of Organization: 1937

Walter Engel, *President*  
Michael Wilson, *Production*  
Paul Pauliny, *Production*

Beverly Voelbel, *Coordinator (Production & Casting)*

**SERVICES:** Industrial, documentary, educational, sales training and TV commercials, motion picture productions; limited and full animation, 16mm and 35mm. **FACILITIES:** Complete animation and editing departments. Single and double sound recording. All self-contained operations.

#### RECENT PRODUCTIONS AND SPONSORS

**TEST COMMERCIALS** for: Stokely-Van Camp; American Tobacco Co.; Cities Service; Eastern Airlines; Reynolds Metals; Newport Cigarettes; Lehn & Fink; Lever Bros.



### MATT FARRELL PRODUCTIONS, INC.

213 East 38th Street, New York, N.Y. 10016  
Phone: MUrray Hill 3-8358 A/C 212

Date of Incorporation: 1951

Matt Farrell, *President & General Manager*  
C. Lillian Farrell, *Secretary-Treasurer*

**SERVICES:** Production and distribution of sound motion pictures and sound stripfilms for business and industry. **FACILITIES:** Complete 16mm and 35mm motion picture and stripfilm production; color and b&w; sound studio, magnetic film recording, editing services, script, foreign language, art work, animation.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Breakthrough For Hercules* (Hercules Powder Co.); *Modern Hay Baling with Plastic Twine* (Eastman Chemical Products, Inc.); *Amfare System*; *Letter from a Pioneer* (American Machine and Foundry Co.); *The Bridge from Funnel to Data* (Connecticut General Ins. Co.).

### FILM ENTERPRISES, INC.

485 Fifth Avenue, New York, N.Y. 10017  
Phone: MU 2-3973 A/C 212

Date of Incorporation: 1959

James R. Handley, *President*  
F. William Bryant, Jr., *Secretary-Treasurer*  
Howard A. Mann, *Production Supervisor*  
Sandra Trent, *Office Manager*  
Anne G. Kravitz, *Bookkeeper*

## FILM ENTERPRISES:

**SERVICES:** Production of 16 and 35mm motion pictures for business and industry; slide and stripfilms; script service; audio-visual production management and coordination. International production capability in Canada, Europe, South America and Far East. Representatives available for production coordination. **FACILITIES:** Administrative offices; preview screening; editorial dept. equipped for all phases of production.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *UNOPETTE: A Programmed Approach to Disposable Hypodermic Equipment* (Becton, Dickinson and Co.); *Pacemakers*; *Profiles*; *Sound of Success*; *Winter Olympics* (IBM World Trade Corp. - Asia, Latin America, Europe); *Twentieth Century Epidemic* (American Heart Assn.); *1961 Defense Film Report* (U.S. Dept. of Defense, U.S.A.F.).



### FILMEX, INC.

300 East 46th Street, New York, N.Y. 10017  
Studio 240 E. 45th St., New York, N.Y. 10017  
Phone: OX 7-6655 A C 212

Date of Organization: 1959

**Branches:** 2801 Oakland Park Beach Blvd., Fort Lauderdale, Fla. Phones: LO 4-5209; 566-8472, Jack Drury, *Exec. in charge*. Studio EAG, 18 rue Louis Blanc, Levallois/Seine, Paris, France. Phone: 37-46, 39-46, Kevin Farrell, *Exec. in charge*.

Robert Bergmann, *President*  
Peter Griffith, *Vice-President-Production*  
Paul Minor, *Vice-President-Sales*

Robert Jacques, *Vice-Pres.-Completion*  
James N. Manilla, *Vice-President*  
Charles Green, *Director*

Baron Trenner, Jr., *Director*  
John Ball, *Animation and Graphics Supervisor*  
Jack Horton, *Chief Cinemaphotographer*  
Peter Passas, *Cinemaphotographer*

**SERVICES:** Films for business, advertising, education, government and the television arts. **FACILITIES:** Studio and office facilities include 50' x 80' sound stage with photographic, lighting and sound equipment for studio and location; still photograph lab, carpentry shop, dressing rooms, makeup rooms, editorial rooms, screening rooms with 35mm and 16mm interlock facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Other Side of Kodak* (Eastman Kodak Co.); *The Right Time and the Right Place* (Bulova Watch Co.) **TV COMMERCIALS** for: Ford Motor Co. (J. Walter Thompson); Nabisco (McCann Erickson); Simplicity Patterns (Papert, Koenig, Lois); Schaeffer Beer (BBD&O); Texaco (Benton & Bowles); Pepperidge Farm (Ogilvy, Benson & Mather); Fab (William Esty); Wilkinson Sword Blades (Bates); Diet Rite Cola (D'Arcy); Chrysler (Young & Rubicam).

### FILMS FIVE, INC.

18 East 50th Street, New York, N.Y.  
Phone: PLaza 2-7960 A/C 212

Date of Organization: March, 1961

Walter Bergman, *Head of Studio Operations*  
Vincent Horton, *Print Services*  
Jerry Buren, *Office Manager*

**SERVICES:** Production of TV commercials, industrials, documentaries, both live and animation. **FACILITIES:** Offices, art department, shooting stage, editing facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Revlon "Colorsilk"* (Revlon). **TV COMMERCIALS** for: Pabst Brewing Co. (K & E Chicago); Uncle Ben's Rice, Subsid. of Mars, Inc. (Ted Bates & Co.); Chemical Bank (Benton & Bowles); Viceroy Cigarettes, B&W Tobacco Co. (Ted Bates & Co.).

## FORDEL FILMS, INC.

1079 Nelson Ave., New York, N.Y. 10492  
Phone: WYandotte 2-5000 A/C 212

Date of Organization: 1911

Clifford F. Potts, *Pres. & Exec. Producer*  
Enid Borde, *Secretary-Treasurer*

**SERVICES:** Public relations; sales promotion; training; educational; scientific and medical motion pictures and slidefilms; complete responsibility, specialists in color, live and animated. Aud-visual consultation and services for conventions and sales meetings including display, design, continuous projectors and other devices, sound effects, sales gimmicks, etc. **FACILITIES:** Sound stage; complete cameras, lights and sound equipment for studio and location production; animation stand; art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; color printing department; carpenter shop; machine shop; mobile units.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Medifilm Report VI* (Schling); *Westinghouse Lamps* (Communicators); *Operating System 360* (IBM). **SLIDEFILMS:** *Moving Profits* (Olin); *Resteclin* (Squibb).

### FPS PRODUCTIONS, INC.

45 West 45th St., New York, N.Y. 10036  
Phone: CI 5-6950 A/C 212

Date of Incorporation: 1963

Joseph C. Bowman, *President, Exec. Producer*  
James H. T. Uehling, V.P., *Art Director*  
Jacob R. Moon, *Script Supervisor*  
Sylvia Ashley, *Executive Secretary*  
Tina Amarena, *Production Coordinator*  
Edward Godschalk, *Sets*; 3-Dimensional Art

**SERVICES:** Salesmate selling programs; also sales training and educational motion pictures and sound slidefilms. **FACILITIES:** Art studio; editing and office facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *This is It!* (Garrard Reel Player, British Industries Corp.); *The Swift Completion #1—a history, #2—for U.S. Post Office* (N.Y. Central Railroad); *Improved Corn Silage* (Nitrogen Division, Allied Chemical Corp.). **SALESMATE PROGRAMS:** *Phoenix of Hardford* (Time, Inc.); *It Takes Planning* (Joint Planning Commission of Lehigh-Northampton Counties); *How to Choose a Compressor for Rental*; *Partnership in Profits* (Worthington Corp.); *Unlock the Wonders of Wool* (Stacy Fabrics); *Bird and Solid Vinyl Clapboard* (Bird & Son, and Tin, Inc.); *Record Houses* (Architectural Record-N-Graw-Hill).



### William J. Ganz, Company, Inc. (A Division of I.V.C.)

420 Lexington Avenue, New York, N.Y. 10017  
Phone: LExington 2-1510 A/C 212

(See complete data under Institute of Visual Communications, Inc. listing, this section)

### GEMINI FILMS, INC.

124 East 40th Street, New York, N.Y. 10016  
Phone: MU 2-6922 A/C 212

Date of Organization: 1963

Morton S. Epstein, *President*  
Michael Jorin, *Vice President*

**SERVICES:** Conception, design, production films for government, industry, tv and theater. **FACILITIES:** Office, screening and editing room

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Beyond the Sky* (USIA-ITV); *A Pipe Dream Comes True* (Hewitt-Robins, Inc.). **TV COMMERCIALS** for: Westinghouse International (direct); Caldesene, Ora Denture Cleanse Calamatum (Kastor, Hilton, Clifford, Chesley)

**GERALD PRODUCTIONS, INC.**

div. of The Communications Group, a Corp.

421 West 54th St., New York, N.Y. 10019

Phone: PLaza 7-2125 A/C 212

Date of Incorporation: November, 1955

Gerald Auerbach, *President*Louis Mucciolo, *Executive Vice-President*Henry Traiman, *Vice-Pres., General Mgr.*Samuel Auerbach, *Vice-Pres., Comptroller*David Savage, *Vice-Pres., Entertainment Div.*Michael Blum, *Studio Manager*

**SERVICES:** Production in all communications — media-film, live and video tape, TV and industrial shows; complete distribution services; dubbing services. **DOCUMENTARY, industrial, educational, entertainment and government films. FACILITIES:** Sound stages, recording and mixing studio; 35mm and 16mm theaters equipped with interlock, editorial facilities, optical and stop-motion departments.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Model ZLM* (S & S Mchv, Inc.); *Coragum Cold Burst* (Com Products); *Patterns in Sports* (Sports Illustrated); *The Doerfner Story* (Saginaw Steering). **TV COMMERCIALS** for: General Electric (Maxon, Inc.); Westelox (McManus, John & Adams); 4-Way Cold Tablet (D C S & S); Sta-Puf (Maxon, Inc.); Touch 'N' Clean (Grant Adv.); D-Con (Thompson-Koch); Outgro (Ted Bates); Sani-Flush (Ted Bates); Paramount Pictures (Lennen & Newell).

**JACK GLENN, INCORPORATED**

207 East 37th Street, New York, N.Y. 10016

Phone: Oxford 7-0121 A C 212

Date of Incorporation: 1953

Jack Glenn, *President*Carroll Lee Douglass, *Vice-President*Lew Waldeck, *Production*William Lister, *Production*

**SERVICES:** Complete production of special-purpose and entertainment motion pictures; animation and filmstrips; commercials and slidefilms; filmographs; stories, storyboards and voice tracks for animated cartoons; text-film scripts and production; specializing in entertainment and advertising cartoons; institutional, public relations, promotion, orientation, educational films, fictional or documentary. Contract or subcontract separately for script-writing and/or directing, producing, editing. **FACILITIES:** Mitchell, Wall, B&H, Arriflex cameras; lighting and sound equipment; studios and scenic shops; projection and cutting rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Big Payoff*; *Safety Is Your Business* (Haycox Photographic); *Measured Mile*; *Tall Towers* (Nat'l. Council of YMCAs); *In Production*: Untitled feature. In preparation: *Shakespeare in Harlem*; *Birthday in Bethlehem*.

**ANDREW GOLD PRODUCTIONS, INC.**

222 East 44th Street, New York, N.Y. 10017

Date of Organization: 1964

Andrew L. Gold, *President-Treasurer*Gladys Gold, *Vice President*Carl Kaminsky, *Secretary*Howard Title, *Producer*Patricia Cunning, *Assistant Producer*

**SERVICES:** Preparation of scripts and production of motion picture films and all related visual aid media for government, business, industry and TV. **FACILITIES:** 16-35mm camera equipment, full location lighting and grip equipment; sound recording equipment.

**RECENT PRODUCTIONS AND SPONSORS**

(New Company, Organized in 1964)



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.

**GOTHAM FILM PRODUCTIONS, INC.**

11 E. 44th St., New York, N.Y. 10017

Phone: MUrray Hill 2-4150 A C 212

Date of Organization: 1956

Seymour Zweibel, *President*Susan Wayne, *Vice-President*

**SERVICES:** Motion picture slidemotion and slide-film production (35mm, 16mm & 8mm); Flip-charts. **FACILITIES:** Full sound stage facilities (incl. 24 x 14 Cyc.); editorial staff; art department.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** Series of three (First National City Bank); Series of two (New York Telephone Co.); Series of two (AT&T); one (Bell Telephone of Canada). 26 individual shows (Bell Telephone Exhibit, World's Fair).

**GOTHAM TV PRODUCTIONS CORPORATION**

3 E. 57th St., New York, N.Y. 10022

Phone: PLaza 3-4840 A/C 212

Date of Organization: 1963

Seymour Zweibel, *President*Susan Wayne, *Vice-President*

**SERVICES:** Motion picture and TV productions (35mm and 16mm), commercials, programs. **FACILITIES:** 40 x 60 ft. sound stage, fully equipped (including 24 x 14 ft. Cyc.), private client office. Editing room. Editing staff.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS** for: Six New York agencies. (see additional listing in these pages for Gotham Film Productions, Inc., Seymour Zweibel Productions).

**GRAND PRIZE FILMS, INC.**

565 Fifth Avenue, New York, N.Y. 10017

Phone: OXford 7-9170 A/C 212

Date of Organization: 1953

**Branch Office:** 80 Park St., London W. 1, England

Sidney Kaufman, *President*A. Bertrand Channon, *Executive Vice-President*George Gilbert, *Marketing Consultant*George Vogel, *Account Executive*Patricia Sugrue, *Script Head*Max M. K. Zung, *Medical Consultant*Wallace Lane Chan, *Medical Consultant*

**SERVICES:** Production of features and short subjects intended for world-wide theatrical and TV release.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Macbeth* — Maurice Evans & Judith Anderson (Hallmark); *Pollution of Interstate Waters, Cleaning up Raritan Bay* (U. S. Public Health Service); *Troubled Waters, Trouble in the Air* (U.S. Senate).

**Graphic Varieties, Inc.**

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

Phone: PLaza 2-2635 A C 212

Date of Organization: 1960

Stanley Turteltaub, *President*Jack I. Moss, *Vice President*Dorothy Eckhardt, *Art Director*Priscilla Young, *Executive Assistant*

(See complete data under Turteltaub & Moss, Inc. listing, this section)

**Group Productions, Incorporated**

209 East 48th Street, New York, N.Y. 10017

Phone: PLaza 5-3667 A/C 212

Tully F. Rector, *President*

(See complete listing under Detroit area)

**Halos & Batchelor Cartoon Films, Ltd.**

American Representative

Stephen Mann, RTV International Inc.,

405 Park Ave., New York, N.Y. 10022

Phone: HA 1-0350 A C 212

American Associate

Louis de Rozhemont Associates, Inc.

15 East 45th St., New York, N.Y. 10017

Phone: PLaza 5-9710 A C 212

(See listing under England, Int'l Section)

**The Jam Handy Organization, Inc.**

1775 Broadway, New York, N.Y. 10019

Phone: Judson 2-4060 A C 212

Herman Goelz, *in charge*

Complete office facilities and projection room with service staff for Eastern clients

(See complete listing under Detroit area)

**HANKINSON STUDIO, INC.**

72 West 45th Street, New York, N.Y. 10036

Phone: YU 6-2150 A C 212

Date of Organization: 1917

Frederick L. Hankinson, *President*Walter Klas, *Vice-President*Lawrence A. Dineen, *Treasurer*

**SERVICES:** Producers of live and animated motion pictures for TV, industry and sales. **FACILITIES:** Animation studio; live insert stage; editing facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Purple Cow* (H. W. Carter Co.); *Abstract Lines* (Mellon Bank); *Alcoa Promos* (Alcoa); *Circus Clown* (Nabisco); *Parametric Amplification* (Army Pictorial Center).

**CHARLES HANS FILM PRODUCTIONS, INC.**

305 East 46th St., New York, N.Y.

Phone: MU 2-4594 A C 212

Date of Organization: 1963

Charles S. Hans, *President*Eleanore Hans, *Secretary*

**SERVICES:** Production for industrial, public relations, sales promotion, educational, sales training and special purpose motion pictures; slidefilms, filmographs, slides and slide lamination. **FACILITIES:** Studio; art department; projection and cutting room; personnel for photography, writing, direction, editing, technical animation and production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Phosphate for Industry* (Amer. Cyanamid Co.); *Agents Advisory Council* (N.Y. Life Ins. Co.); *Documentation Techniques* (IBM). **SLIDEFILMS:** *Importance of Being Competitive, Build Profit through Prestige* (Texaco Co.); *Let's Talk About Your Future* (N.Y. Life Ins. Co.). **PRESENTATION:** *Coty Comes Alive in '65* (Coty Div. - Charles Pfizer Co.).

**HARTLEY PRODUCTIONS, INC.**

279 East 44th St., New York, N.Y. 10017

Phone: YUkon 6 0563 A C 212

Date of Incorporation: 1951

Irving Hartley, *President*Elda Hartley, *Secretary-Treasurer*Frederick W. Adams, *Vice-President*

**SERVICES:** Specialize in writing and producing sponsored motion pictures and sound slidefilms in fields of business, industry, education, training, travel, and public relations for industrial, general public and TV distribution; packaged promotion-

## NEW YORK PRODUCERS

### HARTLEY PRODUCTIONS

al. educational and public relations material including film production, prints, TV distribution and correlated printed literature.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Where the Irish Starts* (Behr-Manning); *Come to the Fair* (Cannon Mills); *Devoe & Reynolds*; *Hickory Chair Co.*; *Wallpaper Council*; *Your Profit Insurance Plan* (Coats & Clark); *Dutchess Long Island* (Newsday). SLIDEFILM: *Norton Speaks a World-wide Language* (Norton Co.)

### HARVEST FILMS, INC.

25 West 43rd St., New York, N.Y.

Phone: BR 9-0150 A C 212

Date of Organization: 1950

Leo Trachtenberg, *President*

Susan Hall, *Producer*

Simon Nuchtern, *Production Manager*

Cecil Fine, *Film Librarian*

Anne Siminow, *Assistant to the President*

SERVICES: Production of motion pictures and filmstrips for industry, government, educational and social service organizations. Distribution of selected films for clients. FACILITIES: Production and creative facilities — cameras, sound equipment, art and editorial departments, music and stock footage library, storage, stages, etc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Building Going Up!* (N.Y. Life Ins. Co.); *Summer's Children* (Herald Trib. Fresh Air Fund); *Family for Now* (Jewish Child Care Ass'n.); *Gift of a Lifetime* (Philips Roxane, Inc.); *Penbritin Sales Training* (Beecham Group, Ltd.); *A Better World* (Fed'l. Services Joint Crusade).

### HAVERLAND FILM PRODUCTIONS

104 West 76th Street, New York, N.Y. 10023

Phone: TR 4-1300 A/C 212

Date of Organization: 1958

Laszlo Haverland, *Producer-Director*

Arpad Makay, *Assoc. Prod. & Tech. Director*

Bela Szabadosi, *Writer*

Alan Bagration, *Production Assistant*

SERVICES: 35mm and 16mm script to screen film productions. FACILITIES: 35-16mm cameras, lights, magnetic and optical recorders, dubbers, studio for dubbing and recording, music library, etc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Live and the Serpent* (Peavy Productions); *Kuwait* — TV programs (Keshishian Productions); *The Hero Comes Home* — The Jabotinsky Story (Rex Films). TV COMMERCIALS for: "AA" (Lacamo Productions).

### HENKIN-FAILLACE PRODUCTIONS, INC.

1270 Ave. of Americas, New York, N.Y. 10020

Phone: CI 6-7676 A C 212

Date of Incorporation: 1963

Howard H. Henkin, *Director, Film Production*

Tony Faillace, *Director, Audio Production*

Len Mackenzie, *Director of Music*

Jordan Bentley, *Director of Sales*

Robert Lewis, *Director National Sales*

Chrystal Gambino, *Production Co-ordinator*

SERVICES: Creative and production services for sales, industrial, theatrical and commercial films; live shows; visual presentations; slidefilms; original music and scoring; animation and live action. FACILITIES: Creative staff; offices; editing; recording and filming.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wonderful World of Bowling* (Miller Brewing & AMF); *Bowling — A Woman's World* (AMF). SLIDE FILMS: *Making Weather Behave*, *The Gypsy Life* (Amer. Standard); *A Perfect Glass of Beer* (Miller Brewing).

### HENKIN-FAILLACE PRODUCTIONS:

TV COMMERCIALS for: *Miracle Mart* (Steinbergs Ltd.); *Crest* (Benton & Bowles); *Faberge* (Faplinger-Millstein); *Alcoa* (Fuller, Smith, Ross); *Blend* (KMG); *Sterling Drug* (Wintthrop Productions).



### INSTITUTE OF VISUAL COMMUNICATION, INC.

420 Lexington Ave., New York, N.Y. 10017

Phone: LExington 2-1510 A/C 212

Date of Organization: 1919

William J. Ganz, *President*

Ben Berch, *Creative Director*

Tony Silver, *Scripts*

Helen Spiro, *Production Supervisor*

Jane Page, *Comptroller*

SERVICES: Producers and distributors of audio-visual communication, including motion pictures, filmstrips and slidefilms. FACILITIES: Complete film production from script to screen for public relations, industrial, sales training, educational and documentary. Complete nationwide and foreign distribution of films.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Best Football Plays for 1964* (Du Pont Co.); *Brushing Up On Brushes* (Devoe Co.); *Championship Baseball* (Nat'l. Collegiate Athletic Ass'n.); *This is My Life* (R.C.A.); *What We Eat We Are* (United Fruit Co.).

### J L N PRODUCTIONS, INC.

124 East 40th Street, New York, N.Y. 10016

Phone: TN 7-7135 A/C 212

Date of Organization: 1963

John H. Humphrey, *President*

Lee S. Jones, *Vice-President*

Norton T. Gretzler, *Secretary-Treasurer*

SERVICES: Live motion picture productions for public relations, sales, sales training, education, sales meetings; TV commercials, TV programs, documentaries. Provide multiple-image-abstraction techniques. FACILITIES: Offices and art dept.; 16mm Arriflex camera with accessories.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: experimental (William Esty Agcy. for Eveready Prestone); *Campbell-Ewald* for Chevrolet); *Exploring*, program opening (NBC). SLIDEFILM: *Royal McBee Employee Relations* (Royal McBee). TV COMMERCIALS for: *Vu-Lighter* (Al Paul Lefton Agcy.); *Hickock Seat Belts* (Brett Assoc.); U. S. Coast Guard, series of 10; *Suspense*, promotion (NBC).

### KAMENY-DELSTON FILM PRODUCTIONS

477 Madison Ave., New York, N.Y.

Phone: HIA 1-5522 A/C 212

Date of Organization: 1959

Vernon Delston, *Executive Producer*

Nat Kameny, *Producer*

Seymour Kameny, *Administrative Director*

SERVICES: Documentaries; commercials; educational films; live presentations; slidefilms; dramatic TV. FACILITIES: Writing; editing; animation; production facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Facts Make the Difference* (Civil Defense); *Round-the-World Tour* (Ballantine); *Inside the Plant* (Agfa-Gaevart); *Librium* (Hoffmann-La Roche). TV COMMERCIAL for: *Aquafilter Corp.*



This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears on other pages of this 15th Annual Production Review issue.

### O. A. KAUFMAN & ASSOCIATES

149 East 39th St., New York, N.Y.

Phone: 6S2-1150 A C 212

Date of Organization: 1962

Oscar A. Kaufman, *President*

Austin LeStrange, *Vice-President Industrial & Documentary Sales*

Carl A. Richter, *Military & Government Sales*

Leon Schnall, *Production Manager*

SERVICES: Writing & production of motion pictures. Full and semi-animation; live action; studio and location shooting. Approved for classified projects. FACILITIES: Mobile camera and recording equipment for indoor (quartz-lamp lighting) and outdoor shooting; 16 & 35mm, editing; sound; art and animation.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Threshold to Space*, *Amphitheatre in Space* (ITT Fed'l. Laboratories); *The Competitive Edge* (Petroleum Corp. of America); *SAC Communications, 2.* (Data & Info. Systems Div. ITT); *Marketing Additives* (Hy-Test 303 Corp.).

### VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York, N.Y. 10019

Phone: Circle 5-4830 A/C 212

Date of Organization: 1947

Branch: 1200 Westfall Road, Rochester 18, N. Y. Phones: CHapel 4-5164; Greenfield 3-3000, ext 534. Don Lyon, *in charge.*

Victor Kayfetz, *President, Exec. Producer*

Seymour Posner, *Assistant to the Producer*

Paul Halliday, *Animation and Art Director*

Daniel Broyles, *Film Editor*

Sylvia Gerson, *Administrative Asst.*

Irene Siegel, *Production Assistant*

Jane Kayfetz, *Vice-Pres., Creativision, Inc.*

Mary David, *Distribution Manager,*

*Creativision, Inc.*

Joele Brediger, *Assistant Distribution Manager*

SERVICES: Motion picture production, combining live cinematography, animation. FACILITIES: 35mm Eclair Camerette, 16mm Camerette, 16mm Arriflex with zoom lenses, full accessories. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Slidefilm and 2 x 2 slide production cameras. For animation shooting: 35mm Model L DeBrie and 16mm Cine Special both completely adapted for animation. Oxberry animation stand with hi-pack camera. Animation stand (16mm and 35mm) with compound table. Complete art and animation department, 16mm and 35mm sound Moviolas, 35mm interlock and 16mm projectors in booth of screening room. Tripods, high hat, dolly, location lighting equipment, cables, truck, cargo trailer.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Formica Presents The World's Fair House* (Formica Corp.); *Letter to a Pen-friend* (Parker Pen Co.); *Focus on a Century of Communications* (P. H. Glatfelter Co.); *Microvision* (Bendix Corp.); *Color Newsreel* (Nat'l. Paint, Varnish & Lacquer Assoc.); *Parker Pen World's Fair News Feature Story* (Ruder & Finn, Inc.); *The Modern Marina*; *Safe Sailing* (Nat'l. Assoc. of Engine & Boat Manufacturers). TV COMMERCIALS for: *Homelite* (Homelite Div. of Textron, Inc.); *High Spirits, Fade Out - Fade In* (Lawrence Weiner & Assoc.).

### ALLAN KEITH PRODUCTIONS, INC.

1410 York Avenue, New York, N.Y. 10021

Phone: LEhigh 5-0722 A C 212

Date of Organization: 1959

Allan Keith, *President*

Robert Ballin, *Production*

Evelyn McCarthy, *Secretary*

Burrell Smith, *Cameraman/Editor*

Vera Catali, *Film Editor*

SERVICES: Film production, documentaries, sales training films, tv commercials, beauty and fashion films, sales meetings and conventions. FACILITIES: Production offices and editing facilities, 16/35mm sound stage.

ALLAN KEITH PRODUCTIONS:

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Beauty Shop Management & Design* (Belvedere Products, Inc.); *Imperial Edition of TV Beautyrama* (Young & Rubicam; John H. Breck, Inc.); *Story of Wigs* (Joseph Fleisher & Co.). **TV COMMERCIALS for:** Coca Cola (McCann-Erickson); Naugahyde (U.S. Rubber Co.). **SALES MEETINGS for:** John H. Breck, Inc.

**HERBERT KERKOW, INC.**

14 East 35th St., New York, N.Y. 10016  
 Phone: MUrray Hill 9-9122 A/C 212

Date of Organization: 1937

Date of Incorporation: 1946

Herbert Kerkow, *President and Treasurer*  
 Rosemond Kerkow, *Secretary*

**SERVICES:** Production from original research to finished film; for public relations, sales training and sales presentation films. **FACILITIES:** Sound stage, set building department, projection room, sound recording; editing and animation facilities. Bell & Howell and Eclair Camerette 35mm cameras, Maurer and Arriflex 16mm cameras. Visualization sound stage, special equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Cookware is for Cooking* (Farley Manning Assoc., for The Aluminum Ass'n.); *Shore Analysis Equipment*; *Special Briefing Film, Nike-X*; *Report of Progress, Sosos Performance* (Bell Telephone Laboratories); *The Peanut Butter Cookbook* (Farley Manning Assoc. for: The Peanut Growers of Ala. & Ga.); *Your Federal Income Tax: How to Prepare Your Return for 1964* (Internal Revenue Service).

**PAUL KIM & LEW GIFFORD PRODUCTIONS, INC.**

342 Madison Avenue, New York, N.Y. 10017  
 Phone: YUkon 6-2826 A/C 212

Date of Organization: 1960

Date of Incorporation: July, 1961

Paul Kim, *Director*  
 Lewis Gifford, *Director*  
 Julia Whalen, *Production Manager*  
 Arthur Petricone, *Sales*

**SERVICES:** Creative service and production of animated, squeeze motion and live-action films. **FACILITIES:** No data provided.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Guy Named Joe* (The Grolier Society). **TV COMMERCIALS for:** Trix, Peter Paul, Inc. (Dancer-Fitzgerald-Sample); American Iron & Steel Institute, Lucky Strike, B. F. Goodrich, (BBD&O); Titleist Golf Balls (Acushnet Products); Manhattan Shirt Co. (Doherty-Clifford-Steers-Shenfiels); Prudential Life Insurance (Reach, McClintock); Investor Owned Electric Light & Power Co. (N. W. Ayer); Minneapolis-Honeywell (Campbell-Mithun); Canadian Gas Association (McKim Advertising); American Heritage Magazine.



**Real Facts for Sponsors**

—evidence of suppliers' good faith

☆ The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight/sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.



**ROBERT H. KLAEGER ASSOCIATES, INC.**

35 West 45th St., New York, N.Y. 10036  
 Studios: 20 West End Ave., New York, N.Y.  
 Phone: JUdson 6-5090 A C 212

Date of Incorporation: 1961

**Branch Office:** Robert H. Klaeger Associates of California, Inc., 8255 Beverly Blvd., Los Angeles, Calif. Phone: OL 3-4461. Facilities at Paramount Studios. Robert H. Klaeger, *President*; Robert A. Drucker, *Vice-President*.

Robert H. Klaeger, *President*  
 John J. Fenton, *Exec. Vice-President*  
 Stephen V. Kambourian, *Vice-Pres. in Charge*  
*Motion Picture Completion*  
 Christian Herfel Jr., *Vice-President & Executive Producer-Director*  
 M. R. Dubin, *Vice President, Sales*  
 Caspar Hasselriis, Jr., *Secretary-Treasurer*  
 Bruce Heerdt, *Producer & Studio Manager*

**SERVICES:** Television and industrial film production; live and animation. **FACILITIES:** Motion picture production facilities and print service department.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Almost Neighbors* (National Council of Churches); *Names Make News* (Sealtest Co.). **TV COMMERCIALS for:** U. S. Treasury Bonds, Esso, Coca-Cola (McCann-Erickson); Polident, Corega, Downy (Grey); Cue, Veto, Handi-Wipes, East Ohio Gas Co., Applaud, Ultra-White (D'Arcy); U.S. Air Force, Pontiac (McManus, John and Adams); Q-Tips, Ballantine, Camels, Tempo, Carter-Hall, Pacquin (William Esty); Action, Bite'n Brush, Rapid Shave (Ted Bates); AT&T, Sealtest (N. W. Ayer); Nationwide Insurance, Top-Choice, Imperial Margarine, Shell Oil (Ogilvy, Benson and Mather); Florient (Street and Finney); Texaco, Gravy Train, Personna (Benton and Bowles); Cold Power (Norman Craig & Kummel); Dupont (Rumrill); Jergens (Cunningham and Walsh); General Electric, Heinz (Maxon); Zerex (BBDO); Bisodol, Infra-Rub, Pall Mall, Rise (Sullivan, Stauffer, Colwell & Bayles); Rambler (Geyer); U. S. Keds (Fletcher Richards); Harvester Cigars (Papert, Koenig and Lois); Genesee Beer (McCann-Marschalk).

**KNICKERBOCKER PRODUCTIONS, INC.**

630 Ninth Avenue, New York, N.Y. 10036  
 Phone: CIrcle 5-6710 A/C 212

Date of Organization: 1947

Howard A. Lesser, *President*  
 Willard Van Dyke, *Executive Producer*  
 Thomas S. Dignan, *Vice-President*  
 Agnes Grant, *Secretary*  
 Frederic G. Calder, *Sales Manager*

**SERVICES:** Production from original research to finished film. Specialties: Public relations, training and sales motion pictures. **FACILITIES:** Cameras (35 & 16mm), lighting, and editing equipment; animation and slide-film departments.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Frontiers of News, Frontline Cameras* (1935-1965) (Associated Press); *Science Behind Speech* (Amer. Tel. & Tel. Co.); *Space, Science and Time*, revised (Bulova Watch Co.); *Corbit House* (Winterthur Museum).

**LANCE STUDIOS**

151 West 46th Street, New York, N.Y. 10036  
 Phone: JUdson 6-4233 A/C 212

Date of Organization: 1948

David Wasserman, *Producer*  
 Amador Chaidoz, *Producer*  
 Leon Winik, *Sales Manager*  
 Doris Rontowsky, *Art Director*

**SERVICES:** Production of sound filmstrips, slides and motion pictures for sales meetings, public relations and employee training. Slide-ination



**LANCE STUDIOS:**

technique; art and three-dimensional models and props for sales meetings and industrial shows, TV commercials. **FACILITIES:** Art and production studios; scripts, storyboards, art, music and sound, photography and editing.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURE:** *Prologue* (TV Bureau of Advertising). **STUD FILMS:** *Planned Profit Participation Program* (Royal McBee); *Metropolitan Advertising* (Metropolitan Life Ins. Co.); *Tele-Blitz* (Bristol Myers); *Sales Meeting* (General Foods); *Kollege of Mattress Knowledge* (The Simmons Co.); *Advertising 1961* (Chef Boy-Ar-Dee); *Advertising 1964* (Dennison's Chili); *Advertising 1961* (Chef Frozen Pizza); *GE Merchandising Presentation*; *American Petroleum Institute Meeting* (Life Magazine); *All Out for Boston* (Bellows Bourbon); *Sales Meeting* (Johnson & Johnson).

**JAMES LOVE PRODUCTIONS, INC.**

2 West 46th St., New York, N.Y. 10036  
 Phone: JU 2-4633 A C 212

Date of Organization: 1952

James A. Love, *President*  
 Anne M. Love, *Secretary*  
 Herbert R. Dietz, *Vice-President*

**SERVICES:** Scripts, storyboards, motion pictures for television and industry; slidefilms; TV package shows. Script and consultation. **FACILITIES:** Offices, cutting rooms, art department; mobile location unit. Studio, creative, technical and production staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURE:** *Pennsylvania - Keystone of the Nation* (Bell Telephone of N.J.). **SLIDE-FILMS:** *Automobile Insurance 1965* (Insurance Information Institute); *What Difference Does It Make?* (Dutch Masters Cigars). **TV COMMERCIALS for:** Kinney Shoes (Frank B. Sawdon, Inc.); PPG Mirrors (Ketchum, MacLeod & Grove; Pittsburgh Plate Glass Co.).

**LUX-BRILL PRODUCTIONS, INC.**

321 East 44th St., New York, N.Y. 10017  
 Phone: ORegon 9-6320 A/C 212

Date of Organization: 1950

Richard S. Dubelman, *Director of Production*  
 Herbert D. Brown, *Editorial Department*  
 Anne L. Bauer, *Office Manager*

**SERVICES:** Production of live and/or animated motion pictures and slidefilms; ideas, writing, storyboards, art direction from concept through production to screen; sales promotions, training films, documentaries, TV commercials; editing and re-editing company films; integration of film and live TV; rear projection and process photography. **FACILITIES:** Animation dept., fully equipped studio; location equipment; editing and screening rooms; recording studio; creative and technical staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Hallmark Presentation* (Hallmark); *Toys* (Remco Industries); *Clinic for Transfusions* (Children's Blood Foundation); *Great Moments* (United States Army); *Adoption* (Foster Parents' Plan); *European* (TWA). **TV COMMERCIALS for:** TWA; Empire Brushes; Jacqueline Cochran Cosmetics; General Foods Corp.; Crystal Springs Water Co.; The Mitchum Co.; Rheingold Beer; Buckley's Cough Mixture; Menley & James; United States Army; Remco Industries; First Citizens Bank & Trust Co.; Proctor & Gamble; H. J. Heinz; Hoffman-LaRoche; Taylor-Reed Corp.; Sterling Drug; U.S. Dept. of Labor; Lever Bros.; Foster Parents' Plan; Orkin Exterminating Co.; Jones & Laughlin; National Biscuit Co.; Colgate-Palmolive; and others.

# NEW YORK PRODUCERS

## LARRY MADISON PRODUCTIONS

111 East 39th Street, New York, N.Y.

Phone: MU 7-1890 A C 212

Date of Organization: 1962

Larry Madison, *President*

Jerry Siegel, *Vice-President*

**SERVICES:** Producers of industrial, documentary, public relations, sales, education and TV films. Location shooting in color and B&W, 16mm and 35mm. **FACILITIES:** 16mm and 35mm Arriflex; lighting and sound equipment for location shooting.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Beyond All Barriers* (Amer. Tel. & Tel. Co.); *As Tall as the Mountains* (Adolph Coors for: The Outward Bound School); *The Ancient Quest* (USIA-TV); *Plastic Shells and How They Were Made* (Remington Arms Co.); *Point Lobos, Cape Cod, Boston, Big Bend, Alamo, Mystic* (American Airlines). **TV COMMERCIALS:** for: S&H Greenstamps (SSC&B); Remington Arms Co.

## MARATHON INTERNATIONAL PRODUCTIONS, INC.

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

Phone: MUrray Hill 9-1130 A C 212

Cable: Maratelvis Newyork Telex: 01-2539S

Date of Incorporation: 1948

**Foreign:** Marathon International European Operations Center, Kaiserstrasse 5, 6000 Frankfurt am Main I, Germany. Phone: 28 04 65 & 28 55 84. Cable: Comges Frankfurtmain. Telex: 0412180. Florian Wessig, *Director, European Operations*.

Konstantin Kalser, *President & Executive Producer*

Kenneth Baldwin, *Exec. Vice-President; Supervisor of Production*

Erwin Kramer, *Production Manager*

Robert H. Boek, *Manager, Accounting Department*

**SERVICES:** Public information films, worldwide news service, company newsreels, special events coverage for industry; film editing, commercials, stock shots, etc. **FACILITIES:** Complete 16mm and 35mm production, recording, interlock and editing facilities. Correspondent cameramen in all countries of the world and throughout the U. S.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *How to See More, Sure Thing* (Volkswagen of America, Inc.); *The Day of the Young* (Federal Republic of Germany); *A Friendship Continues* (U.S.I.A.); *The Way of a Ship* (Volkswagenwerk A.G.).



## Mattco Associates, Inc.

62 W. 45th Street, New York, N.Y. 10036

Phone: OX 7-2596 A C 212

Winston Sharples, Jr., *Musical Director*  
Clifford Baxter, *Sales*

(See complete listing under Chicago area)

## McLAUGHLIN RESEARCH CORP.

### M R C Films Division

71 West 23rd St., New York, N.Y.

Phone: YUkon 9-1750 A C 212

Date of Organization: 1912

Branch Office: 1110 13th St., N.W., Washington, D.C.

Phone: STerling 3-0956

C. H. McLaughlin, *President*

Shryock M. Arwime, *Vice-President & Comptroller*

O. C. Romanelli, *Vice-President, Director*

## McLAUGHLIN RESEARCH: M R C FILMS:

Ed Rose, *Vice-President, Production Chief*  
Lawrence Mollot, *Executive Producer-Director*  
John Newport, *Writer*  
Ramsey Togo, *Writer*  
Walter Hertz, *Sales, N.Y. Office*  
D. L. Whelchel, *Sales, Washington Office*  
W. E. McMahon, *Technical Services*  
Richard Fanizzi, *Art Director, N.Y.*  
Wayne Proctor, *Art Director, Washington*  
Edward Simnett, *Scenic Art*

**SERVICES:** Production of motion pictures, filmstrips, and recordings for industry and government. **FACILITIES:** Staff of writers, directors, editors, and animation artists; camera crews and production facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Minuteman and You, Ground Electronics System for Minuteman* WS-133B, *Force Improvement Program, AN/MPQ-32 In Operation, Advanced Data Processing* (Sylvania Electronic Systems); *Dash - The Drone Anti-Submarine Helicopter* (Gyrodyne Co. of America); *Sylvania and Minuteman* (Sylvania Electric Products, Inc.).



## Medical Dynamics, Inc.

405 Park Avenue, New York, N.Y. 10022

Phone: PLaza 1-7447 A C 212

(See complete data under Dynamic Films Inc. listing, this section)

## MERCURY NEWSFILM, INC.

366 Madison Avenue, New York, N.Y. 10017

Phone: TN 7-8330 A/C 212

Date of Organization: 1961

Date of Incorporation: 1963

Benjamin S. Greenberg, *President, Executive Producer*

David P. Evans, *Vice President, Director of Sales*

Marvin L. Holmes, *Vice President, Director of Public Relations*

Samuel Kravitt, *Treasurer, Director of Film Operation*

Natalie P. Holmes, *Secretary, Director of Administration*

**SERVICES:** Production and distribution of TV newsfilms, silent and sound. **FACILITIES:** Editing and sound; lighting equipment; Arriflex, Auricon, Bolex, Eyemo cameras; animation and titling equipment; still photo services.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Olympic Tryouts; White-water Racing* (Campbell Soups); *Verrazano Bridge Opens; Power Styling* (U.S. Steel Corp.); *I-H Awards* (General Foods Corp.); *American Bankers Convention* (American Bankers Ass'n.); *Girl Watchers* (Sears, Roebuck & Co.).

## MERIT PRODUCTIONS, INC.

342 Madison Ave., New York, N.Y. 10017

Phone: MU 7-9130 A/C 212

Date of Organization: 1954

E. J. Spiro, *President*

Peter Krug, *Vice-President*

Judith Cohen, *Production Supervisor*

**SERVICES:** Motion pictures and filmstrips; script services; sports coverage with multiple camera setups; overnight production of sports events. Release through major theatrical distributor. **FACILITIES:** Editing, cameras and sound equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Liston/Clay Fight* (20th Century Fox); *Working for Better Health* (1965) (Federal Service Campaign); *Superliner U.S.* (U.S. Lines); *House of Ideas* (William Baker Design); *Portrait of a Player - Y. A. Tittle* (Sportsvision).

## METROVISION, INC.

117 West 48th Street, New York, N.Y.

Phone: PLaza 7-3270 A C 212

Date of Organization: 1961

John P. Hudak, *President, Exec. Producer*

John Walek, *Secretary, Treasurer*

Carroll Owen, *Public Relations, Writer*

Henry Markosfeld, *Director of Photography*

Nickolas Albano, *Producer*

John Douglas, *Production Manager*

**SERVICES:** Motion pictures, filmstrips, slides for public relations, sales training, education, television, sales meetings. Specialized color and/or B&W still assignments. **FACILITIES:** Studios and offices, equipped.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Associate Degree Nursing* (N.Y. State Board of Regents); *En France* (Scope Advertising); *Goldilocks, Candy Guild* (WPIX-TV) *Helstoski for Congress* (Citizens for Helstoski); *Riddle, TV Pilot* (Metrovision, Inc.); *What's Cooking? - Outdoors* (Meredith Publishing). **SLIDEFILMS:** *New York World's Fair* (Time, Inc.); *Appliances, Appliances* (Meredith Publishing); *Home Improvement* (Nat'l. Home Improvement Council); *Convention Presentation* (Better Homes & Gardens Mag.) Presentations on Pepsi Cola, Carrier Corp., Singer Sewing Machines, etc.

## ARTHUR MOKIN PRODUCTIONS

450 West 56th Street, New York, New York 10019

Phone: PLaza 7-4868 A C 212

Date of Organization: 1956

Arthur Mokin, *Owner-Producer*

Joseph Weber, *Distribution Manager*

Barbara Mokin, *Administrative Ass't.*

**SERVICES:** Production and distribution of non-theatrical motion pictures and slidefilms. **FACILITIES:** Camera and editorial equipment for 16mm production. Library and maintenance equipment for print distribution.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Infield Play the Yankee Way; The Yankees at Bat; Pitching for the Yankees* (P. Ballantine & Sons and the New York Yankees); series of 40 8mm films (Conference of Church Workers among the Deaf). **SLIDEFILMS:** three subjects: (National Council of the Protestant Episcopal Church).

## ARNOLD MORRISON LTD.

150 West 55th St., New York, N.Y. 10019

Phone: CIrcle 5-2850 A C 212

Date of Organization: 1940

Date of Incorporation: 1947

Arnold Morrison, *President, Producer-Director*

Herbert L. Shore, *Writer-Director*

Morton Silverstein, *Creative Director*

H. C. Anthony, *Production Supervisor*

William Morris Agency, Harry Uffland, *Agent, Sales Representative*

**SERVICES:** Creative planning and production of business, documentary and educational films. Consultation services for visual education. Live programs for sales meetings, conventions and sales promotion. Closed circuit TV production and planning. Modernization of existing films. **FACILITIES:** Filming and editing facilities; film library for stock footage and rear-screen projection. Film research.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Essential Difference* (Life Mag.); *Baggage is Our Business* (Trailways Bus Co.); *At Issue - segments* (Nat'l. Educational TV); *Sales Promotion Films* (Metropolitan Life Ins. Co.); *The American Consumer Franchise* (Maxwell Hse. Coffee).

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## MPO PRODUCTIONS, INC.

(A Subsidiary of MPO Videotronics)

222 East 44th St., New York, N.Y. 10017

Phone: TN 7-5200 A/C 212

Date of Organization: 1947

Branch Offices: Michigan: Kerbawy-MPO 1300 Buhl Bldg., Detroit. Phone: WO 3-0201, Haford Kerbawy, *President*. Illinois: 185 N. Wabash, Chicago. Phone: 372-2355, Bill Bailey, *Manager*. California: 800 N. Seward, Hollywood. Phone: HO 6-3341, Mel Dellar, *Vice-President, Manager*

Judd L. Pollock, *President*

Marvin Rothenberg, *Vice-President*

Arnold Kaiser, *Vice-President*

Gerald Hirschfeld, *ASC, Vice-President*

Gerald Kleppel, *Vice-President, Secretary*

Gustave Eisenmann, *Vice President*

Sanford Greenberg, *Treasurer*

Andrew Gold, Burt Harris, Michael Cimino, Joseph Kohn, Joseph Lerner, Murray Lerner, Ira Marvin, David Monahan, Lloyd Ritter, Victor Solow, Marshall Stone, *Producers-Directors*

Sol Goodnoff, *Director of Special Effects*

Morton Dubin, Richard Druz, Irwin Forster,

Hal Persons, William Susman, Thomas

Whitesell, *Producers*

Paul Petroff, *Director of Scenic Design*

Howard Baker, William Molyneux,

Tony Brooke, Hans Koenecamp, *ASC*, Stan

Meredith, Roy Seawright, Don Sweeney,

Zoli Vidor, *ASC*, Philip Schultz, Arthur

Ornitz, *Directors of Photography*

Julian Bergman, Frank Bojsza, Bennet Cana-

rick, Ron Ciccolini, George Fineman, Stuart

Gellman, Hy Goldman, Garry Hayes, Robert

Lynch, Mike Minerva, Eva Radnay, Bar-

bara May, Frank Madden, Reva Schlesinger,

Cal Schultz, Joseph Taylor, Harold Wasser-

man, Howard Weisbrot, *Editors*

Philip Frankel, Larry Davis, Norman Gewirtz,

George Marvin, Jerry Leeds, Charles Okun,

*Assistant Directors*

### SALES MEETINGS, INC. DIVISION

Joseph F. Kilmartin, *President*

### KENCO INTERNATIONAL CORPORATION

Ken Cofod, *General Manager*

Arthur Cofod, *Business Manager*

Jack Safran, *Print Service Manager*

Sheldon Friedman, *Sales Manager*

**SERVICES:** Complete production of motion pictures for sales promotion, training, public relations and product demonstration. Filmed TV commercials. Distribution service to TV, stations, schools, etc. Film and live presentations and stage shows for industry, closed circuit and live presentations for sales force and management meetings. Entertainment packaging for banquets, meetings, etc. Communications counseling. **FACILITIES:** (New York): Large self-contained studio center for sponsored films; includes 9 sound stages with lighting, photographic, and sound equipment, make-up and dressing rooms, screening rooms, set construction shops, casting rooms, special effects shops; mobile units for on location photography; editing facilities, kitchens, paint shop, machine shop, recording studios; off-street ramps for loading. (California): Complete production facilities in the heart of the Hollywood motion picture district including sound stages, lighting shops, photographic and sound equipment, make-up and dressing rooms, etc.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Unisphere: Biggest World on Earth* (U.S. Steel Corp.); *Armstrong* (Armstrong Rubber Co.); *What Changes and Does Not Change in Communications* (Institute of Life Insurance); *Innovations* (Westinghouse); *How to Catch Fish with a Good Cigar* (General Cigar

### M P O PRODUCTIONS:

Co.); *First Aid Now* (Johnson & Johnson); *Point of No Return* (Ortho Pharmaceutical); *An Ounce of Prevention* (Joint Liability Insurance); *The Record Explosion* (Remington-Rand); *Otitis Externa* (Denver Chemical Co.); *America's Sea-going Motor Carrier* (Sea-Land Service Co.); *The Mystery of the Stolen Miles* (B. F. Goodrich); *Safari Shakedown* (Lincoln-Mercury); *It's a Plot: Waiting for the Robert E. Lee* (U.S. Navy); *Ariel II: A Moment in History*; *Project Relay* (NASA); *Nike-X Report No. 2* (Bell Telephone Labs); *The Aviation Mechanic* (Federal Aviation Agency); *The World of Gulf* (Gulf Oil Co.); *Happiness is a Thing Called You* (United Foundation); 1965 new car announcement films (Chrysler-Plymouth and Dodge); *Think Tough; Hell Drivers* (Dodge); *Ten Men* (Anheuser-Busch); *The "c" in Renault* (Renault).

### MPO Repeater Division

210 West 65th Street, New York, N.Y. 10023

Phone: TN 7-5200 A C 212

Donald Woelfel, *General Manager*

(See complete listing above)

### MULLER, JORDAN AND HERRICK, INC.

757 Third Ave., New York, N. Y. 10017

Phone: MUrray Hill 5-6900 A C 212

Date of Organization: 1955

John T. Jordani, *President, Sales Manager*

William F. Herrick, *Vice-President, Charge of*

*Audio-Visual Department*

Frank B. Muller, *Vice-President & Treasurer*

Mark Perrier, *Project Supervisor*

John D. Lind, *Project Supervisor*

Dick Christerson, *Account Executive*

Charles Onasch, *Account Executive*

Arnold Price, *Copy Chief*

Matthew Forbes, *Copywriter*

Lewis Zacks, *Audio-Visual Art Director*

Betsy Smith, *Audio-Visual Stylist*

Bernard Hirsch, *Art Director*

Reginald Troncoue, *Art Director*

A. J. Lazarus, *Public Relations Director*

**SERVICES:** Motion pictures, presentations and stage shows for industry; slidefilms and other audio-visual media. Service audio-visual print media and public relations accounts. **FACILITIES:** Staff writers, director, art director, art facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *To Move the Goods* (J. P. Stevens); *It Comes From a Marble* (Owens-Corning Fiberglas); *The Shape of Aerospace Marketing* (Aviation Week Mag.). **SLIDEFILMS:** *The Wise Listener* (Union Carbide, Linde Div.); *Canadian Capers* (Sweets Catalog Div., McGraw-Hill Co.); *The Daybeater* (J. P. Stevens, Utica Sheets & Towels); *Productivity* (IBM Ind. Products Div.); *Your Next Order* (Chemical Engineering); *It's All in This Box, The Secret of Eve, The Oldest Family* (J. C. Penney); *The Fiberglas Fabric Line* (Owens-Corning Fiberglas). **SLIDE PRESENTATIONS:** *Fiberglas Dimensional Sound Control Products* (Owens Corning Fiberglas); *GE Product Lines, Series* (General Electric); *100 Top Awards* (Broadcast Music Industries Inc.). **INDUSTRIAL SHOWS:** *The Fiberglas Inner Circle Show* (Owens-Corning Fiberglas Corp.); *The IBM System 360, Model 20* (IBM); *The BMI Generation* (Broadcast Music Industries Inc.). **SALES TRAINING PROGRAMS:** *Womens Ready to Wear, Menswear, Shoes, The Master Tailors Guide* (J. C. Penney).

### Client References: Measure of Experience

\* Title and sponsor data provided exclusively in these listing pages is the film buyer's measure of the prospective supplier's experience. These references, voluntarily provided by listed companies, make this Production Review a "blue book" of these specializing listed companies.



## OWEN MURPHY PRODUCTIONS, INC.

666 Fifth Avenue, New York, N. Y. 10019

Phone: PLaza 7-5144 A C 212

Date of Organization: 1946

Owen Murphy, *President*

Paul Cohen, *Vice-Pres. in Chg. Production*

Eric H. Lawrence, *Vice-Pres. in Chg. Editorial*

Robert Johnson, *Editor*

Arthur Kaplan, *Controller*

**SERVICES:** Motion pictures for industry and television; complete production; scripts, cinematography, editorial, recording, live and animation. Special editorial service for industrial photographic departments. **FACILITIES:** Full production facilities including 35mm and 16mm cameras; lighting equipment; magnetic sound recorders; mobile location unit, cutting rooms; recording room and insert stage.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Ballad for the Fair, The Conquest of Light* (Amer. Tel. & Tel. Co.); *A Case of the Blues, Two Nations, Two Friends, Profile of Power* (U.S.L.A.); *Saratoga 1964, The Test of the Champion* (N.Y. Racing Ass'n.); *The Second Seat* (U.S.N.)

### MURRAY PRODUCTIONS

377 Bleecker St., New York, N. Y.

Phone: YUkon 9-9667 A C 212

Date of Organization: 1964

John W. Murray, *President & Owner*

**SERVICES:** Motion pictures for public relations, training, education, newsfilm; slide films; TV programs and commercials (live, film and videotape); radio programs and commercials (live, recorded and transcribed). **FACILITIES:** Research and writing dept.; 16mm and 35mm production equipment; audiotape production equipment; studio and laboratory facilities; marketing and merchandising dept.; promotion and publicity dept.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Your Health* (Medical Society of the County of N.Y.). (New company, organized in 1964).

### NESTINGEN FILMS

218 East 52nd Street, New York, N. Y. 10022

Phone: PL 9-5260 A C 212

Date of Organization: 1957

Don Nestingen, *President*

P. Burke, *Vice-President*

Hugh Schuck, *Producer*

Ken Quirk, *Producer*

Malcom Scott, *Sales*

**SERVICES:** 16mm and 35mm motion pictures for business and industry. **FACILITIES:** Cameras, lighting, sound and editing equipment and facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *WCBS New York* (WCBS); *Innovations in Cement Manufacturing; Electrical Construction* (M. W. Kellogg); *Coreless Electro Induction Melting* (Brown Boveri); *Verrazzano College* (Fund for Verrazzano).

### NEWSFILM, INCORPORATED

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

Phone: MUrray Hill 5-3063 A C 212

Date of Organization: 1958

**SERVICES:** Public information films, industrial and sales films, worldwide news service, company newsreels, special events coverage for industry, film editing, recording and interlock facilities, commercials, stock shots. **FACILITIES:** 16mm and 35mm production and editing facilities. Corre-

## NEW YORK PRODUCERS

### NEWSFILM INCORPORATED:

spondent cameramen in all countries of the world and throughout the United States.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *12 Sports Shorts, Racing on a Budget, Vo-Karting Volkswagen of America.*



### Fred A. Niles Communications Centers, Inc.

105 West End Avenue, New York, N.Y.

Phone: SU 6-8770 A C 212

Charles Ticho, *Vice President*

(See complete listing under Chicago area)

### NOVA STUDIOS, INC.

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

Phone: PLaza 5-2520 A C 212

Date of Organization: 1961

Lawrence Ravitz, *Producer*

Peter Yung, *Producer*

Stephen M. Kelley, *Production Assistant*

Rose Neiditch, *Art Department*

SERVICES: Production of industrial, documentary, education, public relations and promotional motion pictures, TV commercials, slidefilms, presentations, and related visual materials. Live action and graphics. Development and execution of project from concept to script to screen. FACILITIES: Art dept.; screening and editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It Doesn't Come in Over the Transom, Anymore* (Bureau of Advertising of the Amer. Newspaper Publishers' Ass'n., N.Y.); *Urban Renewal* (Amer. Institute of Architects); *The Prospects Before Us; Four Vignettes* (Bureau of Advertising, A.N.P.A.). (New company, organized in 1964).

### ON FILM

625 W. 42nd St., New York, N.Y. 10036

Phone: LW 4-3050 A C 212

Morton Schaps, *Vice-President, Sales*

Charles Bemant, Edward L. Larson,

*Industrial Sales*

FACILITIES: 16/35mm cameras, 2400 sq. ft. stage, dressing rooms, kitchen, editing rooms.

(See complete listing under New Jersey area)

### THE PAN MEDIA COMPANY, INC.

319 East 44th Street, New York, New York

Phone: MU 6-0675 A C 212

Date of Organization: 1961

Richard G. Barnes, *President*

Charles E. Behymel, *Vice President*

Al Marceca, *Vice President*

SERVICES: Creative and production services for motion pictures, sound slidefilms, filmstrips, slides, vugraphs, flip charts, brochures, booklets, graphic demonstrators, etc. integrated into programs for employee, management, sales training, sales promotion, annual and sales meetings, public relations, education. FACILITIES: Art and photographic studios, creative development and writing staff.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *By Any Other Name* (American Standard); *Steel Today* (American Iron & Steel Institute); SLIDEFILMS: *You're the Doctor, A Fair Deal* (Mobil Oil Co.); *Counter Points* (The Arrow Co.); *Worlds of Wonder and Wire* (American Iron & Steel Institute); MEETING PRESENTATIONS for: Cluett, Peabody & Co.; Selvania Electric Products Co.; Peters, Griffin Woodward; National Liquor Stores Assn.; National Licensed Beverage Assn.; Licensed Beverage Industries; American-Standard.

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## PANEL FILM PRODUCTIONS, INC.

335 Fifth Avenue, New York, N. Y. 10017

Phone: MU 6-8755 A/C 212

Date of Incorporation: 1959

Harry E. Knaup, *President*

Catherine Knaup, *Vice-President*

Alice Marzano, *Secretary & Treasurer*

John L. Huszar, *Art Director*

SERVICES: Commercial and industrial motion pictures, filmstrips and slides, specializing in television test commercials. FACILITIES: Editorial, sound recording, music and effects library and art dept.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Corporate Report, Huntley & Brinkley (Alcoa); Worthington Air Conditioning* (Fuller, Smith & Ross). SLIDEFILMS: *Christian Brother's Wine* (Richard K. Manoff); *The Many Faces of Hope* (American Cancer Society). TV COMMERCIALS for: Clairol Hair Spray (Foote, Cone & Belding); Jergens Lotion (Cunningham & Walsh); Score Hair Dressing (Grey Adv.); Cluett-Peabody, Sanforized (Young & Rubicam); Bibbins, Scott Paper Co. (Ted Bates & Co.); Canada Dry, (J. M. Mathes, Inc.); Lever Bros, Lux Liquid (J. Walter Thompson); Arrid, Roll On Deodorant (Sullivan, Stauffer, Collwel & Bayles); Lever Bros, Breeze (Reach McClinton & Co.); Westinghouse (McCann Erickson).

## PECKHAM PRODUCTIONS, INC.

9 East 48th Street, New York, N. Y. 10017

Phone: PLaza 8-0490 A/C 212

Date of Organization: October, 1958

John L. Peckham, *President*

Harvey Yale Gross, *Vice-President*

Peter H. Peckham, *Secretary-Treasurer*

Tom Detienne, *Director of Sales*

Hoyt Griffith, *Editorial Director*

SERVICES: 16mm and 35mm films and slidefilms - business, industrial, government, TV sales promotion, public relations, theatrical, documentary, educational, scientific. Commercials, programs for TV in color and b&w; sales training, sales, advertising films. FACILITIES: Creative, production and editorial depts.; 16mm and 35mm Arriflex cameras; also Techniscope camera, 16mm/35mm animation camera; sync sound recording equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Color* (Stokely-Van Camp); *Sense of Anticipation* (Newsweek, Inc.); *The Mood of Detroit, Greenfield Village*, (American Airlines); *Impressions, AMATA* (IBM); *Chrysler Pavilion, N.Y. World's Fair* (Ross Roy Adv.); *Maidenform Concertina* (Norman, Craig & Kummel); *This Urgent Need* (Lester Asso.); *Report from America: Civil Rights; Mr. President; Connecticut College* (U.S.I.A.). TV COMMERCIALS for: Ohio Art Co. (Anne Stahl Adv.); Multiple Products, 6; Gabriel Industries; American Magnetop (Crestwood Adv.); American Nurses Foundation (Plansboard, Inc.).



## PELICAN FILMS, INC.

292 Madison Ave., New York, N. Y. 10017

Phone: ORegon 9-0670 A/C 212

Date of Organization: 1951

Branches: Chicago, Illinois, 410 N. Michigan Ave. Phone: 337-8116 A/C 312. Max Pride, *Producer*

Thomas J. Dumford, *President*

Arthur J. Zander, *Vice-President/Secretary-Treasurer*

Eli Feldman, *Vice-President, Sales*

Chris Ishii, *Vice-President, Animation Director*

Mae T. Statler, *Vice-President, Executive Producer, Director*

## PELICAN FILMS INCORPORATED

Peter Cooper, *Producer-Director*

S. William Aronson, *Vice-President, Sales*

Herbert Skoble, *Producer-Director*

Ted Lowry, *Vice-President, Executive Producer, Director*

David Reisman, *General Production Manager*

Arthur Jacks, *Production Manager*

Eleanor J. Connolly, *Assistant to the President*

Adam Carroll, *Print Service Manager*

Kent Lane, *Sales Representative*

SERVICES: Animation and live action motion pictures for TV commercials, public relations, sales promotion, training and education. FACILITIES: Fully staffed and equipped animation studio (three Oxberry stands), editing, screening (35mm and 16mm), fully staffed and equipped live-action stages (85' x 90' and 60' x 120').

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To Build a Schoolhouse* (Educational Facilities Laboratories); *Who Wrote That?* (Connecticut Mutual Life Ins. Co.); *Automatic Picture Transmission* (N.A.S.A.); *Electronic Switching System* (Western Electric Co.); *Sophia Loren Trailer* (Chemstrand Co.).

TV COMMERCIALS for: numerous national advertising agencies representing national and local advertisers.



## CARL RAGSDALE ASSOCIATES, INC.

200 West 57th Street, New York, N. Y. 10019

Phone: COLUMbus 5-2940 A/C 212

Date of Incorporation: August, 1962

Branch: 1500 Massachusetts Ave., N. W., Suite 741, Washington, D.C. Phone 332-6211

Carl V. Ragsdale, *President*

Tom Carroll, Jr., *Executive Vice-President, N.Y.*

SERVICES: Producers of motion pictures and slide films for industry, government, trade associations advertising agencies and public relations firms. Complete services from script to screen. FACILITIES: Offices, screening and editing rooms. Complete production facilities available.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Missile Navy* (Thiokol Chem. Corp.); *Undercater Demolition Teams Amphibious Operations*, Series of 7 (U. S. Navy); *New Breed of Rocket Power* (Reaction Motor Div. of Thiokol); *Concept for Precision* (Toledo Scale Corp.).

## ROBERT YARNALL RICHIE PRODS., INC.

240 E. 46th St., New York 10017

Phone: MO 1-1380 A/C 212

Date of Organization: 1939

Robert Yarnall Richie, *President*

V. G. Richie, *Secretary-Treasurer*

Gilda Gold, *V.P. Chg. Production*

Monte Lask, *Production Manager*

SERVICES: Motion picture production, TV, industrial, documentary, 16mm b&w and color; slide motion; filmstrips; scripts and story board treatments. Counsel on film production and distribution. Specialists in still photography. FACILITIES: Self-equipped for all phases of motion picture photography; employing Mitchell cameras, Magnasync sound on location; shooting staff for set and special effects. Lighting for large industrial interiors.

### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *This Is Rip Rap* (America Flange Mfg. Co.); *The Next Move Is You* (I. B. M.); *New York World's Fair* (T.W.A.); *Westward Ho* (Transwestern Pipeline); *TI King's Prayer* (documentary on Rabat, Morocco)



this symbol over a producer listing in these pages refers to display advertisement in this 15th Production Review issue

**ROSE-MAGWOOD PRODUCTIONS, INC.**  
72 West 45th Street, New York, N. Y. 10036  
Phone: TN 7-8020 A/C 212

Date of Incorporation: December, 1961

Jim Rose, *President*  
Howard Magwood, *Executive Vice-President*  
Lawrence Doheny, *Director*  
Lee Goodman, *Director*  
Ernest Caparros, *Director of Photography*  
David Schermerhorn, *Production Manager*  
Frank Kratochvil, *Supervision Editor*

**SERVICES:** Producers of TV spots, business, industrial, sales and training films. **FACILITIES:** Offices, studio, and editorial facilities in N.Y.C.

**RECENT PRODUCTIONS AND SPONSORS**  
**TV COMMERCIALS** for: Cracker Jack Series, Chemstrand Carpets, Polaroid Camera (Doyle, Dane, Bernbach); Old Gold Cigarettes (Grey Adv.); Accent (Needham, Louis & Brorby); Yuban Coffee (Benton & Bowles); Dove Soap (Ogilvy, Benson & Mather); Fina Gas (Geer, Du Bois & Co.); Chip Nics (N. W. Ayer); Mr. Clean (Tatham-Laird).



**ROSSMORE PRODUCTIONS  
AND SELLING METHODS, INC.**

50 East 42nd Street, New York, N. Y. 10017  
Phone: MUrray Hill 2-3625 A/C 212

Date of Organization: May, 1959

**Branch Office:** 54 Rossmore Ave., Bronxville, N.Y. 10708. Phone: SP 9-5786 A/C 914.  
Anne Koller, *Producer*  
M. G. Baas, *Creative Director*

**SERVICES:** Creation and production of motion pictures, filmstrips, slides, flipcharts and presentations for training, sales promotion, and merchandising. **FACILITIES:** Photographic and art studios; research, development and creative desks.

**RECENT PRODUCTIONS AND SPONSORS**  
**SLIDEFILMS:** *Bookkeeping Procedures 1 & II* (The Bank of Commerce); *Macmillan Means Business, Four Ounces of Prevention, Profit Proposition of a Lifetime* (MacMillan Ring-Free Oil Co.); *Contractors' Specifications* (N. J. Bell Tel. Co.); *Contractors' Specifications* (N. Y. Tel. Co.); *Contractors' Specifications* (General Tel. Co.); *Changing Patterns* (Fairchild Publications); *Air France Public Relations Is You* (Air France).

**Ross Roy, Inc.**

500 Fifth Avenue, New York, N.Y. 10035  
Phone: 565-3200 A C 212

William A. Walker, *Executive Vice-President*  
F. Henry Larsen, *Vice-President & Acct. Exec.*  
(See listing in Detroit, Mich. area)

**KEN SACO ASSOCIATES, INC.**

777 Third Ave., New York, N.Y. 10017  
Phone: 688-2015

Date of Organization: 1957

Ken Saco, *President*  
Curt Lowey, *Executive Art Director*

**SERVICES:** Design, create and supervise production of films, filmstrips and slide presentations. **FACILITIES:** Design studio.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Heartbeat* (TV Bureau of Adv.). **SLIDEFILMS:** *Pepsi-Cola Bottlers Meeting* (Pepsi-Cola); *The Disappearing Salesman* (Eastman Kodak); *Corning 50th Anniversary* (Corning Glass); *Wright Bros., Story of Time, Beyond the Stars* (General Electric Co.).

For the BEST in Film Production Sources

— Refer to These Review Pages During 1965!

**SANDAK-COLOR ILLUSTRATIONS, INC.**

4 East 48th Street, New York, N.Y. 10017  
Phone: MUrray Hill S-2460 A C 212

Date of Organization: August, 1957

Victor H. Sandak, *President*  
Harold J. Sandak, *Secretary-Treasurer*  
Robert E. Harlan, *Account Supervisor*  
Harry Holmes, *Creative Director*  
Benjamin F. Jones, *Script Consultant*  
Virginia Gaertner, *Production Co-ordinator*

**SERVICES:** Industrial and educational audio-visual presentation program producers: planning, writing, design, photography, slides, filmstrips, motion pictures. **FACILITIES:** Art and photographic studios; processing labs; Oxberry stand.

**RECENT PRODUCTIONS AND SPONSORS**  
**SLIDEFILMS:** *Market Report* (Sports Illustrated); *Inventory Shortage* (Bunberger's Dept. Store); *Board Report* (Pan-American Airlines); *Move Up With York* (York Air Conditioning); *Arts of the U.S.A., Survey in Color* (Carnegie Corp. of N.Y.).

**MICKY SCHWARZ PRODUCTIONS, INC.**

419 East 54th Street, New York, N.Y. 10022  
Phone: 421-7440 A/C 212

Date of Organization: May, 1962

**Branch:** Academy TV Film Productions of Canada, 433 Jarvis St., Toronto 2, Ontario.  
Mickey Schwarz, *Owner, Producer-Director*  
Barbara Dooley, *Production Manager*  
Jose di Donato, *Director of Creative Services*

**SERVICES:** Scripts, writing, artwork, storyboards, layouts, complete animation, live production, editing. **FACILITIES:** Stage with permanent cyclorama, screening room, cutting facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
**TV COMMERCIALS** for: Royal Crown Cola (D'Arcy Adv.); Keds Sneakers (Fletcher, Richards); Playtex Girdles & Bras (Ted Bates & Co.); *Keep New York Clean* (BBD&O); Timex (Warwick & Legler).

**SENECA PRODUCTIONS, INC.**

39 West 55th Street, New York, N.Y. 10019  
Phone: LT 1-0480 A/C 212

Date of Incorporation: 1961

Robert Gaffney, *President*  
William Kronick, *Vice-President*  
Robert J. McCarty, *Secretary-Treasurer*

**SERVICES:** Motion pictures, including the production of features. **FACILITIES:** Seneca Studio, Hempstead, L.I., N.Y. — 20,000 sq. ft. — 2 sound stages, recording equipment, lighting, set construction, dressing rooms, etc. Casting; sound library; editing.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Search* (General Motors); *Tower* (Allied Chem. Corp.); *Race for the Moon, Night of the Iguana, The Story of . . . Series, The Krebiozen Controversy* (David Wolper); *Oceanography: Science for Survival, An Answer* (U. S. Navy); *Vigilant Switzerland* (Switzerland); **THEATRICAL:** *Light Fantastic* (Embassy Pictures); *The Troublemaker* (Janus Films, Inc.); *Operation San Juan* (Vernon Films); *Rooftops of New York, A Bowl of Cherries* (Col. Pictures). Motion picture survey: India, Columbia, Nigeria, Thailand (U.S.I.A.); public relations and industrial films (Grumman Aircraft Corp.).

**SEXTANT, INC.**

1271 Avenue of the Americas, New York, N.Y.  
Phone: LT 1-7611 A/C 212

Date of Organization: 1959

Robert D. Graff, *President*  
Allan B. Schwartz, *Production Manager*

**SERVICES:** Creation and production of documentaries for business and television; entertainment programs for television; theatrical feature films. **FACILITIES:** None listed.



**SEXTANT INCORPORATED**

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Heritage of Freedom* (U.S. Dept. of Defense); *FDR Series* (ABC-TV Network); *Inside the Motu Kingdom* (NBC-TV Network); *Young Cassidy* (MGM).

**SKYLINE FILMS, INC.**

124 East 40th St., New York, N.Y. 10016  
Phone: YU 6-1737 A C 212

Date of Incorporation: 1963

Joseph F. McDonough, *President, Exec. Prod.*  
David Saperstein, *V. P., Chg. Production*

**SERVICES:** Motion picture production, live and animated; script and research services on communications problems for business & industry. **FACILITIES:** Executive, production offices; screening, editing facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Nostalgia — Roundtable & Advertising* (Texaco); *Story of Terraflex* (Johns-Manville); *Tobacco* (Geigy Chem. Co.). **TV COMMERCIALS** for: Esso Gas & Esso Oil (McCann-Marschalk); *Direxin* (Tatham Laird); Westinghouse; Pure Spring Ginger Ale.

**STEEG PRODUCTIONS**

701 Seventh Ave., New York, N.Y.  
Phone: LT 1-5470 A/C 212

Date of Incorporation: 1960

Ted Steeg, *President*  
David Gordon, *Vice-President & Production Manager*  
William S. Boal, *Director of Sales*  
Bert Salzman, *Manager of Photography*

**SERVICES:** Motion pictures for television and industry; sound slidefilms, marketing services and advertising. **FACILITIES:** None Listed.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Point of View* (Ladies' Home Journal); *Wanderlust* (Magazine Publishers Ass'n.); *The Business Outlook* (McGraw-Hill, Inc.); *The Literacy Project* (The Diebold Group, Inc.). **SLIDEFILMS:** Four training filmstrips (Prudential Ins. Co.).

**SIDNEY J. STIBER PRODUCTIONS, INC.**

134 East 28th St., New York, N.Y. 10016  
Phone: MU 5-5516 A C 212

Date of Organization: 1954

Sidney J. Stiber, *President*  
Charlotte R. Stiber, *Vice-President*  
Michael Mayer, *Secretary*  
Jack Yager, *Production Manager*  
William J. Gammi, *Chief Writer*  
Harold Seiden, *Camera*

**SERVICES:** Specialists in industrial and commercial films for TV, public relations and governmental use, especially 35mm color films. **FACILITIES:** Complete production including sound stage, cutting rooms, Oxberry animation stand, projection and meeting facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Astia Freighter* (American Airlines); *Mali Athletes, 7,000 Years of Iranian Art* (U.S.I.A.); *Friends Across the Sky, They Show the Way, Lowering Landing Minimums* (Pan American Airways); *Proving Ground Performance* (Tyrex, Inc.). **TV COMMERCIALS** for: J. P. Stevens; American Cyanamid; General Mills; Dante; Wella Kolesterol.

**ED. NOTE:** Data in these pages was provided by all listed companies. Errors or omissions, if any, will be corrected in the first Production Review Supplement to be published later in the year.

## NEW YORK PRODUCERS



### HENRY STRAUSS & CO., INC.

31 West 53rd St., New York, N.Y. 10019  
Phone: PLaza 7-0651 A C 212

Date of Organization: 1951

Henry Strauss, *Executive Producer*  
Walter Ratt, *Vice-President*  
Robert Wilmot, *Vice-President*  
Marvin Dreyer, *Production Supervisor*  
William Hagens, *Training Coordinator*  
Alan Martin, *Story Director*  
Mary Lynn Hanley, *Distribution*

**SERVICES:** Internal and external communications, including: public and employee attitude development; sales training; sales promotion; community, customer and industrial relations; management and staff training, through the medium of programmed motion pictures (excluding TV commercials); Semi-animated and slidefilms, training courses and guides; printed and recorded material; other coordinated audio-visual tools. **FACILITIES:** All necessary for research, planning, programming and the creation and production of these media.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Beyond Three Doors* (Amer. Tel. & Tel. Co.); *A Matter of Balance* (IBM); *Image, Follow the Leader, Field Training Telephone Sales Cases, Passenger Traffic Cases, Supervisory Cases* (Pan American Airways). **SLIDEFILMS:** *Dealer's Choice* (Citroen); *Management Briefing Series* (IBM).



### STURGIS-GRANT PRODUCTIONS, INC.

325 East 44th Street, New York, N.Y. 10017  
Phone: MUrray Hill 9-4994 A C 212

Date of Organization: 1948

Warren Sturgis, *President & Executive Producer*  
Benedict Magnes, *Vice-President & General Manager*  
Wm. H. Terry, *Executive Vice-President in Charge of Production*  
Wayne S. Eastman, *Associate Medical Producer*  
Hal Marc Arden, *Associate Producer & Director of Public Relations*  
Wm. T. Moeller, *Production Supervisor & Chief Cameraman*  
Orestes Calpini, *Art Director & Animator*  
Charles E. Dutches, M.D., *Medical Consultant*

**SERVICES:** Educational, industrial and documentary films and filmstrips; special emphasis on medicine, health and science; animation of all types, scripts and storyboards; TV commercials; demonstration films; foreign language adaptations; service work, cinegraphic exhibits. **FACILITIES:** Mitchell and Arriflex 16mm and 35mm cameras for live-action photography; special photomicrographic, timelapse and endoscopic camera equipment, two 16mm, 35mm Oxberry animation cameras and stands; full art studio; sound stage, sets; recording; editing.

**MOTION PICTURES:** *Boplant, Processed Heterogeneous Bone and Cartilage; Intraculous Cholangiography with Cholografin (Squibb); Dynamics of Dental Caries* (Proctor & Gamble Co.); *Diabetes - What You Don't Know Can Hurt You, Why Blood Volume* (Ames Co.); *Modern Obstetrics: Normal Delivery* (Ortho Pharmaceutical Co.); *Cinegastroscopy with the Fiberscope* (Ayerst Laboratories); *Contact Lenses in Aphakia* (Mueller Welt Contact Lenses, Inc.); *Plaster Casts and Splints: Preparation - Application - Removal, Surgicel - Absorbable Hemostatic* (Johnson & Johnson); *Medical Emergencies; The Acute Red Eye* (Beverly Hosp. Foundation); *Osteoplastic Technique for Frontal Sinus Surgery* (Robert L. Goodale, M.D.); *Organ Homotrans-*

## STURGIS-GRANT PRODUCTIONS:

*plantation in the Soviet Union* (Ralph A. Deterling, Jr., M.D.); *Questions That Have Never Been Asked* (Board of Parish Education, Lutheran Church in America); *Radical Resection of the Transverse Colon for Cancer* (John L. Madden, M.D.).

### SUN DIAL FILMS, INC.

200 West 57th St., New York, N.Y. 10019  
Phone: COlumbus 5-2578 A/C 212

Branch Office: 1500 Massachusetts Ave., N.W., Suite 741, Washington, D.C. Phone: 332-6211 A/C 212

Carl V. Ragsdale, *President*  
Nick Amos, *Vice-President in Charge*

**SERVICES:** Producers of motion pictures and slidefilms for industry, government, trade associations, advertising agencies and public relations firms. Complete services from script to screen.



### TELIC, INC.

Film Center Building  
630 Ninth Avenue, New York, N.Y. 10036  
Phone: JUdson 2-3480 A C 212

Date of Incorporation: 1956

Elwood Siegel, *President, Executive Writer-Director*  
Edward F. Boughton, *Vice-Pres., Exec. Prod.*  
Philip F. Brennan, *Asst. Production Mgr.*  
David Mower, *Editor*  
Michael J. Sakara, *Administrator*  
Dorothy Barnett, *Accounting*  
Sharon Greif, *Production Secretary*

**SERVICES:** Designers, producers of motion pictures, slidefilms, tapes and recordings. Script-to-screen service for business, TV, education, industry, agriculture and government. Maximum security project department; location filming anywhere; live action and or animation. Designers, writers, directors, cameramen, sound recordists, editors and co-production teams for in-plant assignments. **FACILITIES:** Air conditioned facilities for 35mm/16mm color and b&w production. 8mm release prints. Cameras, recorders, electrical equipment, lights, grip, prop equipment; camera and location cars, insert studio; make-up and dressing rooms; screening rooms; completely equipped cutting rooms; offices for conferences and writing.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Chet Huntley Reports on Farming's Fabulous Future; Ask Any Owner; Haybine; Combine; Rushes* (New Holland Machine Co.); *The Armstrong World of Interior Design; How It's Made; It's a Gag* (Armstrong Cork Co.); *Mobilmet; Program for Industry; Wide Range Cutting Oils* (Mobil Oil Co.); *The Wonderful World of Julius Wile* (Julius Wile Sons & Co., Inc.). **TV COMMERCIALS for:** Red Rose Tea (Simonds, Payson Co., Inc.); All, Arid (Sullivan, Stauffer, Colwell & Bayles, Inc.); Armstrong Floors (Batten, Barton, Durstine & Osborne, Inc.); Haybine, Combine, Mower-Crusher, Speedrower - New Holland Machine Co.

### TFI Productions, Inc.

150 West 54th Street, New York, N.Y. 10019  
Phone: COlumbus 5-3520 A C 212

Date of Organization: 1948

(See complete data under Cinema Center of New York listing, this section)



This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears on other pages of this 15th Annual Production Review issue of BUSINESS SCREEN.

## THEATERAMA, INC.

75 West 45th St., New York, N.Y. 10036  
Phone: JU 2-7775 A/C 212

Date of Incorporation: 1965

Harry L. Coleman, *President*  
Harvey Yale Gross, *Vice-President*  
Sonia Coleman, *Secretary-Treasurer*

**SERVICES:** "First organization in the world devoted exclusively to the creation, production and exhibition of 360° motion pictures, sound slidefilms, and mixed media." Recreation of the total aural and visual environment. **FACILITIES:** 360° multi-35mm remotely-controlled production camera (patent pending); exhibition facilities, including portable theatre structures, 40-150' diameters, for interior or exterior use; synchronous projection system; specially-devised audience seating, new screen materials, six-channel stereophonic sound system, etc.

**RECENT PRODUCTIONS AND SPONSORS:** **MOTION PICTURES:** *A-Round New York* (N.Y. State Pavilion, N.Y. World's Fair.) (New listing).

### THIRTY-THREE PRODUCTIONS, INC.

214 East 53rd St., New York, N.Y.  
Phone: 421-6330 A/C 212

Date of Organization: 1963

Jack Fenimore, *President*  
Kay Fenimore, *Secretary-Treasurer*  
Jules Schwerin, *Producer-Director*  
Joan Kuehl, *Supervising Editor*

**SERVICES:** Motion pictures for television, sales training, public relations and industry. **FACILITIES:** Cinematography and editing facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Widening Circle* (Continental Can Co.); *A Green Thumb for McCauley* (Union Fork & Hoe Co.); *Ready on the Right* (Speer Cartridge Co.); *Partners in Progress* (U. S. Plywood Co.); *The Future Begins Now* (Buick Div., General Motors). **TV COMMERCIALS for:** Hartford National Bank (Wilson Haight & Welch); U.S.O. (D'Arcy Adv.); Humble Oil; (McCann Erickson); U. S. Plywood (Kenyon & Eckhardt); NBC, 32 promotional spots.

### TOMLIN FILM PRODUCTIONS, INC.

405 Lexington Ave., New York, N.Y. 10017  
Phone: OXford 7-0003 A/C 212

Date of Organization: 1939

Date of Incorporation: 1946

Frederick A. Tomlin, *President*  
Carl A. Tomlin, *Vice-President*  
Mary D. Tomlin, *Secretary-Treasurer*  
Harry L. Flynn, *Sales Manager*

**SERVICES:** Production of sales promotion, institutional, and industrial motion pictures; sound slidefilms, wide-screen slides and filmstrips; standard slides and filmstrips; slide-motion pictures. **FACILITIES:** Photographic studios; film editing rooms; two 16mm/35mm Oxberry animation stands; 16mm motion picture cameras.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Progress Report No. 1, Progress Report No. 2, Value Engineering* (Pratt & Whitney Aircraft); *Sewing Room Automation* (Singer Co.); *The Economics of Frozen Foods* (General Foods Corp., Birds Eye Div.); *The Extra Effort* (J. C. Penny Co.); *Seagrams Christmas Packaging* (Seagrams Co.). **WIDE SCREEN:** *Stockholders Annual Report* (General Foods Corp.); *My Fair Lady; In Store Fall Fashion Show* (Lady Arrow). **SLIDEFILMS:** *Spring Luxury Cushioned Vinyl* (Congoleum-Nairn, Inc.); *The American Craftsman, Forms from the Earth* (The American Craftsmen's Council); *Art Directors Award Luncheon* (Art Directors Club); *Miracle Hill Schools* (Miracle Hill Schools); *1965 Challenge* (J. C. Penny Co.); *Beauty Res Sales Meeting* (Simmons Co.); U.S. Rubber Marketing Presentation (Miles Samuelson Nassau Corp.); White Horse Scotch Sales Meeting (Browne Vintners).

**TOPICS PRESENTATION SERVICE**

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

Phone: OXford 7-6900 A C 212

Date of Organization: 1964

Philip C. Lewis, *Director*Edward Cotiaux, *Art Direction*Robert A. Liebson, *Research*

SERVICES: Production of industrial films for sales and public relations. FACILITIES: Art and research departments; contract arrangements for production services.

**RECENT PRODUCTIONS AND SPONSORS**

SLIDEFILM: *This Business of Numbers* (Drug Topics). LIVE PRESENTATION: *Here's How* (National Wholesale Druggists Association). (New Company organized in 1964.)

**Training Films, Inc.**

150 W. 54th Street, New York, N.Y. 10019

Phone: CO 5-3520 A C 212

Date of Organization: 1948

(See complete data under Cinema Center of New York listing, this section)

**TRYLON FILMS, LTD.**

39 West 55th St., New York, N.Y. 10019

Phone: JUDson 6-8510 A/C 212

Date of Organization: 1963

Tony Pan, *President-Director*M. E. Kinnan, *Vice-President Production*A. Bloomfield, *Secretary-Treasurer*Chuck Palma, *Supervising Editor in charge of Film Completion*Perry Bagg, *Office Manager*

SERVICES: Design, create, produce industrial and public relations films, and TV commercials. FACILITIES: Executive, production offices; editorial facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *To Learn to Live* (Kennedy Child Study Center). TV COMMERCIALS for: Ballantine (Wm. Esty); Ivory Flakes (Grey); Kodak (J. Walter Thompson); General Electric (Maxon).

**TURTLETAUB & MOSS, INC.**

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

Phone: PLaza 2-2635 A/C 212

Date of Organization: 1961

Jack I. Moss, *President, Creative Director*Stanley Turtleaub, *Vice-President, Production Director*Dorothy Eckhardt, *Art Director*Priscilla Young, *Executive Assistant*

SERVICES: Creative scripts, art, recording, direction and photography for slidefilms, motion pictures, sales meetings, live presentations, seminars, industrial shows, school educational programs, TV commercials, theatrical and TV productions. FACILITIES: Production from scriptwriting to screening and direction of live presentations.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Stop 'em and Sell 'em*, *Operation Blitz*, *The Route Manager's Job*, 1965 *Shopping Spree*, *The Economics of Vending*, *The Philosophy of Vending* (Pepsi-Cola Co.); *Take an Extra Step*, *Time, You're in the Driver's Seat* (Sun Oil Co.); *Anatomy of a Coup*, *Carroll Baker as Harlow*, *Joseph E. Levine - International Showman*, *Space Age Robinson Crusoe*; Exhibitor Trailers for *In Harm's Way*, *The Spy Who Came In From the Cold*, *The Carpetbaggers*, *Sylvia*, *Judith*, *Seconds*, *Harlow*, *Sons of Katie Elder*, *The Amorous Adventures of Moll Flanders*, *Nevada Smith*, etc. (Paramount Pictures Corp.); *Marriage Italian Style* Theatre Trailer (Embassy Pictures Corp.). SLIDEFILMS: *The Complete Call*, *Vending*, *Syrup Selling Plan* (Pepsi-Cola Co.); *Partners for Profit*, *Sugar Beet Contract Presentation* (Empire State Sugar Co.).

**TURTLETAUB AND MOSS:**

TV COMMERCIALS for: *Marriage Italian Style* (Embassy Pictures Corp.); Lockette Hair Rollers (Solo Products). SALES MEETINGS: 1964 *Sunoco Salesman and Dealer Meetings* (Sun Oil Co.); 1964 *Route Managers' Workshop*, 1965 *Vending Management Seminar* (Pepsi-Cola Co.); 1961 *International Sales Meeting* (Paramount Pictures Corp.).

**T.V. GRAPHICS, INC**

369 Lexington Ave., New York, N.Y. 10017

Phone: TN 7-3330 A C 212

Date of Organization: 1919

Bernard Rubin, *President*Lee Blair, *Exec. Vice-President & Treas.*Sid Greenhaus, *Vice-President & Prod. Mgr.*Louis Melamed, *Vice-President & Sales Mgr.*Harold Wondsel, *Director, Industrial Sales*Frank Papp, *Producer-Director*Ken Walker, *Animation Head*Walter Rogge, *Head Editor*Ted Pahlle, *Director of Photography*Bob Franz, *Werner Koopman, Special Effects, Stop Motion*

SERVICES: Commercial production for advertising and industry, live action, rear projection, stop motion, special effects, full animation. FACILITIES: Sound stage, 75' x 100'; stop motion stage; Mitchell rear-screen process projector; animation and art department; optical printing.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Strength of Alloys* (International Nickel Co.); *Metal Crystals in Action* (American Society for Metals). TV COMMERCIALS for: Winston (William Esty); Post (Benton & Bowles); Arid (Sullivan, Stauffer, Colwell & Bayles); Clairol (Doyle, Dane, Bernbach); Blatz Beer (Kenyon & Eckhardt).

**United Film & Recording Studios, Inc.**

17 East 45th Street, New York, N.Y. 10017

Herbert Rosen, *Eastern Representative*

(See complete listing under Chicago area)

**UNITED STATES PRODUCTIONS, INC.**

5 East 57th Street, New York, N.Y. 10022

Phone: PLaza 1-1710 A/C 212

Date of Organization: 1952

Francis C. Thayer, *President*Alfred C. Butterfield, *Chairman*Gilbert Comte, *Supervising Producer*Rosalie B. Steinberg, *Executive Assistant*

SERVICES: from conception through printing and distribution for theatrical, television, educational and industrial motion pictures, sound slidefilms, film strips and TV commercials. FACILITIES: Complete 35 and 16mm production facilities, color, b&w, including sound stage, theatre, cutting rooms and animation recording studio.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Earth and the Sea Series* (Lamont Geological Observatory, Columbia University); *Population*, *The Problem and the Promise Series* (NETRC); *Frontiers of Astronomy Series* (American Astronomical Society); *American Painting Series* (National Gallery of Art); *Welcome to Jordan* (World's Fair - Hashemite Kingdom of Jordan); *American Home - Where the Action Is* (American Home Magazine).

**UNIVERSITY FILMS, INC.**

(William P. Gottlieb Co.)

Plaza Hotel, 2 West 59th St., New York, N.Y. 10019

Phone: PL 2-3520 A/C 212

Date of Organization: 1919

William P. Gottlieb, *President*Walter E. Sehaap, *Vice-President*Aida Golt, *General Manager*Ed Dahlin, *Art Director*

SERVICES: Creation and production of sound slidefilms and filmstrips. Specialists in educational

**UNIVERSITY FILMS**

and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Counsel on all phases of audiovisual presentation. Writing and production of illustrated booklets. FACILITIES: Research and scriptwriting staff; art department, photo studio; recording and projection equipment.

**RECENT PRODUCTIONS AND SPONSORS**

SLIDEFILMS: *Sights and Sounds* (Dept. of Health, Education & Welfare); *United Nations Today*, *Modern Arithmetic* (McGraw-Hill Text Films); *Tactical Point-to-Point Communications* (Radio Engineering Laboratories); *Art by Talented Teenagers* (Scholastic Magazines).

**VAN PRAAG PRODUCTIONS, INC.**

1600 Broadway, New York, N.Y. 10019

Phone: PL 7-2657 A/C 212

Date of Organization: January, 1952

Branch Offices: Michigan: 2301 Dime Bldg.,

Detroit, 26. Phone: WOODward 2-1896. Cal-

ifornia: 1659 Western Ave., Hollywood

Phone: HOLLYwood 2-2311

William Van Praag, *President*Marc S. Asch, *Executive Vice-President*Leon Zimmerman, *Account Producer*Daniel Karoff, *Production Manager*Robert Van Praag, *Distribution*Charles Carrubba, *Editor*Henry Marcus, *General Manager*Anita M. Palumbo, *Business Manager*Lois Gray, *Accounting*

SERVICES: 35mm and 16mm color, b&w motion pictures for commercial, industrial, educational, promotional presentations; slidefilms and distribution. FACILITIES: Sound stage, full editing facilities plus vidicon and projection closed circuit facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Something for Mrs. Gibbs* (Pittsburgh Plate Glass Co.); *Red Circle of Security* (U.S. Rubber Co.); *The First Fifty Years*; (H. Marcus & Co.); *Marrakech* (Moroccan Tourist Bureau). SLIDEFILMS: Sanforized (Sanforized Div. of Cluett, Peabody & Co.). TV COMMERCIALS for: Alberto-Culver Products (Compton Adv., Inc); Calgon; Alcoa (Ketchum, MacLeod & Grove, Inc.); Chevrolet Cars (Campbell-Ewald); Giant Knick Beer (Jacob Ruppert; Gumbinner-North, Inc.); Marathon Oil (Kenyon & Eckhardt, Inc.); Plymouth Cars (N. W. Ayer & Son, Inc.); Pure Oil (Leo Burnett Co., Inc.); Ronzoni Spaghetti (Mogul, Williams & Saylor, Inc.); Rubbermaid (Ketchum, MacLeod & Grove, Inc.); United Air Lines (N. W. Ayer & Son, Inc.).

**VAVIN, INC.**

(Video and Visual Information Films)

236 East 46th Street, New York, N.Y. 10017

Phone: MURray Hill 2-4624 A C 212

Date of Incorporation: 1948

Branch Offices: Paris: 72 Boulevard Raspail,

Paris VI, France, Phone: LITtre 99-61

Mme. Yvonne Oberlin, *Manager* Switzerland:

31 Grande Rue, Geneva, Switzerland,

Phone: 26-21-27. N. Z. Moreno, *V. P. &**Manager.*Richard de Rochemont, *President, Ch. of Bd*Gerald E. Weiler, *Exec. Vice-President*N. Z. Moreno, *Vice-President*Joseph Stultz, *Vice-President*Buth Teksmo, *Secretary, Asst. Treasurer*

SERVICES: Production of documentary, industrial, public relations and travel films for theatrical, non-theatrical and television distribution. Production of closed-circuit telecasts. FACILITIES: Production and editorial for 16 and 35mm color, b&w, in U. S. and overseas (Cont'd)

## NEW YORK PRODUCERS

AVIN INCORPORATED:

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *At Home in France*, *The New Face of Paris* (French Government Tourist Office); *The Broken Bow Story* (American Petroleum Institute); *Hy-Way Simulator*, series (Socony Mobil Oil Co., Inc.); *Saturn Rocket Gantry*, series (American Iron & Steel Institute); *The School Where Fitness Counts*, series (Reader's Digest Ass'n.).



### VIDEOTAPE PRODUCTIONS, INC.

(Videotape Center, Subsidiary, 3M Co.)

101 West 67th Street, New York, N.Y. 10023  
Phone: TR 3-5500 A/C 212

Date of Organization: 1958

John B. Lanigan, *Vice-President & General Manager*

Herbert W. Hobler, *Vice-President, Production Operator*

Thomas Tausig, *Director Program Sales*  
Charles F. Holden, *Production Manager*

SERVICES: Production of TV commercials, industrial shows and programs. FACILITIES: Three fully equipped TV studios; two satellite studios; mobile affiliates throughout the U.S., Canada, Mexico and Europe. Creative, production and engineering staff of over 100. Ten Ampex Videotape Recorders including auxiliary components. Marconi Mark IV TV cameras. Ampex 660 Compact Portable videotape recorders.

### RECENT PRODUCTIONS AND SPONSORS

INDUSTRIAL SHOW TAPES: *Gillette Sales Meeting*; *Oldsmobile '65 Introduction*; *American Airlines Avrovision Program*. TV COMMERCIALS for: Revlon; Thom McCan; Proctor & Gamble; American Cyanamid; Lipton Tea; American Airlines; Bristol Myers.



### VISION ASSOCIATES, INC.

650 Fifth Avenue, New York, N.Y. 10019  
Phone: Circle 5-2611 A/C 212

Date of Organization: December, 1959

Lee R. Bobker, *President*

Irving L. Oshman, *Vice-President*

Helen R. Kristl, *Vice-President*

Patricia Phillips, *Production Co-ordinator*

SERVICES: Producers of motion pictures, slidefilms, theatrical and television programs. FACILITIES: Offices, screening and editing rooms and all necessary facilities for production of film, tape, theatrical and all audio-visual media.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *As a Matter of Fact* (American Dental Ass'n.); *The Making of a Doctor* (3) (Merck Sharp & Dolme); *Automatic Language Translation* (IBM); *To the Party of Your Choice* (Chase Manhattan Bank); *Wings to Germany* (Pan American World Airways); *Age of Science* (3) *Our Schools Have Kept Us Free* (Nat'l. Education Ass'n.); *To Pick a Life* (American Occupational Therapy Ass'n.); *Governor* (Democratic State Committee of Mass.); *The Information Explosion* (Project on Information Processing and IBM); *Challenge of Tomorrow* (RCA); *Tommy Knight, A Place to Learn, Portrait of a Community* (McGraw-Hill Book Co.); *Art of Detection* (Nat'l. Tuberculosis Ass'n.); *Commitment to Freedom* (U.S.I.A.). TV COMMERCIALS for: Boys Clubs of America; Girl Scouts of the U.S.A.; National Education Ass'n.; National Tuberculosis Ass'n.; Save The Children Federation, Inc.; Camp Fire Girls, Inc.; Visiting Nurse Service of New York. SALES PROGRAMS: Chicago Pneumatic Tool Co.; Endicott Peabody Campaign for Governor.



### VISUALSCOPE INCORPORATED

103 Park Avenue, New York, N.Y. 10017  
Phone: Murray Hill 3-3513 A/C 212

Date of Incorporation: 1955

Robert Taylor, *President*

Manuel Rey, *Exec. Vice-Pres., Creative Dir.*

Edward L. Rasch, *Vice-President*

Marvin Green, Jr., *Sales Manager*

SERVICES: Audio-visual presentations including the Visualscope wide screen slide and filmstrip presentations, 35mm and 16mm filmographs, 35mm and 16mm live action, slides, flipcharts, VuGraphs and spectaculars staged for sales meetings, sales promotions and training, public relations, corporate stockholders meetings, motivational research studies and technical presentations. FACILITIES: Art department, photographic studio, staff writer, projection equipment and recording facilities. Trained personnel for staging and projection of presentations.

### ASSURED SALEMAKERS DIVISION

Irv Zuckerman, *President*

SERVICES: Participation meetings designed to teach specific communication skills in sales, sales management, employee relations, etc. Sales and management training courses, both centralized and decentralized. FACILITIES: Writing, staging and production of sales and management meetings.

### BOB HILLS PRODUCTIONS

Robert F. Hills, *President*

SERVICES: Creation and personal supervision of industrial shows and group-selling presentations; consultant, writer, producer and narrator.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *You & Your Pool* (Olin Mathieson); *The Line for '65* (Van Heusen). FILMSTRIPS: *Piping Gas with Steel* (Koppers Co.); *How to Deal with a Wheel* (Commercial Car Journal); *IBM - 1130* (IBM); *The Name You Know* (Heublein, Inc.); *The Line for '65* (Van Heusen); *Winning Cards* (N.Y. Life Ins. Co.); *The Old Crow* (Nat'l. Distillers). FILMSTRIPS, WIDE SCREEN: *Format for '65* (ABC-TV); *Men of the World* (True Mag.-Fawcett Pub.); *Woman's Day* (Woman's Day Mag.-Fawcett Pub.); *Beer as it Should Be* (U.S. Brewers Assoc.).

### VPI INDUSTRIAL PRODUCTIONS, INC.

321 West 44th St., New York, N.Y.  
Phone: JU 2-8082 A/C 212

Gordon Crowe, *President*

George Tompkins, *Chairman of the Board*

Shelley Satin, *Executive Vice-President*

George Wagner, *Production Manager*

SERVICES: Motion pictures; sound slidefilms; live industrial shows. FACILITIES: Sound stages, rehearsal studios, photographic studio; equipment and personnel for motion pictures and live industrial shows.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Word is Out* (TWA); *Your Date With Light* (Better Light, Better Sight); *50th Anniversary - First Phone Call* (Amer. Tel. & Tel.). SLIDEFILMS: *Calvert Christmas Line* (Calvert Distillers); *This is the Year that Is* (Nat'l. Distillers); *Miss Colgate 100* (Colgate-Palmolive). INDUSTRIAL SHOWS: *Volkswagen '61* (Volkswagen); *Progress thru Facts* (Nabisco); *Kleinert Break* Show (Kleinert Rubber); *MacGregor on the Move* (MacGregor Sportswear); *Magee Carpet Show* (Magee Carpet); *Utica Club Beer* (Utica Club).



This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears on other pages of this 15th Annual Production Review issue.

### VPI (VIDEO PICTURES, INC.)

321 West 44th Street, New York, N.Y. 10036  
Phone: JU 2-8082 A/C 212

Date of Organization: 1948

Subsidiary Companies: California: 1515 N. Western Ave., Hollywood 90027. Phone: HO 6-8691 A/C 213. Peck Prior, *President*. Illinois: 1822 Ridge Ave., Evanston 60201. Phone: 273-3993 A/C 312. Fred Olson, *President*. Georgia: 1140 Peachtree St., Atlanta. Phone: 873-2848 A/C 404. Barton C. Isbell, Jr., *Sales Representative*.

George Tompkins, *President*

Sheldon B. Satin, *Executive Vice-President*

Robert C. Winkler, *Vice-President & Executive Producer*

William Houston, *Vice-President & Sales Manager*

Jim Marshutz, *Vice-President Sales*

Carl Carbone, *Sales*

Dick Feldman, *Vice-President, Staff Director*

Jack Goodford, *Vice-President, Staff Director*

Ed Kasper, *Board Chairman & Staff Director*

Leonard Hirschfield, *Vice-President & Staff Director - Cameraman*

Dave Kelmenson, Larry Elikann, Alex dePaola,

Ted Zarpas, Max Katz, *Staff Directors*

Akos Farkas, *Staff Cameraman*

Ted Zachary, *Production Manager*

Don Shirley, Jr., *Art Director*

SERVICES: Production, editing, print service and storage of negatives; industrial service and opticals. FACILITIES: Film, slides and filmstrips in N.Y.; videotape in Illinois, as well as film.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Announcement* (Chevrolet); *Series* (Alka-Seltzer); *America, America* (Kelllogs); *What Babies Dream* (Gerbers); *Candle-Light* (Tab).

### ROGER WADE PRODUCTIONS, INC.

16 West 46th Street, New York, N.Y. 10036  
Phone: Circle 5-3040 A/C 212

Date of Incorporation: 1946

Roger Wade, *President*

Florence Hewitt, *Production Co-ordinator*

Robert Braverman, *Director, Motion Picture Department*

Martin J. McIntyre, *Head, Photographic Department*

Martin J. Malley, *Client Services*

SERVICES: Planning and production of live-action and animated motion pictures, sound slidefilms (single and double frame format), VuGraphs, slides, multi-media systems and materials. Slide lamination. Salesmate programs. Research and development in specific-application audio-visual equipment and presentation materials. FACILITIES: Studio art department; editing; darkrooms; Oxberry 16mm-35mm animation stand; special slide and slide-film shooting stands; special cameras and copying equipment; slide-laminating equipment machine shop and electronics shop.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Seagram is Climbing, Year-Round Advertising* (Seagram Distillers); *Plan of a Lifetime* (Nat'l. Bank of Commerce); *The Most Incredible Challenge* (Radio Liberty Committee); untitled film (SCI Div. of Interpublic); *N.Y. World's Fair* (TWA-Trans World Airlines). SLIDEFILMS: *The Universe of Control* (McGraw-Hill Control Engineering); *Business Cruises* (Moore-McCormack Lines, Inc.); *The Tour Talker* (Amer. Express Co.); *Your Markets Abroad* (First Nat'l. City Bank of N.Y.); 3 untitled films (SCI Div. of Interpublic). SPECTARAMA: Multi-projector attraction at the American Express Pavilion of the New York World's Fair. MEETING PRESENTATIONS: Christmas and Spring meetings for Seagram Distillers; Ruberoid Corp.; Four Roses Distillers.

**ROBERT WARNER PRODUCTIONS**

7 East 78th St., New York, N.Y. 10021

Phone: RH 4-7979 A/C 212

Date of Organization: 1959

Robert Warner, *President*

**SERVICES:** Live, film and tape programs and commercials. **FACILITIES:** For every type of photography, special effects and editing.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** series of five films (American Diabetes Assn.).

**W C D, INC.**

1600 Broadway, New York, N.Y. 10019

Phone: CIrele 7-1600 A/C 212

Date of Organization: 1957

**Branch Office:** California: 1041 N. Formosa Ave., Hollywood 90046. Phone: HO 3-3113 A/C 312. Robert Carlisle, Jr., *Supervisor*.

Robert W. Carlisle, *President*Tom Dunphy, *Executive Vice-President*Jack L. Lemmon, *Vice-President in Charge of Sales*Walter Kullberg, *Secretary-Treasurer*Morris D. Behrend, *Sales Manager*Rex Cox, *Creative Director, Producer*Michael Stehney, *Producer, Director*Joel Weisman, *Producer, Director*

**SERVICES:** Facilities and staff for the production of all types of motion pictures including theatrical, industrial, documentary, television, educational, governmental. **FACILITIES:** New York: two large air-conditioned studios, 1/4" and 35mm tape recording; camera, lighting and photographic equipment. Casting, editing and film storage. Hollywood: Fully equipped sound stages available in Hollywood; extra large backlot; existing set elements both interior and exterior.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *At the Market* (N.Y. Stock Exchange); *Salamis, How They Danced* (Endicott-Johnson Corp.); *Hicks & Greist, Inc.*; *Multi-Facturing* (Garlock, Inc.; Rumrill Co., Inc.); *Symbol of Humanity* (Amer. Nat'l. Red Cross). **TV COMMERCIALS** for: Sunoco Gasoline (Wm. Esty Co., Inc.); Hazel Bishop Spun Satin (Daniel & Charles, Inc.); Oldsmobile (D. P. Brother & Co.); Plough, Inc. (Lake-Spiro-Shurman, Inc.); Hartford Insurance Group (McCann-Marschalk Co., Inc.); Carnation Co. (Erwin Wasey, Ruthrauff & Ryan, Inc.); Goodyear Tires (Young & Rubicam, Inc.); Salem Cigarette (Wm. Esty Co., Inc.); Crisco (Compton Adv., Inc.); Metracal Liquid Diet (Ogilvy, Benson & Mather, Inc.); Crest Toothpaste (Benton & Bowles, Inc.); Northern States Power Co. (Campbell-Mithum, Inc.), and others.

**WEBB ASSOCIATES**

50 East 50th St., New York, N.Y.

Phone: PL 2-4664 A/C 212

Date of Organization: 1964

David R. Webb, *President*John Hoernle, *Vice-President*Mark Pike, *Secretary-Treasurer*

**SERVICES:** Creation and production of 16 and 35mm sound motion pictures; slidefilms. **FACILITIES:** Photographic and art studio; editing and screening departments.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Actionwear, Beasure* (Chemstrand); *Shirts by Harper* (Harper). **SLIDEFILMS:** *We've Got Her* (Ladies Home Journal). **SALES MEETING:** Chemstrand Corp.

**Eli Wheelock Productions, Inc.**

45 West 45th Street, New York, N.Y. 10036

Phone: JUDson 2-0441 A/C 212

(See complete listing under Willard Pictures, Inc., New York City)

**Wilding Inc.**

405 Park Avenue, New York, N.Y.

Phone: PLaza 9-0854 A C 212

Leon Kreger, *Vice-President*William Uskali, *Vice-President*Don Smith, *Vice-President*Mel London, *Executive Producer*

(See complete listing under Chicago area)

**WILLARD PICTURES, INC.**

45 West 45th Street, New York, N.Y. 10036

Phone: JUDson 2-0430 A/C 212

Date of Organization: 1932

**Studio:** (Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N.Y.

**Subsidiary Company:** Eli Wheelock Productions, Inc., 45 West 45th St., New York, N.Y. 10036. Phone: JUDson 2-0441 A/C 212.

John M. Squiers, Jr., *President*David C. Hessey, *Vice-President*S. H. Childs, *Treasurer*Frank Brittain, *Charge - Production Dept.*

**SERVICES:** Industrial, medical, educational, sales and job training motion pictures and slidefilms; training films for U. S. Armed Forces and Governmental agencies; theatricals; television film shows and commercials. **FACILITIES:** Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments; pioneer in industry techniques and equipment; color production in East and South America for theatrical producers; animation department; projection and cutting rooms; creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Cornell 1964*, (Cornell University); *New York World's Fair; Creative Coaching*, 1965 (Eastman Kodak Co.); *Skiing Down Under* (Qantas Airlines); *Details, Details!* (Lederle Laboratories Div.); *Kenya Mammology* (Mrs. Wm. J. Morden & Yale University); *Eregli Steel* (Koppers Co.; Westinghouse; Blaw-Knox). **Training Films** for the Armed Services and others.

**SEYMOUR ZWIBEL PRODUCTIONS, INC.**

11 East 44th Street, New York, N.Y. 10017

Phone: MUrray Hill 2-4450 A/C 212

Date of Organization: 1948

Seymour Zweibel, *President*Susan Wayne, *Vice-President*

**SERVICES:** Production of 35mm, 16mm and 8mm motion pictures, industrial and training; sound slidefilms; stripfilms, flipcharts; slide motion. **FACILITIES:** Still studio; sound motion picture stage including Cyc., editing and recording. (See Gotham Film Productions.)

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** Series (J. C. Penny Co.); Film (Nat'l. Ass'n. of Credit Management); Series (W. T. Grant Co.); Film (Dun & Bradstreet). **FLIPCHART:** Amer. Tel & Tel Co.

**Sound Advice for the Film Buyer**

☆ A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company; note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities; meet permanent staff personnel and view current pictures identified as his own productions.

**Upper New York State****Metropolitan Buffalo Area****ACADEMY-McLARTY PRODUCTIONS, INC.**

20-25 Mesmer Street, Buffalo, N.Y. 14220

Phone: 526-2500 A/C 716

Date of Organization: 1934

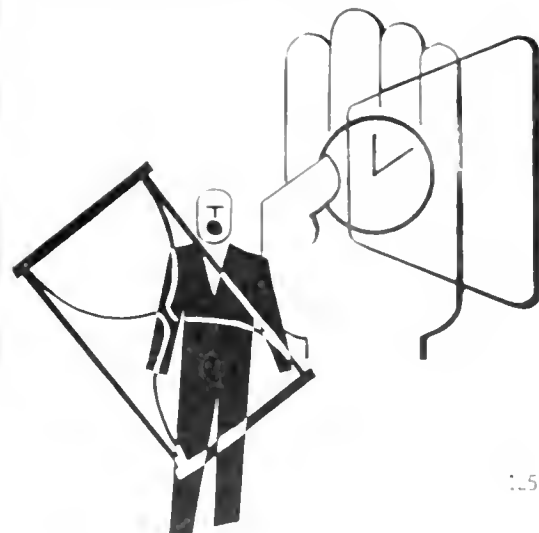
Date of Incorporation: 1959

Franz E. Hartmann, *President*Norman B. Ross, *Production Manager*Hal E. Lockwood, *Art Director*Bud Norton, *Animation Artist*William T. Clifford, *Writer-Director*Adolph J. Adolphi, *Cameraman*James J. White, *Electrician*

**SERVICES:** A comprehensive film service from pre-planning to projection. Specializing in 16mm and 35mm motion pictures for sales and technical training, public relations, education and government. Complete filmstrip department, mass slide duplicating, TV and theater commercials. **FACILITIES:** 55' x 30' main stage, 25' x 25' insert stage, interlock theater, in-house art department complete with typography and photostat capability, four editing rooms, carpenter shop, 16mm-35mm Arriflex, Maurer, B&H cameras; Houston crane, Mole-Richardson studio lighting, Color-Tran location lighting, State-of-the-art transistorized mixing console with full equalization on each channel, automatic ducker circuits, and noiseless faders. Magnasync master recorder, 3 Magnasync selsyn interlocked dubbers, sync location recorder, 1/4" tape recorders, Maurer optical recorder, Oxberry animation stand, still department and darkroom, music libraries, location truck. Entire staff security cleared to Secret.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *SQS-26AX Solid State Transmitter; SQS-26AX Beam Formation* (General Electric); *No Dollars to Waste* (Gorman-Rupp Co.); *Split-Second Fastening* (Gregory Industries); *125 Years of Sand & Service* (Whitehead Bros. Co.); *March of Materials Technology Vol II* (American Society for Metals); *Walls of Metal* (National Assn. of Architectural Metal Manufacturers); *Centerless Belt Grinding* (Carborundum Co.); *Access* (Hartman Eng. Co.); *Nuclear Safety - Personnel Error Prevention* (U.S.A.F.); *Progress Reports* (Sylvania Electric); *Progress Report* (Birdair Structures). **SLIDEFILMS:** *Trouble Shooting Refrigeration Systems; Applied Electricity - Symbols; Applied Electricity - The Circuit; Applied Electricity - Single Phase Motors; The Kay - 3SCB; Revolution in Rooftops* (Carrier Air Conditioning Co.); *Who's Boss Around Here?*; *The Big Promotion* (Parker Refrig. Prod. Div. of Parker-Hannifin Corp.); *Strength in Shape* (Steel Founders' Society of America). **TV COMMERCIALS** for: Carib Beer; Crystal White Rum; Red Seal Margarine; Bermudez Biscuits; Trinidad & Tobago Electricity Commission; Chief Floor Wax Naco Sunshade Louvers; Stern's Nursery



## NEW YORK STATE

### Buffalo Metropolitan Area



#### HOLLAND-WEGMAN PRODUCTIONS, INC.

207 Delaware Avenue, Buffalo, N.Y. 14202

Phone: 853-7411 A C 716

Date of Organization: 1952

Date of Incorporation: 1962

Edward J. Wegman, *President*  
Sheldon C. Holland, *Executive Vice-President*

James I. Allan, *Production Manager*

Paul G. Ent, *Director of Photography*

John V. Gates, *Cinematographer*

Zeb M. Pike, *Senior Writer - Director*

Richard Yates, *Writer-Director*

John E. Bjarnov, *Art Director*

William F. Nailos, *Studio Manager*

James G. Linnam, *Chief Sound Engineer*

Earl S. Rowell, *Laboratory Manager*

Charles H. Wagner, Jr., *Account Executive*

Raymond J. Murphy, Jr., *Account Executive*

SERVICES: Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 25 to plan, write and produce sales promotion, public relations, industrial, educational, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs. FACILITIES: Completely integrated film production center. 50' x 70' x 34' sound stage; 2 smaller studios for sound recording and insert shooting; 2 recording and mixing rooms; 6 editing rooms with Moviolas; 2 interlock screening rooms; 45-seat theater; 16mm and 35mm blimped Mitchell and Arriflex cameras; Fearless Panoram dollies equipped with Worrall heads; multi-channel magnetic film recording and mixing equipment; optical film recorders; two 14" Ampex recorders; M-R mike boom with Telefunken microphone; art and animation facilities, including 16mm and 35mm Acme animation stand; 3 film music libraries; laboratory for processing negative and reversal, printing and edgenumbering.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fire Control*; 1964 in Review (Bell Aerosystems); *The Good Samaritan* (Catholic Charities); *Kitchen Fresh* (Cease Commissary); *These Too* (Community Chest of Rochester); *Point Marking Instrument* (General Precision, Inc.); *Roxel* (Hooker Chem. Co.); *Executive Chamber* (Gov. Nelson Rockefeller); *Small World* (St. Lawrence Seaway Dev. Corp.); *Water 'ak* (Scott Aviation); *While These Things Pass* (State Univ. of New York at Buffalo); *This is Trojan*; *Overshot*; *Landfill* (Trojan Div. of Yale & Towne, Inc.); *Surface Appearances* (U.S. Rubber Co.); *Par Club - Nassau*; *Xerox in Review #1*; *Employee Orientation*; *McColough Report*; *Xerox in Review #2* (Xerox Corp.); *Wrestling from the Aud* (45 min. weekly TV show).

SLIDEFILMS: *Spur* (Carborundum Co.); *Industrial Applications* (Dresser Mfg. Co.); *The Almost Bicycle* (Multiple Sclerosis National Society of Western New York); *Planned Parenthood* (Planned Parenthood Eastern League); 1964 *Campaign* (United Fund of Buffalo). TV COMMERCIALS for: Bravo Macaroni Co.; Buffalo Philharmonic Orchestra; Cancer Crusade; Korch's Brewery; Lincoln-Rochester Bank; Marine Trust Co. of Western New York; New York State Electric & Gas Corp.; Niagara Mohawk Power Corp.; Ohio Federation of Chiropractic Organization; Rich Corp.; Standard Brewing Co.; United Fund of Buffalo; United Appeal of Greater Cleveland; United States Information Agency; Wrestling Club of Buffalo.

For the BEST in Film Production Sources

- Refer to These Review Pages During 1965!

## FRANZ EDSON PRODUCTIONS

24 Crist Mill Lane, Halesite, New York

Phone: HAmilton 7-2545 A C 516

Date of Organization: 1961

Franz Edson, *Owner*

SERVICES: Production of documentary, technical and scientific motion pictures and slidefilms. Also photographic instrumentation services: memo motion, high-speed motion picture, photogrammetric triangulation, and data and instrumentation recording. FACILITIES: Production facilities; cameras, lights, sound recording and editing equipment. Animation stand and high-speed instrumentation equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Radiation for Non Destructive Testing* (Norelco); Classified film (Leesona Moos Laboratories). A-V PRESENTATIONS for: Bell Laboratories; Moody's Investors Service; Philips Electronic Instrument; Pickering & Co.; Thos. De La Rue; Institute of High Fidelity.

#### Victor Kayfetz Productions, Inc.

1200 Westfall Road, Rochester, N.Y.

Phone: CHapel 4-5164; GReenfield 3-3000, ext. 534

Don Lyon, *in charge*

(See complete listing under New York City)

## NEW JERSEY

#### JOHN BECK ASSOCIATES, INC.

507 W. Atlantic Ave., Laurel Springs,

New Jersey 08044

Phone: 784-2500 A/C 609

Date of Organization: 1958

Date of Incorporation: 1961

John C. Beck, *President*

Joseph Bonaduce, *Director of Photography*

SERVICES: 16mm live and animated motion pictures for industry; slidefilms and slide presentations. FACILITIES: 16mm cameras and editing equipment; still photography equipment and studio; photo type setting and production of diazo-chrome slides; art studio; Slide animation by means of polarized light; hot press titles. 35mm slide film stand; overhead slide programs; tape recording and 8mm magnetic recording facilities.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Calling Your Punches*; *Wonderful World of Wiedemantic*; *Touch of Temptation*; *Revolution in the Sheet Metal Shop* (Wiedemann Div. of Warner Swasey Co.); *Salt Water Taffy Story* (Fralinger's); *High Speed Revue Stand*; *Research*; *Shaftless Ureicid Stand* (Beloit Eastern); *No Lost Weekend With Stonhard* (Stonhard Co.).

#### HENRY CHARLES MOTION PICTURE STUDIOS

Plainfield Avenue, Edison, N.J.

Phone: 545-5104 A C 201

Date of Organization: 1950

Date of Incorporation: 1961

Henry Charles, *President*

John H. Dunnachie, *Vice-President*

Henry Fleischer, *Secretary-Treasurer*

J. Sims Murray, *Account Executive*

SERVICES: Color and black & white 35mm, 16mm, 8mm, motion pictures; 11 strips, slides, sales presentations, promotion and marketing aids, still photography in color and black & white, aerial stills and motion pictures, artwork and training aids. From original research and script to release prints and distribution. Motion pictures with foreign language scripts and narratives. Music and effects library. FACILITIES: Air-conditioned studios, cutting rooms, darkrooms, office, 30 seat theater and projection booth. Set construction and repair shops. Mobile units for location pro-

#### HENRY CHARLES STUDIO:

duction; stage and location lighting equipment, 35mm, 16mm, 8mm cameras, projectors and editing equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Great American Insurance Companies* (Great American Insurance Companies); *Information Center* (State of New Jersey); *Sandoz Pharmaceuticals* (Sandoz Inc.); *Welcome to New Jersey* (New Jersey Resort Assn.). SLIDEFILM: *New Good Neighbor Award Winners* (New Jersey Business Magazine).

#### WILLIAM FELD PRODUCTIONS

231 Stuyvesant Ave., Lyndhurst, New Jersey

Phone: 933-2440 A/C 201

Date of Organization: 1962

William Feld, *President*

Samuel Feld, *Business Manager*

Dave Strauss, *Sales Manager*

Judy Kessler, Gerd Frost, *Art Direction*

SERVICES: Meeting presentations, animated slides, slidefilms, slide presentations, animation, overhead slide presentations, visual aids, art service. FACILITIES: Art, studio, cameras, animation stand, etc.

#### RECENT PRODUCTIONS AND SPONSORS

OVERHEAD SLIDE PRESENTATIONS: *The Frostop Concept* (Frostop Corp.); *Annual Report* (N.J. Bell Telephone Co.). BUSINESS MEETINGS: *Toy-master* (Toymaster Corp.); *Frostop* (Frostop-Conroy). SLIDEFILM: 1964 *Report* (N.J. Bell Telephone Co.). TV COMMERCIAL for: Treet Beverage Co. (Manchester Organizations).

#### FIORE FILMS

128 Mallory Avenue, Jersey City 4, N.J.

Phone: HEnderson 2-4474 A/C 201

Date of Organization: 1951

Branch Office: 354 West 45th Street, New York 19, N.Y. Phone: DIgby 9-0845 A C 212. John Critelli, *Exec. in charge*.

Al Fiore, *Production*

Bessie V. Fiore, *Executive Director*

John A. Critelli, *Photography & Sound*

Gloria Witterschein, *Distribution*

SERVICES: 35mm and 16mm educational and documentary, public service films, b&w or color, for industry, TV, public relations, religious and civic organizations. Sound slidefilms; animation; TV commercials. FACILITIES: 35mm and 16mm filming and editing equipment, 45' x 90' sound stage.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Drier Bottomlands* (Riegel Textile Corp.); 1-2-3 *Pop* (Sirco Products, Inc.); *Cooking in Hi-Speed* (Charles Yancy & Assoc.); *Foam Bonding* (Perma-Foam, Inc.); *Ham - Thru Thick and Thin* (Can Meat Corp.).

#### ON FILM

33 Witherspoon Street, Princeton, N.J.

Phone: WAhnut 1-7800 A/C 609

Date of Organization: 1951

Branch Office: 625 West 12nd St., New York City 10036. Phone: LAW 1-3050; A/C 212.

Morton Schaps, *Vice-President, Sales*; Charles Bemant, Edward L. Lawson, *Industrial Sales*.

Robert Bell, *President*

Frederick E. Johnston, Jr., *Treasurer*

Tracy Ward, *Director of Research & Devel.*

William J. West, Sr., *Secretary*

Arthur Silverberg, *Budget Director*

Carlo Arcamone, Conrad Greenberg, *Editors*

Francis Irwin, *Finishing & Print Super.*

Hugh Johnston, Mary I. Fairley, Ruth Anna Kauen, *Producers*

SERVICES: Creation, production and distribution of motion pictures, sound slidefilms and TV commercials for industry, government, agriculture and television. Public relations, sales pro-





NORWOOD STUDIOS:

*ping Libya* (U.S. Army); *Surgical Techniques*; *Dental Care*; *Selective Recruitment*; *Small Business and The Air Force* (U.S.A.F.); *Shape of Things To Come* (National Aeronautics and Space Agency); *Guns In Your Home*; *Fire Arms Safety* (National Rifle Assn.); *Titan III* (Dept. of Defense); *Variable Depth Sonar*; *Pitch Propellers*; *Blade Maintenance*; *Serving America As A Woman Marine* (U.S. Navy); *Georgetown University* (Georgetown Univ.). SLIDEFILMS: U. S. Army; U.S.A.F.; Veterans Administration. TV COMMERCIALS for: National Wildlife Federation; Washington Post; Manchester Agency.

## PARAGON PRODUCTIONS

2930 M Street, N.W., Washington, D.C. 20007  
Phone: 333-3252 A/C 202

Date of Organization: 1956

W. B. H. Legg, Jr., *President-Exec. Prod.*  
Frances B. Millington, *Production Dir.*  
Joseph P. Devito, *Director of Photography*  
Susan F. Navarro, *Art & Animation Dir.*  
Barbara B. Blair, *Writer-Script Editor*

SERVICES: Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials; FOTO-MOTION, animation, live action. FACILITIES: Facilities for 16mm motion picture and television commercial productions.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Grivance Procedure* (National Assn. of Letter Carriers); *Lighten That Word Load* (Cooke Eng. Co.); *Waves of the Universe* (National Science Foundation); *School For Scoundrels* (Corn Industries Research Foundation & U.S. Dept. of Agriculture); *Corn In Our Lives* (Corn Industries Research Foundation); *The Custer Channel Wing* (Custer Channel Wing Corp.); *McLean Center* (Research Analysis Corp.); *Maryland Room* (Prince George's County Library); *Measure Your Mattress Month* (National Assn. of Bedding Manufacturers); *Guide to Successful Conventions* (Convention Liaison Committee). TV COMMERCIALS for: Rosecroft Raceway (Earle Palmer Brown & Assoc.); Capital Plaza Center Anniversary (Doug Bailey Adv. Agency); Melart Jewelers (CBA Assoc.); The Bootery (Himelfarb Adv.); Corn Drying Methods, Corn Industries Research Foundation - U.S. Dept. of Agriculture; Columbia Lighthouse for the Blind; Custer Channel Wing Corp. (Washington Representation).

## POTOMAC FILMS, INC.

1536 Connecticut Ave., Washington 36, D.C.  
Phone: 667-7094 A/C 202

Date of Incorporation: October, 1959

Nicholas C. Read, *President*  
Marian B. Shank, *Secretary-Treasurer*

SERVICES: Film production - documentary, public service, educational, scientific. FACILITIES: Offices, studio, editing facilities.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Headed For Work* (Public Affairs Committee - NIMH Grant); *Mission: Measles* (Merck Sharp & Dohme); *Welcome To Work* (North Carolina Film Board); *People Who Care* (National Assn. for Mental Health - NIMH Grant); *Right From the Start* (Public Affairs Committee for Maryland State Dept. of Health).



## Carl Ragsdale Associates, Inc.

1500 Massachusetts Avenue, N.W., Suite 741,  
Washington, D. C.  
Phone: 332-6211 A C 202

(See complete listing under New York City)

(Federal Pavilion, Office of Education); *Window to the Universe* (National Science Foundation - W. Va. Pavilion, World's Fair). SLIDEFILMS: *Reynolton* (Reynolds Metals Co.); *The Career Man*; *Statistics of Income* (Internal Revenue Service); *Just One in a Crowd* - 6-part series (U.S. Public Health Health Service); *Benefit Rights* (States of Alaska, Montana, Nevada & Virginia). TV COMMERCIALS for: The Solarine Co. (Joseph Katz Agency); The Evening Star Co. (Kal Ehrlich & Merrick); Chase Manhattan Bank (Compton Adv. Agency); Equitable Trust Co. (Vansant, Dugdale & Co.); Fed. Hous. Adm.



## The Jam Handy Organization, Inc.

## Washington, D. C. Representatives

Rt. 1, Box 330 Oakton, Va. Phone: DUnkirk 5-9684, Harry W. Watts, Suite 534, Davis Bldg., 1629 K St., N.W., Joseph W. Philippbar, 1724 Connecticut Ave., N.W., Phone: ADams 2-3637, Harry A. Carragher.

(See complete listing under Detroit area)



## Mattco Associates, Inc.

8400 Wisconsin Ave., Washington, D.C. 20014  
Phone: 656-5240 A C 301

Lowry N. Coe, Jr., Clifford Peacock, V. P.'s.

(See complete listing under Chicago area)

## MRC Films

## (A Div. of McLaughlin Research Corp.)

1110 Thirteenth St., N.W., Washington, D.C.  
Phone: STerling 3-0956 A C 202

(See complete listing under New York City)

## NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N.W., Washington,  
D.C. 20001

Phone: DIstrict 7-2992 A/C 202

Date of Organization: 1951

Philip Martin, *President*  
Thomas H. Burrowes, *Vice President, Treas.*  
Frank Nastick, *Vice President, Secretary*  
Werner Schumann, *Vice Pres., Production*  
Lewis Baer, *Vice President, Producer Govern-*  
*ment Projects*

Ralph Collett, *Vice President, Director of*  
*Norwood Films*

Pinckney Ridgell, *Director of Photography*  
V. Buddy Renfro, *Asst., Production Dept.*  
William Sturm, *Animation Director*  
Don McCormick, *Head, Graphics Dept.*  
Mike Ritter, *Editorial Dept.*  
Phil Spieller, *Sound Dept.*  
John Murphy, *Grip Dept.*

SERVICES: Complete production, including script writing, story board, sound recording, animation, editorial, original music, set design and construction, photography, promotion, advertising, distribution. Films for science, government, industry, labor, educational, medicine, and religion, for theatrical, non-theatrical, and TV use. Also slide-films. FACILITIES: Sound stage; 16mm and 35mm Mitchell, Arriflex and Cine Special cameras, 16mm and 35mm projection, 16mm and 35mm Moviolas, Ampex and Magnavac recorders. Oxberry animation equipment, lighting, grip, generator and transportation equipment. Screening room; theater projection room, editing rooms; sound and music libraries. Film storage capacity of 24,000 000 feet.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Step In the Right Direction*; *Aviation Medical Examiner* (Federal Aviation Agency); *The Common Denominator* (National Society of Professional Engineers); *Map-*

motion, special purpose, merchandising, medical and training films. FACILITIES: 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors and editors.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Meadowlands* (New Jersey Tercentenary); *U.S. Royal Master* (U.S. Rubber Co.); *Rutgers* (Rutgers, The State Univ.); *Choices* (Aluminum Co. of America); *Thomas Collators* (Thomas Collator Co.). TV COMMERCIALS for: Johnson & Johnson (Y&R); Honeywell Computers (BBD&O); U. S. Dept. of Health, Educ. & Welfare; Koehler Beer (Lando Adv.); U.S. Steel; Armstrong Montana (BBD&O); Rambler (Geyer, Morey & Ballard); Hartford Insurance Co. (McCann-Marschall); P & G (Compton); C-3 Cold Cough Capsules (Foote, Cone & Belding); Nabisco (McCann-Erickson); Preen Floor Wax (Chas. W. Hoyt); ZBT Baby Powder (Cunningham & Walsh); General Foods; Chef Boy-Ar-Dee (Y&R); Westinghouse (McCann-Erickson); Polident (Grey); Parsons' Ammonia (Foote, Cone & Belding); Welch Candy (Chirurg & Cairns).

## SAMUEL L. SCHULMAN PRODUCTIONS, INC.

P. O. Box 1794, Trenton, New Jersey

Phone: 396-6913 A/C 609

Date of Organization: 1929

Date of Incorporation: 1955

S. L. Schulman, *President*Mrs. C. V. Marshall, *Vice-President*Eileen B. Schulman, *Secretary-Treasurer*

SERVICES: Complete 16 and 35mm motion picture productions. FACILITIES: Complete production facilities; sound recording; art; music; sound effects; color-correct prints.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Asbury Park, N.J.* (Asbury Park Chamber of Commerce); *Making Lamination Dies*; *Precision Mold Making* (Ex-Cell-O Corp.); *Jamaica On The March*-Remax (Jamaica Ind. Dev. Corp.); *Lancaster County Heritage* (Penna. Dutch Tourist Board).

## DISTRICT OF COLUMBIA



## CREATIVE ARTS STUDIO, INC.

514 H Street, N.W., Washington, D. C. 20001  
Phone: 737-0302 A/C 202

Date of Incorporation: 1942

Milton R. Tinsley, *President*  
Phillip G. Arnest, *Vice-President*  
William Watson, *Treasurer*  
Nick Amos, *Executive Producer*  
William DeLa Vergne, *Producer/Writer*  
Edward C. Santelmann, *Director, Animation*  
Bela Orban, *Director, Animation Camera*  
Louis Bera, *Director, Quality Control*

SERVICES: Animation, live action, and still photography; commercial, training, educational and informational motion pictures, TV commercials, filmstrips, slides and hot press titles; design, art, and production staffs. FACILITIES: 16mm and 35mm live action production units, Oxberry animation stand, filmstrip and title stands, editorial facilities, film distribution programs, research and writing staff.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *For Children Because We Care*; *To Strengthen Science Education* (U.S. Public Health Service); *Plastics Research & Development - 1964* (Reynolds Metals Co.); *Advanced Aerial Fire Support System* (U.S. Army Materiel Command); *Handling Gear for Submarine-Laid Mines* (U.S. Naval Mine Engineering Facility); *World's Fair Education Shorts* (9)

## DISTRICT OF COLUMBIA

### Sun Dial Films

1500 Massachusetts Avenue, N.W., Suite 741,  
Washington, D.C.

Phone: 332-6211 A C 202

Carl V. Ragsdale, *President*  
Nick Amos, *Vice President in charge*  
(See complete listing under New York City)

### United Film & Recording Studios, Inc.

425 13th St., N.W., Washington, D.C.  
Robert Pfeifle, *Washington Representative*  
(See complete listing under Chicago area)

### WASHINGTON VIDEO PRODUCTIONS, INC.

24 F Street, NW, Washington, D.C. 20001

Phone: LI 6-1300 A/C 202

Date of Organization: 1948

George F. Johnston, *President and Producer*

**SERVICES:** Production, including planning, creative writing, original music, set design and construction, photography, promotion, advertising, distribution; films for government, industry, labor, education, science, medicine, and religion; theatrical, non-theatrical, and TV use. **FACILITIES:** Large stage, lighting, grip and camera equipment for 16 and 35mm production.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Dawn Will Be Tomorrow* (U.S. Dept. of Interior - National Park Service); *Microteoroid Measurement Capsule* (Fairchild-Hiller Corp.); *Tomorrow It Will Rain* (NASA-oddard Space Flight Center); *Chilton* (Chilton Co.); *Consil International* (Dept. of Defense).

### Washington, D. C. Environs

#### Atlas Film Corporation

405 Rucker Place, Alexandria, Va.

Phone: OVERlook 3-1525 A C 703

R. C. Barrett, *in charge*

(See complete listing under Chicago area)

### LOGOS TELEPRODUCTION CENTER

3620 S. 27th Street, Arlington, Va.

Phone: 671-1300

Date of Organization: 1962

Marvin E. Singleton, *President*  
M. E. Chaney, *Vice Pres. & Gen. Mgr.*  
Charles F. Riley, *Vice President, Sales*  
Frank Thompson, *Chief Engineer*  
Bob Day, *Production Manager*

**SERVICES:** Television production in monochrome color, studio & mobile; scripting, direction, art supervision, editing; video tape recording and tape-to-film transfer in monochrome & color; commercials, programs, documentaries and training films. **FACILITIES:** 4 video tape recorders; Marconi 4 1/2-inch cameras; 2 RCA tk-41-C color cameras; Editec; Chroma-key; Animation; 2 mobile units; color & monochrome film recorders; special effects; 6000 sq. ft. studio; full production staff

#### RECENT PRODUCTIONS AND SPONSORS

**VIDEOTAPE RECORDINGS:** *Space - Man's Great Adventure* - series; *What Makes A Rocket Go* (N.A.S.A.); *At Issue* (N.E.T.R.C.). **CLOSED-CIRCUIT TV:** *FAA Shareholders Meeting* (F.A.A.). **TV COMMERCIALS FOR:** Coca Cola (Cargill, Wilson, Acree); State Planters Bank (Eastern Advertising); Smith Douglass (Chesapeake Adv.).



### Jerry Fairbanks Productions

4352 N. Henderson Rd., Arlington, Va. 22203

Phone: Jackson 2-S702

Col. Richard R. Fender (Ret.), *Representative*  
(See listing under Los Angeles area)

## MARYLAND

### HALLMARK FILMS and RECORDINGS, INC.

1511 E. North Ave., Baltimore, Md. 21213

Phone: VE 7-3516 A/C 301

Date of Incorporation: 1960

Maxwell Breeher, *President*  
Beatrice Canter, *Vice-President*  
Horace J. Elias, *Producer-Director*  
Ernest Barger, Jr., *Art & Animation*  
Kenneth Smijewski, *Editor*  
Louis Mills, *Sound Dept.*

**SERVICES:** Motion pictures, sound slidefilms, filmographs, kinescopes, air checks, medical teaching films, TV commercials. **FACILITIES:** Sound stage, 35 & 16mm Auricon, Bell & Howell, Arriflex cameras, editorial rooms, Moviolas, 16 & 35mm projection, animation stand, 16mm sync & 1/4" Ranger recorders. Puppet stage, location truck.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Miracle in Glen Burnie* (Angels Haven Inc.); *Delayed Journey* (Dept. of Mental Hygiene); *The President in Baltimore* (Democratic Campaign Committee); *Personal Appearance - Nan Wynn* (American Cancer Society); *Wellenstein Conducts* (Peabody Institute).

### MILNER-FENWICK, INC.

3500 Liberty Heights, Baltimore, Md. 21215

Phones: MOhawk 4-4221; ST 3-4650 A C 301

Date of Incorporation: 1956

Ervin M. Milner, *President*  
Robert T. Fenwick, *Vice-President*  
Edward F. Hopper, *General Manager*

**SERVICES:** Scripts, storyboards, live photography, animation, industrial exhibits, sales presentations, editing, opticals. **FACILITIES:** Sound stage, mobile studio van with Moviola dolly, 16-35mm equipment; live & animation optical camera, 360° animation stand. All services and equipment for rent.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *O'er The Ramparts We Watched* (U.S. Rubber Co.); *The Universe Within* (U.S.A.F.); *Your Alliance for Progress* (U.S.I.A.); *In Congress Assembled* (Armed Forces I. & E.); *This is Picatinny Arsenal* (Picatinny Arsenal); *Our Union Comes of Age* (International Chemical Workers Union); *The Airway Route System* (F.A.A.); *Sound from the Sea* (Naval Ordnance Laboratory); *Damage Control & Fire Protection* (U.S. Navy); *The Charlie Smith Story* (Social Security Administration). **TV COMMERCIALS FOR:** N. C. National Bank (Cargill, Wilson & Acree); News-American; National Brewing Co. (W. B. Doner & Co.); WBAL-TV; American Finance System (Kal, Ehrlich & Merrick); A. H. Robins Co.

## VIRGINIA

### FINLEY FILMS

3428 Mansfield Road, Falls Church, Va. 22041

Phone: 481-7700 A/C 703

Date of Organization: 1955

Stuart Finley, *Partner-Producer*  
Theodore Jones, *Partner-Editorial*  
Ralph Burgin, *Partner-Writer*

**SERVICES:** Motion picture production; television film and spot production; film-public relations services; film distribution. **FACILITIES:** no data.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Time Is For Taking* (Northern Virginia Assn. for Retarded Children); *The Greatest Gift* (United Givers Fund); *The Better Way* (Combined Federal Campaign); *The Green City* (Conservation Roundtable); *Oopsl . . . or How Did Broad-Shoulders Pollute the River?* (Ohio River Valley Water Sanitation Comm.).



### HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk, Va. 23502

Phone: 555-1911 A/C 703

Date of Organization: 1956

George Banks Haycox, *President*  
Robert V. Fishbeck, *Vice-President*  
James E. Mays, *Director of Scripts*  
Ernie B. Hamblin, *Dir., Motion Picture Div.*  
W. L. Dove, *Production Manager*  
Maurice Jackson, *Cmdr. U.S.N. Ret., Medical-Scientific Division*  
Jere Snyder, *Editorial Department*  
Charles Venable, *First Cameraman*  
Maurice Hirtle, *Sound Engineer*  
W. A. Bargamin, *Motion Picture Processing*

**SERVICES:** Complete motion picture production services; storyboards and script writing, set design, art and animation, 16mm and 35mm production, casting, music selection and sound recording, editorial service and special effects. Slidefilm design and production. Motion pictures for sales, training, public information, TV, medical research and instruction. **FACILITIES:** Equipped sound stage, 16mm and 35mm cameras, location lighting and sound recording equipment, mobile capabilities. 16mm and 35mm animation stand and creative art facilities. Editing, sound recording, music selection, screening and conference rooms. Specialized equipment for medical and scientific photography. 16mm b&w reversal processing. Full color and b&w still facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Norfolk Tour* (Atlantic Nat'l. Adv. Agency); *The Big Payoff, Safety is Your Business* (U.S. Navy); *Voices Across the Chesapeake* (Chesapeake & Potomac Tel. Co.); *The Supersonic Transport in the Air Traffic Control System* (NASA); *A Study of Low-Speed Flight Characteristics of Powered Lift, Frangible Tube, The Principle of the Expansion Tube* (NASA, Langley Research Center); *Retropubic Prostatectomy - Drs. Sipe, Crecocy, Beazlie & Price* (Veterans Administration Hosp.); *Liposarcoma - Dr. J. S. Thiemeyer* (Eaton Laboratories); *Physiographic Studies - Dr. A. L. Martone* (No sponsor listed); *Story of General Douglas MacArthur* (City of Norfolk, Va.). **PRODUCTION SERVICES:** Photography for *Manned Spacecraft Center Documentary Series* (NASA, Langley Research Center). **TV COMMERCIALS FOR:** Appliances - (Jack Lewis Adv.).

### TV & MOTION PICTURE PRODUCTIONS, INC.

707 Dawn Street, Richmond, Virginia

Phone: 643-4444 A/C 703

Date of Organization: 1955

C. W. Rickey, *Vice Pres. and Gen. Mgr.*

**SERVICES:** Industrial, public relations, stockholder relations, advertising, training and sports films, sound slidefilms, slide presentations; TV commercials; TV newscasts. **FACILITIES:** 16mm b&w laboratory; color printing; editing, studio, lights and complete sound system.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Search for Supply* (Defense General Supply Center); *His Healing Hands* (Presbyterian Board of Missions); *Mine Mouth Power* (Stone & Webster Eng. Corp.); *Pre-Deerated Shallow Drawn Cans; Drawn and Re-Drawn Cans; Drawn and Ironed Cans; Stop, Look and Listen* (Reynolds Metals Co.).



this symbol, appearing over a listing in these pages, indicates that display advertising containing additional useful reference data appears in other pages of this 15th Annual Production Review.

## PENNSYLVANIA

### Metropolitan Philadelphia

#### BLAIR MOTION PICTURES, INC.

1819 J. F. Kennedy Blvd., Philadelphia 3, Pa.  
Phone: LO 3-6413 A C 215  
Date of Organization: 1962  
Edwin M. Sabol, *President*  
Daniel G. Endy, *Vice President & Gen. Mgr.*  
Arthur Spieller, *Vice President & Prod. Mgr.*  
John Butterworth, *Asst. Prod. Mgr.*

**SERVICES:** Production services, including shooting, script and editing. **FACILITIES:** Screening rooms, editing rooms, work rooms, necessary equipment & personnel.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *NFL Play By Play Report* (P. Lorillard, Mennen, Budweiser); *All About Ice Cream* (Abbotts Dairies); *NFL World Championship Game* (P. Lorillard); *NFL Review 1964* (United Airlines, TWA); *A Day At The Races* (Atlantic City Racing Assn.).

#### CALVIN-De FRENES CORPORATION

1909 Buttonwood Street, Philadelphia 30, Pa.  
Phone: LO 3-1656 A/C 215

Date of Organization: 1916  
Date of Reincorporation: 1963

Lee D. Davis, *President*  
Stephen A. Ciechon, *Vice-President*  
Ward M. French, *Marketing Director*  
John Goraj, *Plant Manager*  
Ronald L. Davis, *Office Manager*  
Valdis Berzins, *Dir. of Photography*  
Paul A. Litecky, *Writer-Director*  
Henry D. McKee, *Animation Director*  
Robert R. Collom, *Sound Engineer*  
Jack Polito, *Special Effects*

**SERVICES:** Complete motion picture and slidefilm production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. 16mm and 35mm services and laboratory facilities for producers, universities and industrial photographic departments. **FACILITIES:** Three-story building designed exclusively for motion picture production and services. 60 x 60 x 22 sound stage. Art and animation dept., two animation stands, including Oxberry; special effects dept.; complete location equipment for sound or silent 16mm and 35mm color and b&w production; new sound studios with five 35mm magnetic or optical RCA sound channels, four 16mm magnetic channels, 16mm optical equipment, 1/4" magnetic original recording and transfer channels; five editorial rooms; music library; film storage vault; 16mm and 35mm processing laboratory; carpenter and machine shop.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Aluminum Makes the Difference* (Alcoa Aluminum); *Power of Performance* (Aitkin-Kynett Adv. for Gould Battery); *To Choose the Sea* (U.S. Coast Guard); *Geology & The Mineral Resources of Pa.* (Commonwealth of Penna.); *Modern Marriage*; *Aerospace Systems Security Prog.* (U.S.A.F.); *A Living Bill of Rights* (National Park Service & American Bar Assn.); *A Church Is For People* (Seventh Day Adventists); *Intraoral Roentgenography*; *The Case of the Controversial Quota*; *Handling of Beach Gear*; *First Aid for Shock* (U.S. Navy); *Cable Address* REMETCO (Reynolds Metals Co.); *The Magic of Flannel Board* (Instructo Products Corp.); *To Help Man Find His Way* (U.S. Coast & Geodetic Survey). **SLIDEFILMS:** Precision Measurements (Gray & Rogers Agcy. for Baldwin Lima Hamilton). **TV COMMERCIALS for:** Schick Shaver (Norman, Craig & Kummel).

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a Copyrighted Business Screen Feature

## CLOSE AND PATENAUDE

4 Beryl Road, Paoli, Pa.  
Phone: 647-1616 A C 215

Date of Organization: 1956  
E. Burt Close, *Partner*  
Joseph A. Patenaude, *Partner*  
David J. Flood, *Director of Films*  
John Devine, *Production Manager*

**SERVICES:** Production by "Magnascene" technique, involving use of cut-out art or photo figures, props, backgrounds, or by flat art, of sound filmstrips; production of "Instant Slides"; sales training programs; sales development contests. **FACILITIES:** Photographic studio for production of filmstrips and slide presentations; facilities available for recording, tape duplication; two offset printing presses.

#### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *The Secrets of Curly McAdams*; *Achievements in Selling*, series of 10; *Keep It Clean* (AC Spark Plug); *Take It From Lees* (James Lees & Son); *What's In The Bag* (DuPont); *POP Rivets* (United Shoe Machine Corp.); *A Case of Profit* (Permacel Corp.); *This Is Scott Paper Co.* (Scott Paper Co.); *Something Is About To Happen* (N. W. Ayer for Hanes); *The Dollars That Count* (Tasty Baking Co.).

#### CORNELL VISUAL AIDS COMPANY

6910 Market St., Upper Darby, Pennsylvania  
19082

Phone: JA 8-5494 A/C 215

Date of Organization: 1958  
Lawrence W. Cornell, *Owner*  
T. Walter Parker, *Art Director*  
Ronald A. Parker, *Photography*  
Paul W. Collins, *Sales*  
James G. Foley, *Sound Recording*  
Ann L. Justice, II, *Production*

**SERVICES:** Audio-visual presentations: slides, filmstrips, sound slidefilms, associated promotional literature, sales and service. **FACILITIES:** Script writing, art, studio photography, sound recording studio and facilities for multiple voices in monaural and stereo.

#### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *POSE Presentation* (Smith, Kline & French Laboratories); *First Glass Service* (TWA); *The Inside Story of Yarway Steam Trapping* (Yarnall-Waring Co.); *Bread and Butter Sale* (Atlas Chemical Industries, Inc.); *Elektronik 16* (Honeywell, Inc.).

#### INDEPENDENCE FILMS, INC.

4034 Walnut St., Philadelphia, Pa. 19104  
Phone: BAring 2-2990 A/C 215

Date of Organization: March, 1956  
John E. De Frenes, *President*  
Maria V. De Frenes, *Secretary-Treasurer*  
John J. Burke, *Production Mgr.*  
Sebastian Speranza, *Sound Director*  
Frank Chavez, *Editing*  
Arthur Wolfe, *Art Director*  
Mary-Madeleine Lanphier, *Writer, Acct. Exec.*  
Jeanette Proctor, *Librarian*

**SERVICES:** 35mm & 16mm motion picture production from script to screen; color, b&w films for TV; industrial, sales promotion, public relations, theatrical, training & feature films. **FACILITIES:** 30' x 90' shooting stage; 20' x 35' recording studio; music libraries; 16mm & 35mm interlock projection; music and sound effects mixing; 16mm & 35mm cameras; lighting equipment; editing facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Hold My Hand* (Phila. Assn. for Retarded Children); *Christmas at Wanamakers* (John Wanamaker Stores); *Trouble Shooting MD-3 Generator Sets A,B,C* (U.S.A.F.); *In Our Town* (TV Pilot); Berkshire International *World's Fair Meeting* (Berkshire Stockings). **TV COMMERCIALS for:** Berkshire Stockings (Rex



#### INDEPENDENCE FILMS:

Reichert Assoc.; State of Pennsylvania; Inter-County Hospitalization, Philadelphia Gas Works, Lewis & Gilman, Inc.; Philadelphia National Bank (Albert Frank - Guenther Law, Inc.); Franks Beverage (Bauer, Tripp, Foley, Inc.).

#### RALPH LOPATIN PRODUCTIONS, INC.

1725 Cherry St., Philadelphia 3, Pa.  
Phone: LOcust 8-6644 A C 215

Date of Organization: 1958  
Ralph Lopatin, *President*  
George M. Adams, *Vice-President*  
Michael Levanios, Jr., *Vice-President*  
Robert A. Wolber, *Vice-President, Gen. Mgr.*

**SERVICES:** Live photography, recording, animation, titling, editing, film distribution. **FACILITIES:** Air-conditioned studio, offices, editing room, animation dept.; screening room with 16mm interlock; dressing rooms, workshop, camera loading room, 16 & 35mm synchronous cameras; Magna-Tech sync sound equipment; editing, lighting, dolly, Moviola equipment. Oxberry animation camera with aerial image; tri-motion electronic controls.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Leadership Series*; *Troubled Seas* (U.S. Navy); *Contact* (Smith, Kline & French); *Stadiums*; *Servant of the Jealous Mistress* (City of Philadelphia); *Stockholders Report, 1964* (Philadelphia Electric Co.); *Plaster of Paris Techniques Series* (Johnson & Johnson); *And the World Looks At Us* - series (National Council of Catholic Men). **TV COMMERCIALS for:** TV Guide; Bell Telephone Co.; Acme Supermarkets; Fidelity Phila Trust Co.; 1st Penna. Co.; P.S.F.S.; Girard Trust Bank; Hershey Ice Cream; Musselman's; Penn Salt Chemicals; Interstate Milk Assn.; Sherman Car Wash; Traughtman's Cough Syrup; WRCV promotions.



#### MUTSCHMANN FILMS

Plank Avenue, Paoli, Pa.  
Phones: NI 4-2774; 647-1650 A C 215

Date of Organization: May 1964  
W. F. Mutschmann, *Executive Producer*  
George L. Beatty, *Vice President/Marketing*  
Raymond L. Carroll, *Director of Photography*

**SERVICES:** 8mm & 16mm motion pictures; slidefilms; color, b&w photography; specialists in 8mm sound. **FACILITIES:** 3600 sq. ft. production area; Arriflex 16. Cine Specials, lighting & sound equipment, Fairchild Sound S distributor.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Design & Precision* (Fisher & Porter Co.); *New Dimensions in Metal*; *New Dimensions in Design* (Hamilton Watch Co.); Untitled film (Lancaster County Community Chest); *Atomic Flame Spectrometer* (Jarrell-Ash Co.). New Company - formed in May, 1964.

#### Metropolitan Pittsburgh

#### THE ANIMATORS

1104 Keenan Building, Pittsburgh, Pa. 15222  
Phone: 391-2550 A/C 412

Date of Organization: 1959, Reorg. 1961  
Robert A. Wolcott, *Owner/Prod. Manager*  
Carol M. Heuber, *Office Manager*  
William J. Wolcott, *Sales Manager*

**SERVICES:** Designed and or animated motion pictures for television and industry, 16mm & 35mm, color & B&W; Sound slidefilm production. **FACILITIES:**

## MID-ATLANTIC STATES

### PITTSBURGH THE ANIMATORS

Services: Writing and storyboard, scoring, art and editorial, Osberry 16mm and 35mm animation stand, screening room, art and animation studio, editorial facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oh, Dad! Poor Dad!* - show opening (Pittsburgh Playhouse); *Iron City News* - TV opening (Pittsburgh Brewing); SLIDEFILMS: *Distributors Promotion, 1965* (Alcoa); TV COMMERCIALS for: Gulf Oil (Erwin, Wasey, Ruthrauff & Ryan); Allegheny Co. Dodge Dealers (BBD&O)



### Dynamic Films, Inc.

130 Seventh St., Pittsburgh, Pa. 15222

Phone: 471-2750 A C 412

William Matthews, *Manager*

(See complete listing under New York City)



### The Jam Handy Organization, Inc.

Pittsburgh, Pennsylvania

Phone: ZEnith 0143 A C 412

(See complete listing under Detroit area)

### THE LATENT IMAGE, INC.

247 Fort Pitt Blvd., Pittsburgh, Pa. 15222

Phone: 261-5559 A C 412

Date of Organization: 1962

Date of Incorporation: December, 1963

George A. Romero, *President*

Lawrence J. Anderson, *Executive Vice*

*President & Creative Dir.*  
Russell W. Streiner, *Sec.-Treas. & Dir. of*

*Production*

H. Cramer Riblett, Jr., *Vice President*

S. William Hinzman, *Dir. of Photography*

Rudolph Ricci, *Writer*

Roger Ryan, *Music Director*

David Malinaric, *Sound Engineer*

SERVICES: Motion pictures, slidefilms, TV films and commercials, radio commercials; script writing, casting and direction; still photography. FACILITIES: Studio, editing, creative and art departments; still laboratory; sound recording in studio or on location (16mm).

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Lady Goes To Thrift* (Thrift Drugs); *ABC Cleaning Methods*, 3 films (ABC-Kroger Cleaning Methods (ABCO, Inc.)).

SLIDEFILMS: Sales Programs (Royal Travel Service); TV COMMERCIALS for: Pittsburgh National Bank (Ketchum MacLeod & Grove); Iron City Brewing Co.; Pittsburgh Packing and Provision Co. (KM&G); White Cross Discount Center; Lemmywood Park (Mare & Co.); Hope Gas Co.; Blue Cross (KM&B); DuBois Budweiser Beer (Marc & Co.); THEATER COMMERCIALS: (Theatre Adv. Service); Pittsburgh Inst. of Aeronautics; M. V. Motors; Bierle Beauty Salon; E&F Car Repair; Mondae's Auto Supply.

### MODE-ART PICTURES, INC.

1022 Forbes Avenue, Pittsburgh 19, Pa.

Phone: 391 1846 A C 412

Date of Organization: 1938

James L. Baker, *Chairman of the Board &*

*Chief Executive Officer*

Robert L. Stone, *President*

H. John Kemmerer, *Executive Vice-President*

Florence E. Baker, *Secretary-Treasurer*

SERVICES: 16mm and 35mm educational, public relations, sales promotion and TV production.

FACILITIES: Complete 16mm and 35mm editorial (1, 2 or 6 head Moviolas), cameras, lighting and

### MODE-ART PICTURES:

mobile equipment, including 3000 amp generators. Recording facilities include sync 1/4" 16mm and 35mm magnetic to 16mm and 35mm optical.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Building the Golden Gate Bridge*; *Profiles in Steel* (Bethlehem Steel Corp.); *Industrial Movie for Power Forum*; *Operating Experience - Yankee* (Westinghouse Electric); *Newer, Better or Both* (Clark Equipment Co.).

### Other Pennsylvania Cities



### WALTER G. O'CONNOR COMPANY

100 North Cameron St., Harrisburg, Pa.

Phone: 234-5925 A C 717

Date of Organization: 1952

Walter G. O'Connor, *President*

James R. Lee, *Vice-President & Exec. Producer*

James S. Campbell, *Director of Script Writing*

William V. Christian, *Ass't Dir. of*

*Script Writing*

John T. Craig, *Art & Animation Director*

Donald B. McElwain, *Director of Photography*

Frank Taylor, *Chief Sound Engineer*

SERVICES: Script to screen production of motion pictures and slidefilms, including public relations and public service, industrial training and sales, educational, reports, live action and animated TV commercials. Also disc recordings, etc. FACILITIES: 4,600 square feet studio space including sound stage; post-recording, projection, sound recording and mixing rooms; editing; animation stand; complete basic filming equipment; art department.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wine Country . . . U.S.A.* (The Taylor Wine Co.); *Punching for Profit* (Thomas Machine Mfg. Co.); *Easy Money Pleasant Valley Wine Co.*; *Lauretti Model L* (Proctor Counter Co.); *Basic Language Laboratory Equipment and Its Use*; *Language Laboratory Administration* (Dept. of Public Instruction, Commonwealth of Pennsylvania); TV COMMERCIALS for: Charns Candy Co.; Dauphin Deposit Trust Co.; Dauphin County Republican Committee; State Capital Savings and Loan Assn.

## SOUTHEASTERN UNITED STATES

### ALABAMA



### Chapman 5 Productions, Inc.

1404 Linda Vista Lane, Birmingham 12,

Alabama

Phone: LYric 2-4716 A/C 205

Robert G. Thomas, *Manager*

(See complete listing under Los Angeles)

### SPOTTSWOOD STUDIOS

(Formerly Spottswood Film Productions)

2520 Old Shell Rd., Box 7061, Mobile,

Alabama

Phone: 478-9353 A C 205

Date of Organization: 1952

Manning Spottswood, *Owner, Producer*

Maribeth Spottswood, *Office Manager*

John S. Spottswood, Jr., *Production*

Herb Skelton, *Sound*

SERVICES: Producers of 16mm and 35mm films, TV spots, filmstrips, limited animation and commercial photography. FACILITIES: Equipped for all types of studio and location photography including double and single sound system. Equipment includes Arriflex cameras, 35mm silent

### HENRY GREGG & ASSOCIATES

413 Upland Road, Havertown, Pa. 19083

Phone: 446-8143 A C 215

Date of Organization: 1962

Branch Office: 54 West 40th St., N.Y. 10018

Phone: PL 2-1790 A C 212. James Eysler,

*Director*

Henry Gregg, *Executive Producer*

Gilbert Lieberman, *Art Director*

M. A. Belzer, *Director of Photography*

SERVICES: Audiovisual consultant service. Scripts, production of slide presentations, sound slidefilms, motion pictures; sales meetings, sales training and employee training programs, sales presentations; audiovisuals for sales promotion and public relations programs. FACILITIES: Art, photographic, filmstrip, motion picture and recording facilities available; affiliated with Parthenon Pictures, Hollywood and Animated Productions, Inc., N.Y. as associate producer and exclusive Philadelphia-area sales representative.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Who Wants to be a Duck?* (Chemical Concentrates); *Grassland News* (New Holland Machine Co.); *Pneumatractors for Municipal Use* (Schramm, Inc.). SALES MEETING: *BFC 1965 Field Advertising Presentation* (B. F. Goodrich); MEETING PRESENTATION: *The Resident Manager* (Insurance Co. of North America).

### JUSTIN HERMAN MOTION PICTURES

Lumberville, Pennsylvania

Phone: 297-5383 A/C 215

Date of Organization: 1945

Justin Herman, *Producer-Writer-Director*

SERVICES: Personalized motion picture production; public relations films exclusively. Specializing in world-wide location shooting for theatrical, TV and non-theatrical release. FACILITIES: Studio.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Chemical Engineer* (American Institute of Chemical Engineers); *Beauties of Scandinavia* (for release by Paramount Pies); *West of Gibraltar* - in production (Beauty on Parade, Inc.).

cameras and equipment trailer for added mobility.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Miracle of Alabama Waters* (Ala. Water Improvement Commission); *Baptist At Work* (Miss. Baptist Convention Bd.); *Johnny Got the Job* (Patterson Technical School); *Birmingham Story* (Smith-Kirkpatrick Adv.). SLIDEFILMS: *Baptist At Work* (Miss. Baptist Convention Bd.); *Speech & Hearing Therapy* (University of Ala. Hosp.).

## FLORIDA

### Location, Inc.

Security Trust Building, Suite 239, Miami, Florida

Phone: FRanklin 4-1761 A/C 305

Carl Warner, *Producer-Director*

(See complete data under Carousel Productions listing, New York City area)



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.



### REELA FILMS, INC.

(Division of Wometco Enterprises)

17 N.W. Third Street, Miami, Fla. 33128

Phones: 374-2105; 374-6262 A C 305

Date of Incorporation: 1951

Stanley L. Stern, *President*

F. F. (Ted) Sack, *VP General Manager*

Jim Anthony, *Lab Manager*

J. Lipari, *Motion Picture Printing Super.*

J. Latourette, *Still Dept. Manager*

R. Insua, *Editing*

B. Engel, *Office Manager*

J. Bredlau, *Customer Service*

C. Biddlecom, *Director of Animation*

R. Corvison, *Sound Supervisor*

Merrill Vann, *Photo Offset Manager*

**SERVICES:** Production of industrial, commercial and education material in all film media or Video Tape for TV, theatre or promotion. Script service; research; storyboards. **FACILITIES:** 3000 sq. ft. studio with dressing rooms and office; Westrex sound recording, dubbing; art and animation dept.; 16mm and 35mm screening room; editing and still depts. Animation, titling, graphic arts, music library, editing, sound mix, sound transfer and lab service through release prints; Kinescope recordings from Video Tape. Neg-pos., b&w reversal processing, printing; 35mm optical reduction to 16mm; Maurer optical transfer to 16mm or 35mm track; location video tape production, Ampex-RCA tape and camera facilities; remote truck; 6 camera chain.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Hollow Needles* (Fla. Development Commission); *Anatomy of Coronary Arteries* (Howard Hughes Heart Institute); *Mechanized Death* (International Petroleum Co.); *To Catch a Porpoise* (Miami Seaquarium); *Canal de Panama* (Panama Canal Co.). **TV NEWSFILMS:** for ABC, CBS, NBC, BBC. **TV COMMERCIALS:** for Diesel Engines (General Motors); Tobacco Dealers of America (Hill Knowlton); Dade Federal Savings Bank (Miller, Bacon & Avrutis); Hormel Meat Products (Results, Inc.); Pan American Airways (Soundmagic); Vespa (Albee/Thomas); Arvida (Adams-Keyes); Florida (Louis Benito Agency); Scripto (Grant Advertising); Johnson's Wax (CPV, Jamaica); Humble Oil (Heyman, Panama); Leonisa (Publicidad Toro, S. A.); Palmolive Brilliantine (Pearl & Dean); Minute Maid, Jack Linkletter (Universal, Hollywood) and others.

### SOUNDAC PRODUCTIONS, INC.

P.O. Box 2167, Hollywood, Fla. 33022

Phones: 983-3122 (Hollywood) A/C 305

Phone: 945-0562 (Miami) A/C 305

Date of Organization: 1952

Robert D. Buchanan, *President-General Manager*

Clarence M. Schleh, Jr., *Secretary-Treasurer, Dir. of Prod.*

Robert Biddlecom, *Vice-Pres., Tech. Dir.*

Edward A. Bollinger, *Dir. of Photography*

Francis Noack, *Art Director*

**SERVICES:** Motion pictures for TV, sales training, education, public relations; specializing in animation and animated syndicated services for TV. Advertising consultation and creation of point-of-purchase material. **FACILITIES:** Complete production equipment for 16mm b&w and color; Oxberry animation stand; Maurer, Arriflex and Cine Special cameras; lighting and sound equipment for studio and location production.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS:** Wheelo (DA Advertising); Leones Cigarettes (Badillo & Berges C. por A.); Mountain Dew (The Tip Corp. of America); Skippy Peanut Butter (Lennen & Newell Inc. of P. R.); Amstell Beer, Sultana Crackers (Publicidad Badillo); Charley's Rum, Gilbey's Gin, Red Stripe Beer (MacMillan Advertising); 7 Eleven Stores.

### TEL-AIR INTERESTS, INC.

P.O. Box 267 Gratigny Beach, Miami, Florida

Phone: 681-6362 A C 305

Date of Organization: 1960

Grant H. Gravitt, *President*

Robert J. Johns, *Vice-President*

M. L. Gravitt, *Secretary-Treasurer*

**SERVICES:** Motion picture production, cinematography, editing, sound recording, 1/4 inch and 16mm including inter-lock, script writing, record pressing, high speed audio tape duplicating, distribution. **FACILITIES:** 16mm and 35mm motion picture equipment; recording and screening with electrical inter-lock; Ampex and Maguasyne recorders and dubbers; 20' x 40' x 15' studio, isolated recording booth, editing for film and sound tracks, music and sound effects library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Panorama of American Cities* (American Municipal Assn.); *Art on the Gold-coast* (City of Miami Beach); *Florida: Conventionland U.S.A.* (Florida Development Commission); *The Fabulous Derby* (Gulfstream Park Racing Assn.); *Naples Goes Buggy* (Naples Chamber of Commerce).

### Other Florida Cities

#### FLETCHER SMITH STUDIOS, INC.

259 S.W. 21st Terrace, Ft. Lauderdale, Florida

Phone: 581-7300 A/C 305

Date of Organization: 1932 (New York City)

Date of Incorporation: 1944 (New York State)

Fletcher Smith, *President*

Marie A. Delm, *Secretary, Treasurer*

**SERVICES:** Production services for motion pictures & slide films from script to screen. Sound recording for motion pictures and records. Editing and projection. **FACILITIES:** Sound studio; film studio; editing facilities; art department; 16mm and 35mm equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Boca Raton* (Arvida Corp.); *Gateway to the World* (MHE Advertising). **SLIDEFILMS:** *Roof Trusses* (TECH Industries). **TV FILM PROGRAMS:** *The Harriet Bishop Show*; *The Six-W Show* (Syndication).

### THE BARTON FILM COMPANY

(Formerly Russell & Barton Film Co.)

4853 Waller St., Jacksonville, Florida 32205

Phone: 389-4541 A/C 305

Date of Organization: 1953

Reorganized: Jan. 1965

Donald E. Barton, *President*

Lee O. Larew, *Assoc. Producer*

Jeanne Strickland, *Producer Services*

George C. Brohin, *Photography*

James M. Kelly, *Sound*

Ralph Haeg, *Editing*

Rebecca Hysler, *Administrative Asst.*

**SERVICES:** Production of 16mm and 35mm motion pictures for industry, public relations, promotion, sales training, product information, employee indoctrination, special purposes; TV commercials and productions. Complete creative, writing and production staff. Producer services available for all phases of film production. **FACILITIES:** 40' x 60' air-conditioned sound stage with heavy-duty lighting; 16mm and 35mm sound and silent photographic equipment; complete editing facilities; 16mm and 35mm interlock projection; separate narration recording studio; music and sound effects library; animation and title stand, hot press titles; time-lapse equipment; sound mixing; 16mm and 35mm laboratory adjacent to studio.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *All Aboard for Fun* (Atlantic Coast Line RR); *Leading the Parade*, *The Win-*

Extra copies of this 15th Annual on request while supplies last. Enclose \$2.00 with order.



### THE BARTON FILM COMPANY:

*ning Formula* (Florida Citrus Commission); *Gator Bowl Game '61 North Carolina vs. U.S.M.* (Gator Bowl Assn.); *The Independent Life Insurance Story* (Independent Life). **TV FILM SERIES:** *The Ray Graves Show* (Prudential Insurance Co.). **TV COMMERCIALS:** for Winn-Dixie Stores (Dennis, Parsons, Cook); Sunbeam Quality Bakers, Florida Lions Foundation; Burger King, Blue Cross-Blue Shield (Bunker, Hubbard, Robeson); Porter Cable and others.



### Filmex, Incorporated

2801 Oakland Park Beach Boulevard,

Fort Lauderdale, Florida

Phones: LO 4-5209; 566-8472

Jack Drury, *Executive in Charge*

(See complete listing under New York City)

### GOODWAY PRINTING COMPANY

(Films Division)

102 Lakeview Bldg., North Palm Beach, Fla.

Phone: 848-8260 A C 305

Date of Organization: 1929

Milton J. Wolk, *President*

Beryl J. Wolk, *Vice-President*

Donald L. Wolk, *Secretary*

Stuart B. Melver, *Manager, Writer-Director*

David R. Enghmd, *Cameraman*

Richard B. Logan, *Editor*

**SERVICES:** Production of 16mm industrial, business, sales promotion, training, public relations and technical motion pictures from research and script development through release printing. **FACILITIES:** Studio, editorial and office facilities; Arriflex, Bell & Howell cameras; Moviola; Maguasyne sound recording equipment; lighting equipment; equipment for underwater photography.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Versatility for Space*, *The RL10 Hydrogen-Oxygen Engine* (Pratt & Whitney Aircraft); *Molecular Research*, *Automatic Steel Beam Stop* (Molecular Research, Inc.); *Camp Tanah Keeta* (Boy Scouts of America).

### HACK SWAIN PRODUCTIONS, INC.

1685 Fortuna Street, Sarasota, Florida 33579

Phone: 955-1706 A C 813

Date of Organization: 1960

Hack Swain, *President*

Tony Swain, *Vice-President*

Marie Swain, *Secretary-Treasurer*

**SERVICES:** Production of 16mm industrial, educational, documentary films; TV spots; 35mm spots, slidefilms, stripfilms. **FACILITIES:** Editing facilities for 16mm, including sound, interlock projection and sound equipment; 1/4" Nagra tape sync system & 16mm recording equipment; Bell & Howell sound projectors. Available camera equipment: Cine Special, Auricon, Arriflex, Bell & Howell cameras; lighting.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Living in the Sun* (Arthur Godfrey, General Development Corp.); *Florida's Emerald Isle-Marco Island* (Marco Island Develop. Corp.); *Slidefilms: Money Tree* (Carey & Co.); *Lake Maitland* (Daytona Beach Film Service); *Your Golden Keys* (St. Petersburg Times); *Your New Life in Florida* (McCann-Marschalk, Inc.). **TV COMMERCIALS:** for Shattuck Roether Assoc.; Hold That Tiger; Tiger X; What's All This About Tigers (Humble Oil Co.); Ever-Dry Corporation (six); First National Bank, Orlando (Neals & Hickok).

## SOUTHEAST REGION:

### GEORGIA

#### COLONIAL FILMS, INC.

71 Walton Street, N.W., Atlanta, Ga. 30303  
Phone: 525-5377 A C 404

Date of Organization: 1947  
Date of Incorporation: 1961

Taylor E. Hoynes, Sr., *President*  
Ray V. Neal, *Vice-President*  
Clarence B. Glover, *Industrial Sales Repr.*  
John E. Sajem, *Director of Art & Prod.*  
Margaret A. Sullivan, *Editor, Writer*

SERVICES: Creators and producers of 35mm color slidefilms and slides and overhead transparencies for public relations, sales, training, education and sales meetings. Art, photography, editorial, writing and research services. Recording services available. Animation and production quantity prints. FACILITIES: 6,000 sq. ft. housing equipment business offices, etc.; photographic and animation equipment. Audio equipment available; Neumann condenser microphones; Altec console with amplifiers; Ampex 1/4" multi-channel magnetic recorders; Fairchild recording lathe with Grampian inverse feed-back cutter.

RECENT PRODUCTIONS AND SPONSORS  
SLIDEFILMS: *Getting to Know Great Britain* (series of five); *Getting to Know Germany* (series of seven); *Getting to Know France* (series of seven), produced in cooperation with I.V.A.C., Brussels, Belgium; "New" *Elementary Mathematics - Series V and VI* (series of 20); *Parliamentary Procedure* (series of three).



#### Dynamic Films, Inc.

133 Carnegie Way, N.W., Atlanta, Ga. 30301  
Phone: 524-7211 A C 404

Don O'Reilly, *Manager*

(See complete listing under New York City)

#### INTERNATIONAL SOUND FILMS, INC.

26 East Andrews Dr., N.W., Atlanta, Ga. 30305  
Phone: 231-2755

Date of Incorporation: August, 1952

George M. Kirkland, *President*  
Evelyn M. Kirkland, *Vice-President*  
Myrtis M. Schuman, *Secretary, Treasurer*  
Ben Paul, *Assistant Producer*  
Andrew Sparks, *Researcher-Writer*

SERVICES: Production of 16mm color, b&w motion pictures; industrial, geographic, sales training, educational, documentary and TV films. Script and research dept., studio and location filming, TV commercials, short subjects and stills. FACILITIES: 16mm sound recording studio, air conditioned stage. Film production crews for field or studio. Original music scores or canned music for any film production. Editorial department.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *The One Spot* (North East Georgia Area Planning and Development Comm.); *Growing Places* (The Cotton Producers Assn.); *New Tires* (Duke Tire Co.); *Profitable Conversations* (National Organic Corp.); *There is a Change* (The Delta Council).

#### SKIP THOMAS, INC.

710 Peachtree St. N.E., Atlanta, Ga. 30305  
Phone: 873-5881 A C 404

Date of Organization: 1960  
Date of Incorporation: 1961

Otho E. Thomas, *President*  
Charles C. Josey, *Vice President-Productions*  
Robert Rauch, *Vice President-Business Development*  
Mrs. Bett Johnson, *Director-Sales & Promotion*

#### SKIP THOMAS: GEORGIA

SERVICES: Live, filmed and videotaped television programs and commercials, industrial films. FACILITIES: Screening and editing facilities.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *How Salesmen Sell Coolers* (Coca Cola Co.); TV FILM SERIES: *Two Bells* (Atlanta Transit System); TV COMMERCIALS: for Fulton National Bank (Chas. Rawson Assoc.); Miss Georgia Dairies (Bearden, Thompson); Wachovia Bank & Trust Co. (D'Arcy).

#### VPI of Atlanta

1140 Peachtree St., Atlanta, Georgia

Phone: 573-2545 A C 404

Barton C. Isbell, Jr., *Sales Representative*  
(See complete listing under New York City)

#### FRANK WILLARD PRODUCTIONS

1542 Briarwood Rd., N.E., Atlanta, Ga. 30329  
Phone: 634-2433 A C 404

Date of Organization: 1952

Frank H. Willard, Jr., *Writer, Director*  
Charles R. Cannon, Jr., *General Manager*  
Mrs. Shelly Hirschberg, *Office Manager*  
George Larry Bogier, *Production Manager*  
Gary C. English, *Photographic Manager*  
Sam Cravitz, *Sound Engineer*  
Lamar Tutwilar, *Editor*

SERVICES: 16mm and 35mm motion pictures and sound slidefilms for business, public relations, education. Complete production and scripting services. FACILITIES: Film studio building, air-conditioned sound stage and editorial facilities, three 16mm and 35mm editing rooms; animation, sound control and machinery rooms; screening room equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex 1/4" tape and turntables; 11-channel audio inputs; 16mm projector selsyn interlocked with dubbers for mixing and trial screening; 2 music libraries on disc and tape; silent and studio cameras; camera dolly, Mole-Richardson microphone boom, complete studio lighting and grip accessories in sound stage; location trailer; underwater blimps for 2 16mm cameras.

RECENT PRODUCTIONS AND SPONSOR  
MOTION PICTURES: *Wriggulator* (Bator Scientific Instrument Co.); *Zibell Anchoring System*; *Marble Faced Precast Panels* (Georgia Marble Co.); *Follow-Thru* (Glass Container Mfrs. Institute, Inc.); *Golden Shovels* (Life Insurance Co. of Georgia); *South's Newest Refinery* (Standard Oil (Ky.)); (Burton Wyatt Advertising); *Georgia Tech Highlights 1963* (Ga. Institute Technology).  
SLIDEFILM: *Flash-O-Math* (Curriculum Supply Co.).  
TV COMMERCIALS: for Southern Airways; Blue Horse Fair; Filler's Can Can (Harris & Weinstein); Interstate Life (Philip Denton Advertising); Consolidated Credit (Howard Kjeldson); Standard Oil (Ky.) (Burton Wyatt Advertising); Frito-Lay Food Products (Liller, Neal, Battle & Lindsey Advertising).

## KENTUCKY

#### VOGUE FILM PRODUCTIONS, INC.

9701 Taylorsville Rd., P.O. Box 20126, Louisville, Ky. 40220

Phone: 267-7436 A C 502

Date of Organization: 1950

Hal Vinson, *President*  
Edw. A. "Jack" Price, *Vice President & Gen. Mgr.*

Thomas E. Spalding, *Producer-Director*  
Elise Meyer, *Creative Director*  
George Weimann, *Director of Photography*  
Robert King, *Production Assistant*

SERVICES: Complete creative and production facilities for 16mm and 35mm motion pictures and

#### VOGUE FILM: KENTUCKY

slidefilms for sales, training, public relations, business, education and TV. Creating and staging shows for sales meetings and conventions. FACILITIES: 16mm and 35mm production equipment, including sound studio; set building facilities; complete location equipment in a mobile unit.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Sales Forum*; *Weathertron Heat Pump*; *Why Pay for Quality?*; *GE Furnaces* (General Electric Co.); SLIDEFILMS: *The Billion Dollar Menace* (Devore & Reynolds Co.); *The Facts Behind the Line*; *The 1965 Refrigerators*; *Designed for Comfort* (General Electric Co.); *Kitchens Sell Homes* (Kitchen Compact, Inc.); *Let's Keep Moving* (Kentucky Education Assn.).  
TV COMMERCIALS: for Avery Building Assn. (Madison Adv.); International General Electric.  
STAGE PRODUCTIONS: for Cummins Engine Co.; Central Air Conditioning (General Electric Co.); GE Preview (visuals).

## LOUISIANA



#### AVALON DAGGETT PRODUCTIONS

3177 Eugene Street, Baton Rouge 8, La.

P.O. Box 14656, Baton Rouge 8, La.

Phone: DI 2-7974 A C 504

Date of Organization: Jan., 1950

Avalon Daggett, *Owner, Writer & Director*  
Jesse Davis, *Editor*

SERVICES: Motion pictures for public relations, sales, training, education and TV. FACILITIES: Mitchell, Cine-Special and Bolex cameras; lighting and sound equipment for studio and location; editing room; all production facilities available.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: Currently in production for following clients: Louisiana Dept. of Highways - 2 films; St. James Parish Bridge Authority; Louisiana Flyers, Inc.; Max Killen Associates.

## NORTH CAROLINA

#### WALTER J. KLEIN COMPANY, LTD.

1214 Elizabeth Ave., Charlotte, N.C. 28240  
Phone: 377-1646 A C 704

Date of Organization: May, 1948

Walter J. Klein, *President*  
Elizabeth C. Klein, *Vice-President*  
Harry M. Joyner, *Photography Director*  
Elisabeth Hudson, *Production Dir.*  
M. B. Brosius, *Distribution Director*

SERVICES: Production, distribution, updating of 35mm, 16mm and 8mm motion pictures in following categories: television, public service, sports, travel, sales training, public relations, industrial and technical. FACILITIES: Own building with sound stage, art studio, film screening room, sound recording room, film vault, editing room, darkroom, distribution rooms, and general offices. Ampex, Magnecord, Stellavox, and Rangentone sync recorders, music library, heavy lighting. Writers, editors, photographers, recording technicians.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *East African Safari* (Lincoln Mercury Div., Ford Motor Co.); *Endurance* (Jos. Schlitz Brewing Co.); *Jack Pine* (P. A. Sturtevant Co.); *Bittersweet* (The Shrine); *Plasti-Vac* (Plasti-Vac, Inc.); *The Seeds of History* (Anheuser-Busch, Inc. and The American Legion); *C'est la Vie!* (Caloric Corp.); *Blue Ridge Surpriseway* (Coca Cola Co. and Blue Ridge Parkway Assn.); *Virginia Skyline* (Virginia Skyline Co.).

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## TENNESSEE

### CONTINENTAL FILM PRODUCTIONS CORP.

2320 Rossville Blvd., Chattanooga, Tenn.  
Phone: 267-4302 A/C 615

Date of Incorporation: 1953

James E. Webster, *Pres. & Excc. Producer*  
Summerfield K. Johnson, Jr., *Vice-President & Treasurer*

Thomas Crutchfield, *Secretary*

Jack Thomas, *National Sales Manager*

John B. Ashe, *Production Manager*

Charles E. Layton, Jr., *Director of Commercial Photography*

**SERVICES:** 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films. Complete commercial still photography dept., including color negative and type "C" print processing equipment. **FACILITIES:** Production facilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmoRama lenses; lighting equipment; complete art and animation department. Permanent creative staff - writers, directors and musical director.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *To Be Sure* (Blue Bird Body Co.); *Mechanics of Marching - Part II, Step II* (ARC Publishing Co.); *Slidefilms:* *The House That Dobbs Built* (Dobbs House, Inc.); *Walk-Up Hospitality* (Coca-Cola Co.); *A Memory for Judith* (Woodlawn Memorial Park); *Dual Data Collection* (Leslie Adv.); *Formica Projects I, II, III* (Edwin C. Huster Agcy.); *Follow The Leader* (John Williamson Co.; Buick Motor Car Co.); *Restaurant Employee Training Resume* (Syndicated); *A Last Chance Opportunity* (Laymen Life Ins. Co.). **TV COMMERCIALS** for: Southern Cross Mattress (Coinmark Adv.).

### AMERICAN DIVERSIFIED SERVICES

Box 975, Kingsport, Tennessee

Phone: 477-7413 A C 615 (Johnson City)

Date of Organization: 1960

W. I. Mills, Jr., *Production Manager*

Robert Qualls, *Director of Photography*

Don Fisher, *Sales Manager*

Von Neubauer, *Manager, TV Sales & Distribution*

**SERVICES:** Motion pictures and filmstrips for industry, business, education, tv, etc. Distributor of films to tv and non-theatrical sources. **FACILITIES:** For live action and animation photography, sound recording, editing, dubbing; film inspection and distribution.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Cliffhangers* (Republic Pictures); *Magic Mountain* (Perry Realty). **SLIDEFILMS:** *Dollars Make Sense* (Bailey Machinery); *Your Future* (Steed College); *Your Home Comes First* (Calco Aluminum).

### REEDER PRODUCTIONS, INC.

620 West Hill Ave., Knoxville, Tenn. 37902

Phone: 588-8181 A C 615

Date of Organization: 1964

Branch Office: 417 Garfield Ave., Glendale, Calif. 91204. Phone: 246-4265 A/C 213.  
Thomas W. Taylor.

W. Fleming Reeder, *President*

David L. Kieffer, *Technical Director*

Thomas W. Taylor, *Sales Representative*

William Sabados, *Editing Supervisor*

**SERVICES:** 16mm and 35mm color and b&w motion pictures for industry, television and education. Slidefilms and other presentations. All services from original script to release print. **FACILITIES:** Studio and editing rooms. Projection room; also use of new city sound stage. Lights, cameras, sound equipment. Aid to producers.

## REEDER PRODUCTIONS.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Frontiers of the Future, A Century After Gettysburg* (Lincoln Memorial University); *New Light in August* (Nat'l. Christian Service Camp); *Jaunt Through Japan* (Reeder Productions); *Japanese Travel Bureau*; *Forests in the South* (Southern Paper Co.).

### FOTOVOX, INC.

30 South Diana St., Memphis, Tenn. 38104

(Mailing Address: Box 4356)

Phone: 526-1259 A C 901

Date of Organization: 1951; Inc. 1955

Elston Leonard, Jr., *President*

F. M. Leonard, *Secretary-Treasurer*

**SERVICES:** Research; script; production of motion pictures, slidefilms; special presentations for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. Custom recording and tape duplicating. **FACILITIES:** 45x65 sound stage and 20 x 30 insert stage; theatre with projection room equipped for interlock screening; standing sets and scene dock; prop room; construction shops; talent file; art and animation department; Hot press titling equipment; four editing rooms, Moviola equipped; seven magnetic channels and mixer, Stancil-Hoffman recorder and dummies; 30/50 and audible tone generator for slidefilm tracks. Magnecord tape duplicator, portable sync recorder; limiter amplifier, equalizers; sound effects library and 4 music libraries; Mitchell, Auricon and Cine Special camera equipment; electronic control slidefilm animation camera; hydraulic Crab dolly; Telefunken and EV microphones; Mole-Richardson mike boom and perambulator; M-R and McAlister lighting equipment; grip equipment and sun reflectors; small background projection screen; still equipment: 35mm, 2 1/4, 4x5, 5x7, and 8x10.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Plastic Vena Caval Clip for Prevention of Pulmonary Embolism* (Baptist Memorial Hosp.); Robert M. Miles, M.D.); *Private Property* (Amer. Heritage of Freedom Foundation). **SLIDEFILMS:** *Brazil: Awakening Giant* (Nat'l. Ass'n. of Free Will Baptists); *How to Sell Industrial Laundry Service* (Simon & Gwynn Agcy.); *Your Profit Share and Retirement* (Holiday Inns of America); *A Guide to Uniform Quality in Architectural Woodwork* (Brandon & Brandon Agcy.). **TV COMMERCIALS** for: Dobbs House Passport Room (Greenshaw & Rush Agcy.); Stan Musial Pitchback, Big Wheel, Zoom-A-Balloon, Yogi and Komee (Tigrett Industries); Great Moments (Securities, Inc.); First Nat'l. Bank series, Fasweet (Simon & Gwynn Agcy.); Varney Lok Racers (Varney Manufacturing Co.).

## EAST CENTRAL

## INDIANA

### RICHARD GALBREATH, INCORPORATED

2920 Engle Road, Fort Wayne, Indiana

Phones: 744-4379; 747-2415

Date of Organization: 1950; Inc. 1961

Richard Galbreath, *Producer-Director*

**SERVICES:** Motion picture production. **FACILITIES:** Offices, cutting rooms, re-record, carpenter and properties shop; 35mm and 16mm Mitchell, Arriflex cameras, blimped, interlocked; RCA sound recorders and five-channel re-recorders; mixing console; music and sound effects libraries; editing; mobile unit; 250,000 watts Mole-Richardson lighting; cables, grip equipment, G. M. Diesel generator.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Glass Caper*; *Autobiography of a Race Driver* (Ford Motor Co.); *York - 1964* (York Corp.); *Termipoint* (AMP, Inc.); *Chet Huntley Visits Wooster, Ohio* (The Wooster Brush Co.).



## MICHIGAN

### Metropolitan Detroit Area

#### Alexander Film Co.

9615 S. Brys. Gross Pointe Woods, Michigan

Phone: 556 3040 A C 313

(See complete listing under Colorado.)

#### Atlas Film Corporation

Woodward & West Long Lake Road

Box 94, Bloomfield Hills, Mich.

Phone: Midwest 7-1155 A C 313

James L. Herman, *in charge*

(See complete listing under Chicago area.)

### NEIL DOUGLAS PRODUCTIONS

3030 Iroquois, Detroit, Michigan 48214

Phone: 923-0303 A C 313

Date of Organization: 1927

Neil Douglas, *President*

Rosalie Douglas, *Secretary-Treasurer*

Mary-Neil Morrison, *Promotion Executive*

**SERVICES:** Films for travel promotion, service organizations in financial and public relation areas, education project documentaries. **FACILITIES:** Photographic studio, film projection theater; Arriflex, Paillard, etc.; sound recording on tape, access to commercial laboratory facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Mighty Stikene River* (Richie Transportation Co.); *Fortin de las Floras* (Ruis Galinda Co.); *The Amazing Taku* (Taku Glacier Lodge Assoc.); *The Greatest Show of All* (The El Mirador); *Historic Sitka* (The City of Sitka).



### Jerry Fairbank Productions of California, Inc.

1260 Library, Detroit, Mich. 48226

Phone: 962-5995 A C 313

Malcom Dooley, *Representative*

(See listing under Los Angeles area.)

### F. B. N. FILMS

15240 Crescentwood, East Detroit, Michigan

Phone: PR 5-0114 A C 313

Date of Organization: 1958

Bert Penzien, *Owner, Cinematographer*

Dan Blough, *Script Writer, Sales*

Robert Anthony, *Narrator, Technical Research*

**SERVICES:** Complete production of 16mm and 35mm commercial and documentary motion pictures for theatres, industry, and TV. **FACILITIES:** 35mm Cineflex camera; 16mm & 35mm Moviola viewing and sound reading equipment; Sony sound system; Color Tran camera car; small studio space.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** Series of eight product films (Hygrade Foods). **TV COMMERCIALS** for: WXYZ-TV Comm. Div., Riverside Foods (E. W. Baker Agency); Schafer Corp. **SCULPTURE COMMERCIALS:** Series of 136 (Dolan Theatre Service Agency).

### ROBERT FISHER PRODUCTIONS

28400 Swan Island Drive, Grosse Ile, Mich.

Phone: OBLEans 6-0440, 6-3307

Date of Organization: September, 1957

Robert S. Fisher, *Producer*

Marian S. Fisher, *Vice-President*

Audrey J. Fisher, *Secretary* (Continued)

## DETROIT, MICHIGAN

### ROBERT FISHER PRODUCTIONS:

SERVICES: Producers of motion pictures, sound filmstrips, packaged meetings. FACILITIES: Camera and sound gear only; remaining facilities and equipment rented as required.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Ford Repair Panels*; *Accent On Accessories* (Ford Division). SLIDEFILMS: *Facts For Action*; *P & A Headlines*, 1965 (Chevrolet Division); *Stop, Shop, Service* (United Motors Service).

### FLOREZ INCORPORATED

515 Bates Street, Detroit, Mich. 48226

Phone: Woodward 2-4920 A C 313

Sound Studio: 25305 John R. Road, Madison Heights, Michigan

Date of Organization: 1931

Genaro A. Florez, *President*

Charles W. Renfrew, *Executive Vice-President & General Manager*

J. Raymond Cooper, *Senior Vice-President*

John K. Kleene, *Vice-President & Creative Director*

Clark E. Pardee, Jr., *Vice-President, Client Service*

Ernest D. Nathan, *Vice-President, Consultative Service*

Charles W. Sabin, *Secretary-Treasurer*

Harry Breitmeyer, *Production Manager*

SERVICES: Management consultation on sales manpower development. Planning, writing and production of complete sales training programs. Production of audio-visual media, including motion pictures, slidefilms, recordings, slides and transparencies, flannelboard presentations, charts and printed materials. Personnel Services Division offers consultation, research and personnel testing. Visual Presentation Division offers graphic and film arts services, plus meeting plans and arrangements. FACILITIES: Six-story main office in downtown Detroit. 1,000 sq. ft. sound studio in suburban Madison Heights.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Sensible Spectaculars*; *Rambler for '65* (American Motors); *Sidney Gets the Bird* (Ford Motor Co.); *What About Filters?* (Hastings Mfg.). SLIDEFILMS: *You Close the Sale*; *Selling Prestige*; *The Straight Edge of Value* (American Motors); *The Station With SP*; *The Case of the Different Twins*; *Extended Lubrication* (Gulf Oil).

### GROUP PRODUCTIONS, INCORPORATED

3600 West McNichols, Detroit, Mich. 48203

Phone: UNiversity 4-3700 A C 313

Date of Incorporation: 1957

Branch Office: 209 East 48th St., New York N. Y. 10017. Phone: PLaza 5-3667 A C 212;

Tully F. Rector, *President*

Bill Pearce, *President*

Tully Rector, *Vice-President*

Donald B. Young, *Treasurer*

Mike Brown, *Executive Producer*

Skip Sheeran, *Production Manager*

SERVICES: Motion picture and TV commercial producers. FACILITIES: Complete live-action, motion picture and animation production facilities.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS FOR: Ford Motor Co. - *Thunderbird*, *Falcon-Peanuts*, Ford; Institute of Life Insurance (J. Walter Thompson); Firestone (Campbell-Ewald Co.); Chrysler Corp. (Young & Rubicam, Inc.); Insured Savings & Loan Co. (McCann-Erickson, Inc.); Colt 45-National Brewery (Doner Agency); Post Tens (Benton & Bowles); Supp-Hose (Daniel & Charles); Plymouth-Chrysler Corp. (N. W. Ayer & Son, Inc.).



### THE JAM HANDY ORGANIZATION, INC.

2521 East Grand Blvd., Detroit, Mich. 48211

Phone: TRinity 5-2450 A C 313

Date of Incorporation: 1917

#### OFFICERS

Jamison Handy, *President*

John A. Campbell, *Treasurer*

William G. Luther, Sr., *Vice-President*

Russell B. Robins, Sr., *Vice-President,*

*Merchandising and Marketing Dev.*

Everett F. Schafer, Sr., *Vice-President,*

*Planning and Programming*

Dean Coffin, *Vice-Pres., Specialized*

*Meeting Services*

Harold Dash, *Vice-Pres., Western Contacts*

Jennings Hammer, *Vice-Pres.,*

*Motion Picture Planning*

Hughes G. Southwell, *Vice-Pres.,*

*Business Theater*

Vincent L. Herman, *Secretary*

#### BRANCH OFFICES

NEW YORK: 1775 Broadway, New York, New York 10019. Phone: JUdson 2-1060. Herman Goetz, *in charge.*

CHICAGO: 230 N. Michigan Avenue, Chicago, Illinois 60601. Phone: STate 2-6757. Harold Dash, *Vice-President, in charge.*

HOLLYWOOD: 1680 North Vine, Hollywood, California 90028. Phone: HOllwood 3-2321.

PITTSBURGH, Pennsylvania. Phone: ZEith 0143.

WASHINGTON, D. C.: Rt. 1, Box 330, Oakton, Va. Phone: DUmkirk 5-9684. Harry W. Watts; Suite 534, David Bldg., 1629 K St., N.W., Joseph W. Philippar; 1724 Connecticut Ave., N.W., Phone: ADams 2-3637. Harry A. Carragher.

TORONTO: 103 Queen Street, East, Toronto 1, Ontario. Phone: EMpire 3-8856. Wilbur E. Dalley, *in charge.*

SERVICES: *Motion picture production*: commercial, industrial and sales promotion; personnel, customer and public relations; minute movies; sponsored shorts; safety, educational motion pictures; television commercials; theatrical and non-theatrical distribution service. *Filmstrip and slide-film production*: commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. *Meetings assistance*: staging and projection service, convention programs, live shows. FACILITIES: Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slide-film studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices; suitcase projectors, Shoppers Stoppers, continuous loop projection, projectors, synthetic training devices.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Let's Face It*, *Melissa* (The Coca-Cola Co.); *The Well-Mannered Look* (E. I. duPont de Nemours & Co.); *The Three-Minute Hour* (Chevrolet); *Managing Your Benefit Dollar* (Marsh & McLennan, Inc.); *Metallurgy and Modern Product Design* (Mueller Brass Co.); *How to Make Sludge* (Sinclair Refining Co.); *Steps To A Sale* (RCA Sales Corp.); *The Right Combination* (The Proctor & Gamble Co.); *Cobwebs Into Ropes* (American Dental Assn.); *This Is Ternstedt* (Ternstedt Div. of General Motors Corp.); *Selling the 813* (Xerox Corp.); *Power Ahead* (Tractor & Implement Operation); *What's*

For the BEST in Film Production Sources

— Refer to These Review Pages During 1965!

### THE JAM HANDY ORGANIZATION:

*The Difference* (General Motors Acceptance Corp.); *Adults In A Hurry* (J. I. Case Co.); *The Chance You Take* (The General Tire & Rubber Co.); *The Best Meals Of Our Lives* (Westinghouse Electric Corp.); *Take Your Choice* (Detroit Society for the Prevention of Blindness) SLIDEFILMS: *The Deliciously Different Ways To Cook* (Westinghouse Range); *Seven Faces of Success* (Minute Maid); *The Big News* (Tractor & Implement Operations); *The Silent Sell* (Chevrolet). SCHOOL SERVICE FILMSTRIPS: *Work, Friction and Machinery*; *Biology - Disorders in Humans*; *Plants Around Us*; *Germany Today*.



### HENNING AND CHEADLE, INC.

10010 Greenfield Road, Detroit, Mich. 48227

Phone: BRoadway 2-1000 A C 313

Date of Organization: 1945

George R. Cheadle, *President*

John Joseph, *Vice-President*

Harold Dobrowa, *Editorial Chief*

James Heinonen, *Technical Editor*

Roy Wentworth, *Production Mgr.*

SERVICES: Preparation of sales promotion and training programs and materials including motion pictures, sound slidefilms, overhead transparencies, charts and literature. FACILITIES: Writer; photography, recording and direction; direct mailing facilities

### RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURE: *The Full-Power Spotlight Program* (Ford Division). FILMSTRIPS: *The Green "S"* (Ohio Newspaper Group); *Secrets of the Platform Pro* (Autolite Division); *The New Bissell Dry Rug Cleaner* (Bissell Co.). SLIDEFILM *Keep the Smile There* (Ford Division).

### INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit, Mich. 48235

Phone: UNiversity 2-3932 A C 313

Date of Organization: 1946

Nicholas J. Beck, *President*

James W. Atkinson, *Vice-Pres. & Treasurer*

Harry B. Rottiers, *Secretary*

SERVICES: Creative and production staff for slide films, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio visual equipment sales. FACILITIES: Complete art and photographic departments including 40' x 50' stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio; hot press typesetting department.

### RECENT PRODUCTIONS AND SPONSOR

MOTION PICTURE: *Trimwall Refrigerators* (American Motors Corp.). SLIDEFILMS: *Superclick* . . . 1965 (New Idea Farm Equipment Co.); *The Man in the Spotlight* (Ford Motor Co.); *As is Power* (Ross Value Co.); *The Delcotron Generator* (GM Truck and Coach Div.).



### KERBAWY - MPO

1300 Buhl Building, Detroit, Mich. 48226

Phone: 963-0201 A C 313

Harold Kerbawy, *President*

Lester T. Davis, Jr., *Vice-President*

Victor F. Radcliffe, *Vice-President*

John E. Parrott, *Vice-President*

James Ryan, *Creative Director*

Alvin C. Priests, Jr., *Project Supervisor*

Gilbert C. Sorensen, *Production Manager*

Irene C. Byerlein, *Asst. to the President*

SERVICES: Communications in all areas including - complete training programs, motion pictures, sales meetings, conventions, live show closed-circuit TV, TV commercials, slidefilm collateral materials, special projection device FACILITIES: Studios in New York and Los Angeles. (see MPO Productions, New York City)





### REGAN PRODUCTIONS, INC.

19730 Ralston, Detroit, Mich. 48203  
 Phone: TULsa 3-2800 A C 313  
 Date of Organization: July, 1950  
 Branch: 600 S. George St., Mt. Prospect, Ill.  
 William A. Bates, *Representative*  
 Lawrence M. Regan, *Chairman*  
 James L. Herman, *President*  
 Warren Hart, *Executive Vice-President*  
 Charles W. Bishop, *Secretary*  
 William E. Kegel, *Detroit Area Sales*  
 Robert T. Chester, *Special Representative, Detroit*  
 William A. Bates, *Special Representative, Chicago*  
 Louis E. Miller, *Production Manager*  
 Nicholas P. Kelly, *Director of Photog.*  
 John Tacconelli, *Director of Art*  
 Norma G. Campbell, *Accounting*

**SERVICES:** Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, business meetings, film-controlled meetings, printed materials, stage presentations, audiographs and TV spots. **FACILITIES:** Studio and stage designed, built and equipped for motion picture and slidefilm production.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Inside Story on Oldsmobile Air Conditioning* (D. P. Brothel); *Big Fires on the Job* (B. F. Goodrich). **SLIDEFILMS:** *Condition Red* (Lincoln-Mercury); *Score More '64; Budget Sales Meeting* (B. F. Goodrich); *Program Your Product Knowledge* (Montgomery Ward); *Calling All Customers; Countdown for Action* (Chrysler); *Money At Work; Your Associates* (Associates Investment Co.); *DNA - The Code of Life* (Merrill-Palmer Institute). **RECORDED MEETINGS:** *Key Words That Unlock The Sale; 94th Anniversary Sale; Step Up To Sales Success* (B. F. Goodrich); *Demonstrate Your Product Knowledge; Rotating Training Committee* (Montgomery Ward). **AUDIOGRAPHS:** *Aim For the Top; Taking the Count* (Montgomery Ward).

### ROSS ROY, INC.

Motion Pictures, Visual Aids & Stage Div.  
 2751 E. Jefferson Ave., Detroit, Mich. 48207  
 Phone: LO 7-4000 A/C 313  
 Branch: 500 Fifth Avenue, New York, N. Y. 10035. Phone: 565-3200 A/C 212. William A. Walker, *Exec. Vice-Pres.*; F. Henry Larson, *Vice-Pres. & Acct. Exec.*  
 Thomas P. Marker, *Vice-President, Stage & Motion Picture Production*  
 Donald G. Tracy, *Vice-President, Visual Aids*  
 Robert S. Fisk, *Vice-President, Creative Supervisor - Merchandising*  
 Peter T. Brown, *Production Stage Manager*

**SERVICES:** Create and produce motion pictures, slidefilms and industrial theatre programs of all kinds. **FACILITIES:** Creative and supervisory staff; film editorial facilities; two equipped stages; continuing contractual agreements covering specialized creative requirements and mechanical facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** Chrysler-Plymouth comparison film; Quality control topics; Imperial sales meeting (Chrysler-Plymouth Div., Chrysler Corp.); *A Certain McSweeney* (Dodge Div., Chrysler Corp.); *We All Share in Customer Care; I've Got What It Takes* (Chrysler Corp.); *A Report on Lexan Polycarbonate Resin* (Chemical Materials Dept., General Electric Co.); *Ice on Ice* (Queen Prod. Div., King Seeley Thermos Co.). **SLIDEFILMS:** continuing programs for Chrysler Corp. and other clients.

### CARL SYKES COMPANY

1025 E. Maple Ave., Birmingham, Michigan  
 Phone: 646-5528 A C 313

Date of Organization: 1960  
 Date of Incorporation: 1962  
 Carl B. Sykes, *President and Producer*  
 Nelson E. Sykes, *Chairman, P.R. and Director (M.P.)*  
 Violet Gardner, *Vice-President*  
 Hedy Glaetli, *Treasurer*  
 D. G. Waldron, *Director*  
 Pam Raymond, *Prod. Assistant*

**SERVICES:** TV Commercials, motion pictures (16mm & 35mm), slidefilms; animation; training programs and sales meetings; sales incentive programs and promotional campaigns. **FACILITIES:** Editorial and production; film editing; studio for animation and cartooning.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURE:** *The Adventures of Keltie* - 16mm & 35mm theatrical (Kelvinator Div., American Motors). **SLIDEFILM:** *Treasure in Pumps* (A.C. Spark Plug Div. of General Motors). **SLIDE PRESENTATION:** *Quality of Price* - sales meeting (Kelvinator Div. of American Motors). **TV COMMERCIALS FOR:** Kelvinator; Scribble Six - Gladen Enterprises (Parker Adv.).

### Van Pragg Productions, Inc.

2301 Dime Building, Detroit, Mich. 48226  
 Phone: WO 2-4896 A C 313  
 (See complete listing under New York City)

### VIDEO FILMS, INCORPORATED

1004 E. Jefferson Ave., Detroit, Mich. 48207  
 Phone: WOODward 2-3400 A C 313

Date of Organization: 1947  
 Date of Incorporation: 1959  
 William R. Witherell, Jr., *President*  
 Clifford Hanna, *Vice-Pres. and Sales Mgr.*  
 William E. Lane, *Secretary-Treasurer*  
 Hrayr Toukhanian, *Director of Photography*

**SERVICES:** Production of sales promotion, sales training, public relations, and engineering motion pictures for industry. Script; animation and live photography; music selection; sound recording and mixing; editing and conforming; completion services for in-plant units; slidefilms; TV commercials. **FACILITIES:** Sound stage; Maurer and Arriflex cameras; editing rooms; 16mm and 35mm Moviolas; interlock screening. Complete sound and lighting equipment for studio and location.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Customers and Profits; Smog Ban; For Today's Cars* (Walker Mfg. Co.); *The Big Secret* (DeKoven Mfg. Co.); *Money Makin' Moment* (Regal Ride Shock Absorber Co.); *Your Link With the Road; Hidden Danger* (Monroe Auto Equipment Co.); *Skin Maintenance* (Sugar Beet Products Co.); *Stop Accidents; Underground Harvest* (Consumers Power Co.); **SLIDEFILMS FOR:** Ford Tractor & Implement Div., Monroe Auto Eq. Co.; Dekoven Mfg. Co. **COMPLETION SERVICES:** *Hidden Talent* (Ex-Cell-O Corp.); *Journey to Total Energy; Detroit Tomorrow* (Michigan Consolidated Gas Co.); *612 Forage Harvester* (Ford Tractor & Implement Division). **TV COMMERCIALS FOR:** Michigan Mutual Liability Co. (Otto & Abbs, Inc.); Zafarana Merchandising Enterprises; Standard Federal Savings, The Red Barn (E. W. Baker, Inc.); Hazel Park Race Track (J. F. Trenkle, Inc.).

### Jerry Warner & Associates

1130 Parker, Detroit, Mich. 48214  
 Phone: 231-9003 A C 313 TE 4-0838  
 Henry A. Houston III, *Midwest Sales Planning and Representation*  
 (See complete listing under Los Angeles area)



### Wilding Inc.

4925 Cadienx Road, Detroit, Mich.  
 Phone: TUvedo 2-3740 A C 313  
 William R. Winn, *Vice President*  
 13535 Livernois Ave., Detroit, Mich.  
 Phone: WEBster 3-2431 A C 313  
 Daniel B. Gallagher, *Vice-President*  
 W. W. Klatt, *Vice-President*  
 A. J. Henderson, *Vice-President*  
 Robert Cassell, *Vice-President*  
 (See complete listing under Chicago area)

### Other Michigan Cities

#### PORTAFILMS

4180 Dixie Highway, Drayton Plains, Mich. 48020

Phone: 674-0459 A C 313  
 Date of Organization: 1947  
 William Murray, *Director*  
 Edward F. Wheeler, *Sales & Utilization*  
 John Warren, *Finance*  
 Stu Knickerbocker, *Design & Animation*  
 Jim Coulson, *Editorial*  
 Gwen King, *Production Coordination*  
 Elfreda Nowicki, *Office*

**SERVICES:** Designers and producers of motion pictures for business and education. **FACILITIES:** Own and/or rent all equipment and facilities needed for live-action, animation and stop-motion.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *When Michigan Was Young* (Consumers Power Co.); *A New Life For Jennifer* (Lutheran School for the Deaf); *The New MQ* (McQuay-Norris Mfg. Co.); *Men in the Middle* (The AP Parts Corp.); *Comfort & Safety Plus* (Goerlich's Inc.); *The Winning Team* (Columbus Parts Corp.); *Berfunkle; Sam's Secret* (for distribution through Modern TPS).

### TIME LIFE 8 PRODUCTIONS

(Div. Time Life Broadcast, Inc.)

120 College, S.E., Grand Rapids, Michigan  
 Phone: GLendale 9-4125 A/C 616

Date of Organization: 1962  
 Howard J. Silbar, *Managing Director*  
 Linda DeJong, *Executive Producer*  
 Robert LaBour, *Executive Producer*  
 David Idema, *Account Executive*  
 Leonard Bridge, *Controller*  
 Gerald Vander Sloot, *Recording Engineer*  
 Greg Mayo, *Film Editor*  
 Gordon Brice, *Art Director*  
 William LaCross, *Head Photographer*  
 Gerald Kruyf, *Asst. Photographer*

**SERVICES:** 16 and 8mm color, b&w photography, Slide and film strip production. Editing; sound recording; script for audio and video; art work; music; TV commercials; video tape recording; translation and foreign language recording. Filming available in foreign markets. **FACILITIES:** Sound studio; projection room; editing rooms; art department; music library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Nest Eggs Are Old Fashioned* (Kitson Poultry Equipment Co.); *But Susie is Only Three* (Michigan Dept. of Health); *Lift Power to Your Specifications* (Monarch Road Machinery Co.); *Your Faith in Action* (Michigan Diocesan Development Fund); *A Windmill Comes to Holland* (City of Holland, Michigan); *A Time to Begin* (Aquinas College, Grand Rapids); *Newaygo Palette Plan* (Newaygo Eng. Co.). **SLIDEFILMS:** *It Didn't Just Happen* (Blodgett Hospital); *Bark to Bod* hour documentary.

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## EAST CENTRAL STATES:



### CAPITAL FILM SERVICE, INC.

1001 Terminal Road, Laosing, Michigan  
Phone: IVanhoe 7-3735 A C 517

Date of Organization: 1942

Date of Incorporation: 1964

James Robert Hunter, *President*  
Richard G. Cole, *Manager*  
Robert Winkel, *Laboratory Supervisor*  
Kenneth Kortge, *Production Supervisor*  
James Landes, *Quality Control*

SERVICES: Script to screen productions: TV commercials; kinescopes; filmstrips; slide presentations; titles and animation photography; complete motion picture producer services; studio recording and record cutting. FACILITIES: Motion picture processing laboratory, 8mm, 16mm and 35mm, color and black and white. Licensed Eastman Kodak Kodachrome II processor. Black and White reversals, negative-positive and optical sound tracks, Fairchild and Ansco color processing. Complete laboratory facilities.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Cold Missions* (U.S.A. CRREL); *Genstar* (Rapids Standards Co.); *It's A Wonderful World* (Lansing United Fund); *NASA* (Bendix Corp.); *Chicken in the Bank* (Dow Chemical Co.).

## OHIO

### Metropolitan Cincinnati

#### Atlas Film Corporation

2501 Cyclorama Drive, Cincinnati 11, Ohio  
Phone: MONTana 2-2228 A/C 513

R. L. McMillan, *in charge*

(See complete listing under Chicago area)



### Chapman 5 Productions, Inc.

6880 Wooster Pike, Cincinnati, Ohio 45227  
Phone: 271-3675

William J. Landry, *Manager*

Peggy Zaeh

(See complete listing under Los Angeles area)

### K & S FILMS, INC.

5519 Wooster Pike, Cincinnati, Ohio 45227  
Phone: 271-3700 A/C 513

Date of Incorporation: 1946

Jack R. Rabius, *President*  
S. Harry Wilpink, *Vice-President*  
Roma I. Rabius, *Secretary-Treasurer*  
Robert Adams, *Recording Director*  
John Ruthven, *Art Director*  
Mary J. Stefansson, *Production Coordinator*

SERVICES: Specializing in industrial motion pictures, sales training films, sound slidefilms, animated and live TV commercials. FACILITIES: Complete production facilities; two air-conditioned sound stages, script service, 16mm synchronous sound recording equipment and complete editorial services.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *What Does It Mean?*; *Hello Harry* (Friseli's Restaurants, Inc.); *Program for Success* (Formica Corp.); *The Earl of Sandwich* (L. A. Frey & Sons Co.); *The Art & Science of Modern Permanent Waving* (Realistic Co.); *The Housewarming on Findley Lane*; *Oliver and the Magical Blade* (Magna American Corp.); *Home Laundry Distributors Preview Line 1965* (Hotpoint Div. G.E.). SLIDEFILMS: *The Wonderful World of Foods* (Proctor & Gamble); *Sure Sell in '65* (Hotpoint Div. of G.E.). TV COMMERCIALS FOR:

### K & S FILMS: continued

CIALS FOR: Winchester Farm Sausage; Pennington Bread; Blue Cross Insurance (Knight Adv.); Kenner Mfg. Co. (Leonard M. Sive & Assoc.); Cincinnati Bell Telephone Co. (Stockton-West-Burkhardt); Traffic Bond Issue (Ralph Jones Adv.); All Star Dairy Assoc. (Fessel, Siegfriedt & Moeller); and others.

### LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio  
Phone: 271-5833 A C 513

Date of Organization: 1939

Date of Incorporation: 1956

Max Lasky, *President, Executive Producer*  
Elizabeth C. Peters, *Treasurer*  
H. H. Nieberding, *Secretary*  
Marc Siegel, *Script Supervisor*  
David R. Wilson, *Sound Supervisor*  
Douglas L. Gray, *Production Supervisor*

SERVICE: Producers of motion pictures for industry and television. Specialists in color photography. FACILITIES: Completely equipped sound studio and mobile unit for 35mm and 16mm production.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hidden Dimension* (Cincinnati Milling Machine Co.); *Human Formula* (Cincinnati United Appeal); *Sound Suppressor*; *Expansion Nozzle* (General Electric Co.); *Machine It For Less* (Cincinnati Lathe & Tool Co.).

### Metropolitan Cleveland

#### CINECRAFT, INCORPORATED

2515 Franklin Blvd., Cleveland 13, Ohio  
Phone: 781-2300 A/C 216

Date of Organization: 1937

Date of Incorporation: 1947

Ray Culley, *President*  
Paul Culley, *Vice-President, General Mgr.*  
Jerry Turk, *Vice-President, Sales*  
James Sheedy, *Secretary*  
Arittia Overby, *Controller*  
Zoltan Rozsnyai, *Musical Director*  
Robert Mowry, *Art Director*  
Harry Horrocks, *Chief Cameraman*  
Edwin C. Perry, *Director-Cameraman*  
Robert Haviland, *Executive Director*  
Kay McCartney, *Production Director*  
Larry White, *Editor*  
Clare Taylor, *Director of Sound Dept.*

SERVICES: 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and full length TV productions. Specialists in multi-camera synchronous shooting. Original musical score production. 8mm projector and film point of sales productions. FACILITIES: Fully equipped building; three sound stages; floating recording studio, control rooms with sound equipment; art dept., two animation stands; film processing labs, general offices, carpenter, paint shop; 16mm and 35mm camera equipment, Mitchell NC and BNC; portable diesel electric generator for location shooting.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Invitation to Ohio* (Ohio Bell Telephone Co.); training films; *The Golden Years* (Scott and Fetzer Co.); *Video Pak* (Westinghouse Electric Corp.); *Change-Over* (Grinding Wheel Institute); *Meyer Snow Plow Story* (Meyer Products); *Story of Bill Boynton*, series of four (National Assn. of Manufacturers). SLIDEFILMS: Sherwin-Williams Co.; B.F. Goodrich Co.; Bobbie Brooks; The Plain Dealer; Pennsylvania Tire Co.; Mansfield Tire Co. TV COMMERCIALS FOR: Ohio Bell Telephone Co. (The Marshall Co.); Carling Brewing Co. (Lang, Fisher & Stashower).

#### Cities Are Listed in Alphabetical Order

☆ Throughout this section, within states, cities are listed in alphabetical order for convenience.

### CINEMA ONE PRODUCTIONS, INC.

15504 Madison Avenue, Cleveland, Ohio  
Phone: 228-1080 A/C 216

Date of Organization: May, 1963

Don K. Cadot, *President & Exec. Producer*  
Don S. Cadot, *Vice-President & Treasurer*  
William Stephenson, *Account Executive*  
John A. Davidson, *Dir. of Science & Educ. Services*

Alton Yarian, *Science Writer*  
Robert Gray, *Writer*  
Richard Sinatra, *Film Editor*

SERVICES: Motion pictures, slidefilms, visual presentations for industry, education and TV. FACILITIES: Complete studio, location lighting, sound equipment, editing equipment, Arriflex cameras.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Technology of Plastics*; *The Effects of Lightning*; *The Emission Microscope*; *Cathode Rays and Their Effects*; *The Effects of Liquid N<sub>2</sub> and Liquid H<sub>2</sub>*; *The Lasier* (L. W. Singer Co.); *Pick Your Spot Wisely* (Bevlyn Corp.).

### EDWARD FEIL PRODUCTIONS

1514 Prospect Avenue, Cleveland 15, Ohio  
Phone: 771-0655 A/C 216

Date of Organization: 1953

Edward R. Feil, *Executive Producer*

SERVICES: Production of industrial, institutional, sales, public relations and promotion films; films for television. FACILITIES: Scripts, camera, editing, and sound recording available for location or studio production.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Meet a Good Guy* (Preformed Line Products Co.); *Corneal Transplant - Direct Suture*; *Examination of the Musculoskeletal System*, through Republic Steel Corp. grant (Western Reserve Univ. School of Medicine); 1964 *Metro Division Training Film* (The United Appeal of Greater Cleveland); *Where Life Still Means Living* (The Montefiore Home, through Cleveland Foundation grant).

### GENERAL PICTURES CORPORATION

4501 West Pleasant Valley Rd., Cleveland 34, Ohio

Phone: VICTory 2-3636 A/C 216

Date of Organization: 1957

George Oliva, Jr., *President & Sales Mgr.*  
Miliard M. Horace, *Vice-Pres., Prod. Supvr.*  
Doris Shaw, *Asst. Production Supervisor*  
Wanda Clark, *Treasurer*

SERVICES: Production of 16mm and 35mm motion pictures, sound slidefilms, videotape and film commercials, script writers for training programs, sales presentations, lectures, speeches newsreel films, still photography, art work. FACILITIES: Sound stage 49' x 49' with ceiling grid for overhead lighting, rear projection, two Fearless Panoram dollies, Mole-Richardson perambulator, studio and location lighting equipment Ampex and Magnasync tape recording, eight channel mixing console, Maurer optical recorder Moviola, Oxberry animation stand, music and sound effects library.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New York World's Fair* (General Electric Co.); *Charge-R-Matic* (American Standard); *What's In A Name* (United Foundation, Summit Co.); *A Candid Look At Sellin*, (Firestone Tire & Rubber Co.); *President's Report* (Republic Steel Corp.).

### INDUSTRIAL MOTION PICTURES, INC.

3211 Payne Avenue, Cleveland, Ohio 44114  
Phone: 771-1833 A/C 216

Date of Organization: 1945

A. P. MacDermott, *President-Treasurer*  
D. E. MacDermott, *Secretary*

## INDUSTRIAL MOTION PICTURES

**SERVICES:** Motion pictures, filmstrips, slides, stills; sound recording, script. Specialists in location work for heavy industry. **FACILITIES:** Fully equipped sound stages; editing rooms; animation department; six-channel synchronous recording, complete music department; Arriflex, Auricon, Cine Special, Bolex cameras; mobile equipment for location recording and photography.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Push Button Storage* (Triax Co.); *Engineering Study on C-6* (Euclid Div., General Motors); *BOF Vessel Display* (Square D Co.); *Hauling With ES1-A and EF2-A* (Gar Wood Industries). **SLIDEFILMS:** *Conversations on Conversions* (Capital Finance Co.); *Motto Crane Sales Kit*; *Hydraulic Trouble Shooting* (Thew-Lorain Co.); *It's Magic* (Magic Iron Cement Co.).

### Riviera Productions

3303 Rumson Road, Cleveland, Ohio  
 Phone: REdwood 1-6076 A C 216  
 Pat Rancati, *Eastern Representative*  
 (See complete listing under Los Angeles area)

### VISUAL METHODS, INC.

3910 Carnegie Ave., Cleveland, Ohio 44115  
 Phone: 431-0700 A/C 216  
 Date of Incorporation: January 1, 1963  
 Donald H. Howe, *President/General Manager*

**SERVICES:** Preparation of original material for all sizes of slides and visual aids, including writing, ideas, art work, type, layout and photography. Production of visual aids including 35mm slides, lantern slides, all sizes of Vu-Graph transparencies, slide programs, filmstrips and sound slidefilms. **FACILITIES:** Art department, studio, camera and processing facilities for b&w or color.

**RECENT PRODUCTIONS AND SPONSORS**  
**SLIDEFILMS:** *Story of Plastic Conduit* (Carlton Products Corp.); *Story of Engraving* (Engraved Stationery Manufacturers' Assn.). **SLIDE PROGRAMS:** *Report To Management* (Standard Oil Co.); *Plastic Pipe* (Carlton Products Corp.).

### VISUAL TECHNIQUES, INC.

7016 Euclid Avenue, Cleveland 3, Ohio  
 Phone: 361-3733 A/C 216  
 Date of Organization: April, 1963  
 Edward T. Noll, *President/Sales Manager*  
 Robert T. Davidson, *Engineering Supervisor*  
 Charles Toth, *Photographic Supervisor*

**SERVICES:** Production and staging of automated visual and stereo sound presentations featuring multiple screens and panoramic projections for sales meetings, conventions, public relations, marketing meetings, etc. **FACILITIES:** Air conditioned 32' x 28' studio, art studio, animation camera for slides and filmstrips, stereo recording equipment, multiscreen panoramic camera, traveling equipment including 12 & 16 channel automatic programmers, dissolving slide projectors, screens and stages.

**RECENT PRODUCTIONS AND SPONSORS**  
**SLIDEFILM:** *Westinghouse 1965 Vacuum Cleaner Introduction*. **MULTI-SCREEN SLIDE SHOWS:** B.F. Goodrich; Westinghouse; Carling Brewing Co.; World Publishing Co. Mktng. Conference; International Brewing Co.



### Wilding Inc.

617 Vine Street, Cincinnati, Ohio  
 Phone: GARfield 1-0477 A/C 513  
 E. W. Gaughan, *Vice-President*  
 (See complete listing under Chicago area)

## Dayton, Ohio

### WILLIAM DITZEL PRODUCTIONS

1501 Hempstead Road, Dayton, Ohio 45429  
 Phone: 298-5381 A/C 513  
 Date of Organization: March, 1962  
 William G. Ditzel, *Owner*

**SERVICES:** Script and produce motion pictures, filmstrips, TV programs, commercials, and meetings. **FACILITIES:** Auricon, Bell & Howell, Cine-



### ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago, Ill. 60610  
 Phone: Michigan 2-5877 A/C 312  
 Date of Incorporation: 1950  
 Bernard Howard, *Pres. & Exec. Producer*

**SERVICES:** Creation and production of 16mm and 35mm motion pictures, slidefilms, slides, widescreen and other presentations for TV, conventions, meetings and sales aid for both the broadcast medium and industrial, education, and business. Editing, writing, recording, titling for outside producers. Writing, directing, production services for ad agencies and industrial firms. Animation as well as live shooting. **FACILITIES:** Cameras, lights, cables, mike booms, dollies, recording equipment, etc., for complete production and shooting either in own studio or on location; 30' x 45' x 14' ceiling sound stage.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** 1964 *Manufacturing Announcements* (IBM); *Great Lovers* (Alberto-Culver Co.); *Here is Your Equipment* (Mogen David Wine Corp.); *Christmas Promotion* (James B. Beam Distillers); *Sales Meeting Film* (Velsicol Chemical Co.).

### Alexander Film Co.

400 N. Michigan Avenue, Chicago, Ill. 60611  
 Phone: WIlitehall 4-5980 A/C 312  
 Dick Lewis, *Res. Vice-President*  
 (See complete listing under Colorado)



### GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago, Ill. 60614  
 Phone: LAkeview 5-6561 A/C 312  
 Date of Organization: 1954

Gilbert Altschul, *Pres. & Executive Producer*  
 Bruce Colling, *Vice-President & Prod. Mgr.*  
 Len H. Slaton, *Vice-President & Sales Mgr.*  
 Esther Altschul, *Secretary-Treasurer*

**SERVICES:** Production of motion pictures, slidefilms, slide presentations for industry, education and government. **FACILITIES:** Sound stage; editing, recording and animation facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Setting the Stage for Dental Health* (Amer. Dental Assn.); *Venezuela*; *The Making of a Government* (Nat'l. Educational Television); *Profit Journey* (Pure Oil Co.). **SLIDEFILMS:** *Plan for Professional Selling* (Square D Co.); *Satisfaction Sold Here* (Duraclean).

### ARTISTS REPRESENTATIVES INC.

153 West Ohio Street, Chicago, Ill. 60610  
 Phone: 644-8150 A/C 312  
 Date Established: 1913

O. W. Neebe, *President-Creative Director*  
 James R. Neebe, *Executive Vice-President*  
 MaRee Castell, *Secretary-Treasurer*  
 Del Schroer, *Producer-Director*  
 Stanley Wilson, *Art Director*

## WILLIAM DITZEL PRODUCTIONS.

Special cameras; Ampex sound equipment; Color-Tran lighting, complete editorial facilities, music library. Studio and animation arranged as needed.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Automatic Washer Testimonials*, *Debbie's Turnabout House* (Frigidaire Div., GMC); *The Unicircle* (United Appeal Campaign). **MELTING:** *Aviation Hall of Fame Awards* (Aviation Hall of Fame). **VISTASTIP:** *Nu-Leda* (Ledex).

James Barlow, *Production Supervisor*  
 Ken Andow, *Sales Representative*

**SERVICES:** Creators and producers of motion pictures, slidefilms and related materials for business, industry, television and education. **FACILITIES:** Art and animation department. Studio affiliations.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Language Master Introduction* (Bell & Howell Co.); *The Truth About Me* (E. H. Russell, McCloskey; North American Van Lines); *In the Eyes of the Customer* (International Harvester Co.). **SLIDEFILMS:** *A New Look At the High Profit Lever Line*, *McKinscy General Foods Study* (Marketing Management, Inc.). **TV COMMERCIALS:** *Lawn Savings & Loan Ass'n.* (E. H. Russell, McCloskey Agency). **SLIDE-PRESENTATIONS:** Rand McNally Co.

### ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Ill.  
 Phone: AUstin 7-5620 A/C 312  
 Date of Organization: 1913

#### BRANCH SALES OFFICES

405 Rucker Place, Alexandria, Virginia  
 Woodward & West Long Lake Road, Box 94, Bloomfield Hills, Michigan  
 2801 Cyclorama Drive, Cincinnati II, Ohio  
 William F. Benoist, Jr., *President*  
 A. S. Bradish, *Vice-President, Production*  
 Edward Schager, *Vice President, Sales*  
 J. Stephen Crawford, *Secretary*  
 Frederick K. Barber, *Account Executive*  
 Edwin Johnson, *Account Executive*  
 Edith Klaeser, *Account Executive*  
 Wm. Minnerly, *Director, Supervising Editor*  
 Gerald Davis, *Editor*  
 William Harris, *Editorial*  
 Ralph Saunders, *Sound Engineer*  
 Donald N. Pierquet, *Purchasing*  
 L. A. Kruehl, *Accountant*

**SERVICES:** 16mm and 35mm public relations and training motion pictures and slidefilms; color and sound; TV commercials, short subjects; theatrical shorts, packaged programs. **FACILITIES:** Cameras, 16mm and 35mm; RCA 35mm and 16mm direct positive sound recording; art department, time-lapse photography; two sound stages; laboratory; animation; 35mm optical printer; editing, creative staff, Magnetic recording; 35mm, 16mm and 17.5mm.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Tommy Looks at Careers - Trucking - 2 versions* (B. F. Goodrich Co.); *1965 Announcement Material* (Oldsmobile); *The Crazy Mixed Up World of Oliver Snook* (A.C. Spark Plug); *Rambler American, Rambler Classic, Rambler Engine, 3 Rambler Theater Trailers* (American Motors); *Sea Survival - 8 subjects* (U.S. Air Force); *Billion Dollar Milestone* (Household Finance Corp.); *Meal Minder, Tendermatic, Dishwasher Washing Action, Electric-Clean* (Frigidaire); *Magic Button* (Milwaukee Community Fund); *Pine Tree Project, Wheel Excavator, Tower Crane* (Bucyrus-Erie); *Progress Report* (Union Special Machines Co.).

## CHICAGO PRODUCERS:

### ACTUAL FILM CORPORATION

**SLIDEFILMS:** Series for Buycin-Eric internal meetings; *You, Your Customer and The FCC* (Motorola); **TV COMMERCIALS** for Wheelhouse, Snoblowe, Hosiery Mate (The Biddle Co.); Traveler Boat (Winnis Brandon).



### BECKER-GOESSL, INC.

5621 Dempster Street, Morton Grove, Illinois  
 Phones: Morton Grove: YO 5-3121 A C 312  
 Chicago: 267-0055 A C 312

Date of Organization: November, 1961

Frank G. Becker, *President, Photographer*  
 Marvin E. Goessl, *Vice-President, Art Director*  
 Gil Lee, *Vice-President, Director of Creative Services*

Gloria Kondell, *Design Illustration*

Paul Cliff, *Art Manager*

William Brodt, *Art Production*

Earl Lindberg, *Photographic Laboratory*

Harry Hedlund, *Photographic Illustrator*

**SERVICES:** Vista screen filmstrips; wide screen filmstrips, sound slidefilms; slides; Vu-Graphs; movies; TV commercials; flipcharts; easel presentations; charts and graphs; collateral material; slidefilm animation, art, cartoons, illustrations, lettering, typography. **FACILITIES:** Photographic studios, slidefilm animation cameras, slide production and mounting equipment, film processing labs, typesetting facilities, white and colored type cell overlays.

### RECENT PRODUCTIONS AND SPONSORS

**SLIDES:** Hamilton Beach Dealer meetings (Clinton E. Frank Agey.); *Hydroplane 60* (Pullman Standard); *Baseball Scoreboard* (Lawn Savings & Loan Ass'n.); *Lucite Paint Dealer Meetings* (DuPont & Co.); *Pot-O-Gold, Green Belt* (International Minerals & Chem. Corp.); *Sales Conference* (Avon Products, Inc.). **SLIDEFILMS:** *More Than Paper, Demonstrating the Model 360* (A.B. Dick Co.); *1964 All Family Boat Show, 1965 Dealer Meetings* (Johnson Motors); *Model D-500 Paydozer* (Frank G. Hough Co.). **TV COMMERCIALS** for: *NBC News Puzzle* (Wade Adv.); *Vu-Graphs: Management Meetings* (Jewel Tea Co.); *FLIPCHARTS:* *Pho/Gamma* (Nuclear Chicago Corp.).

### CAMERAS INTERNATIONAL

1724 N. Orchard, Chicago, Illinois 60614  
 Phone: MO 4-7308 A/C 312

Date of Organization: 1957

Charles D. Sharp, *President*

Richard Mansfield, *Vice-President*

John Oertel, *Laboratory Manager*

Robert Boldt, *Co-ordinator*

Orville Hurt, *Artist*

**SERVICES:** Producers of 16 and 35mm motion pictures and filmstrips. Particularly oriented to medical films and social documentary. **FACILITIES:** Complete studio, sound stage, Arriflex and Eclair camera equipment; Nagra, PerfectTone, Ampex and Magnasync sound equipment. Interlock screenings; complete editing facilities with Moviolas. 16mm b&w reversal and color printing laboratory.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Planning Your Family* (G. D. Searle & Co.); *Dialysis In The Management of Acute Renal Insufficiency* (Medical Television Communications, Inc.); *Archeology in Egypt* (Oriental Institute, University of Chicago); *Moses and The Exodus - 3200 Years Later* (Cameras International). **SLIDEFILMS:** *Planning Your Family* (G. D. Searle & Co.).



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.

## CAVALCADE PRODUCTIONS, INC.

6645 North Odell, Chicago, Ill. 60631

Phone: 774-6545 A C 312

Date of Incorporation: 1948

Dale McCulley, *President, Writer-Producer*

Charlotte B. Meredith, *Vice-President*

Harold B. Mackenzie, *Secretary*

Loren R. McCulley, *Treasurer, Office Mgr.*

Wayne A. Kolar, *Cinematographer*

**SERVICES:** Production of industrial, educational and religious motion pictures and sound filmstrips. Filmstrip animation, using 6008 internegative. Patented "Cinemastage" process for industrial show production. **FACILITIES:** Arriflex and Cine-Special cameras; 35mm, 120 and 4x5 still cameras; editing; filmstrip animation camera and stand; lighting and recording equipment for studio and location; sets; small studio.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Gentle Revolution* (Systems for Education); *Chemical Properties of Water; Your Study Methods, How Materials Are Alike and Different, Rules At School, What Is a Neighborhood?, How Sound Helps Us* (Coronet). **SLIDEFILMS:** *Making Time Count for Christ* (Scripture Press); *Meet My Awa Friends* (Jaars, Inc.).



### CHICAGO FILM LABORATORY, INC.

1322 West Belmont Ave., Chicago, Ill. 60657

Phone: 935-6785 A/C 312

Date of Organization: 1926

Eugene G. Josephson, *President*

Robert D. Casterline, *Vice President*

Todd Yamamoto, *Laboratory Manager*

Howard Schuyler, *Sound Engineer*

Virginia Rose, *Office Manager*

**SERVICES:** 16mm and 35mm color and b&w motion pictures; slidefilms; TV commercials. **FACILITIES:** Laboratory processing. 16mm and 35mm b&w and color developing and printing, RCA sound recording, 16mm and 35mm magnetic and optical, titles and editing, for our own and other producers.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Loader Makes the Difference, New Look in Dozers, The Big Race, The Great Silver Fleet, The Beach Sensitizer, Investment of Many, Rhapsody of Power* (Allis Chalmers Mfg. Co.); *Drunk Driving* (Allstate); *The Tops in Bottoms, New Dawn in Productivity, Village Begins a New Life, New Dimensions of Value, Road to Opportunity* (Oliver Corp.); *Horses Gaits, A Word to the Wise* (Casjo Inc.). **SLIDEFILMS:** *Multi-Processor of Corn, Big Choice in Spreaders, Corn Belt Harvest King, Champ of the Hayfield* (Oliver Corp.).

### JOHN COLBURN ASSOCIATES, INC.

1122 Central Avenue, Wilmette, Illinois 60091

Phones: Wilmette — ALpine 1-8520 A/C 312

Chicago — BRoadway 3-2310 A/C 312

Date of Incorporation: 1953

John E. Colburn, *President*

M. H. Colburn, *Secretary*

Floyd D. Parker, *Treasurer*

James R. Phillips, Jr., *General Sales Manager*

Robert I. Ford, *Director, Educational Materials*

John Holliday, *Account Executive*

R. Hill Carruth, *Educational Representative*

**SERVICES:** Industrial and educational motion pictures; sound slidefilms, filmstrips and overhead projector transparencies. Production services, studio and facilities available to other producers. Writers, artists and technicians available on freelance basis. **FACILITIES:** Large sound stage; completely equipped for 16mm and 35mm production.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Rub-A-Dub-Dub - How to*

## JOHN COLBURN ASSOCIATES:

*Bath and Dress a Baby* (Curity Div., The Kendall Co.); *Peace or Communism?* (The Christian form, Inc.). **SLIDEFILMS:** *Building Your Future* (Cadillac Life Ins. Co.); *You Can Count on Them Before They're Hatched* (Babcock Poultry Farm, Inc.); *Susan's Story* (Beeline Fashions, Inc.); *Security - Today and Tomorrow* (United Life & Accident Ins. Co.); *Driver Training Filmstrip* (Ford Div., Ford Motor Co.); *A Group Approach to Individual Security* (Globe Life Ins. Co.); *Bible-In-Life Curriculum* (David C. Cook Co.); *Besly Carnival of Color* (Besly-Welles Corp.); *Surge Milking System Maintenance, Garget - Story of Mastitis with relation to Milking Machine Operation* (Babson Bros. Co.). **TV COMMERCIALS** for: Aldactazide A (G. D. Searle Co. Coventry, Miller & Olzak, Inc.).

### CREATIVE COMMUNICATIONS, INC.

520 N. Michigan Ave., Chicago, Ill. 60611

Phone 527-2530 A/C 312

Date of Incorporation: 1961

Herschell G. Lewis, *President*

Edward Drucker, *Vice-President*

Andy Romanoff, *Production Manager*

Larry Wellington, *Co-ordinator*

**SERVICES:** Motion pictures; features, industrial commercial, educational, training; slidefilm; still photography; public relations; scripts; location photography for other producers. **FACILITIES:** Studio facilities available in Chicago and Miami. Mobile motion picture and sound unit fully equipped for location shooting; full editing department.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Restoring Mental Health* (Fairview Hospital); *Indoklon Therapy* (Ohi Chem. Co.); **THEATRICAL FEATURES:** *Moonshine Mountain, Color Me Blood Red*. **TV COMMERCIALS** for: Blue Cross; Pronto Foods; political candidates; etc.



### DOUGLAS FILM INDUSTRIES

10 West Kinzie St., Chicago, Ill. 60610

Phone: MOhawk 4-7455 A/C 312

Date of Organization: 1945

Fred C. Raymond, *President*

Arthur R. Jones, *Vice-President*

Douglas P. Raymond, *Vice-President & Director of Production*

Frank M. Miller, *Director of Photography*

Emily Rich, *Art Director*

George G. Gilbert, *Field Sales Manager*

Sherwin Becker, *Quality Control Manager*

William Bielicke, *Quality Control Manager*

Lawrence Tickus, *Chg. Printing Control & Production*

Paul C. Rosenau, *Director, Educ. Serv.*

**SERVICES:** Creation and production of 35mm and 16mm motion pictures, slidefilms, TV commercials and theatre trailers from script through release prints for industry, agencies and education. Complete 35mm and 16mm color and b&w film laboratory services for industry and producers. Equipped and staffed for studio and location photography in motion picture and still field. **FACILITIES:** Large sound stage staffed and equipped; script, art and animation; magnetic and optical sound recording, music scoring, editing conforming and distribution of films. Complete 35mm and 16mm color neg-pos, b&w printing processing; ultrasonic cleaning.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Tomorrow's Cookware Today* (The Vollrath Co.); *The Crowded Market* (Na Live Stock and Meat Bd.); *Vigorous Activities in Physical Education* (Field Enterprises Educational Corp.); *The Search for Meaning* (American Dietetic Ass'n.); *The Big Noise About the Quiet House* (Insulation Board Institute); *Physical E-*



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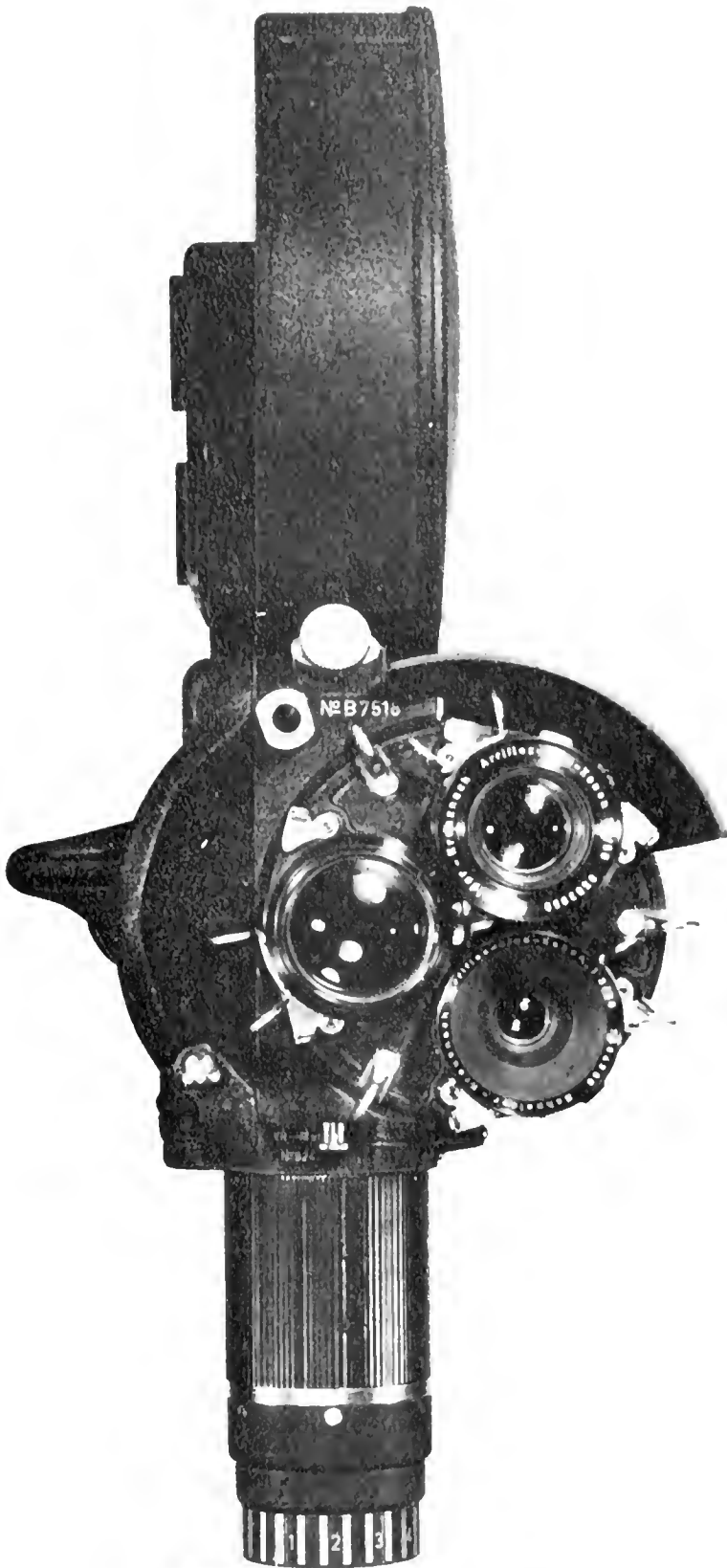
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# NEW

## MODEL 2

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# ARRIFLEX

ARRIFLEX CORPORATION OF AMERICA 257 PARK AVENUE SOUTH, NEW YORK 10010

Jay Jankowski, *Lab Manager*  
Richard Bowen, *Production Coordinator*  
Robert Berg, *Executive Producer*  
Ramon Orellano, *Art Director*  
Frank Malcolm, *Type Shop Director*

**SERVICES:** Motion pictures, sound slidefilms and slides for TV, industry, education, training programs, sales meetings, public relations and re-

ASSN., INC., N.Y.), FUSCHIGAN (American Gas Ass'n., Inc., N.Y.). TV COMMERCIALS for: Boushelle Rug Cleaning (Caruso, Mails & Worn, Inc.); Agar Packing Co. (H. M. Gross Co.); Helene Curtis Industries; Stag Beer; Awrey Bakeries (E. H. Weiss & Co.); General Electric Co. (Leo Shapiro & Assoc.); Vienna Sausage Mfg. Co.; Wilho Kasher Sausage Co.

**SERVICES:** Writing, production of motion pictures, slidefilms, and business shows. Past production includes sales training, sales promotion, public relations, employee training, educational TV and theater commercials for automotive, appliance, food, sports, construction, steel, power, rubber, financial, transportation, and related industries.

## CHICAGO

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SLIDEFILMS: Se meetings; Yea. (Motorola); TV Snoblower; Hos Traveler Boat (V



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Frank C. Bec  
Marvin E. Go  
Gil Lee, Vice  
Services

Gloria Kondell  
Paul Cliff, Art  
William Brodt  
Earl Lindberg  
Harry Hedln

SERVICES: Vista filmstrips, sounc movies; TV con entations; charts slidefilm animat lettering, typogr studios, slidefilm duction and mo ing labs, typeset type cell overlay;

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SLIDES: Hamilto ton E. Frank A Standard); Base & Loan Ass'n.); (DuPont & Co. ternational Mine ference (Avon More Than Pa 360 (A.B. Die Show, 1965 Dec Model D-500 P; TV COMMERCIAL Adv.); VU-GR (Jewel Tea Co.) clear Chicago C

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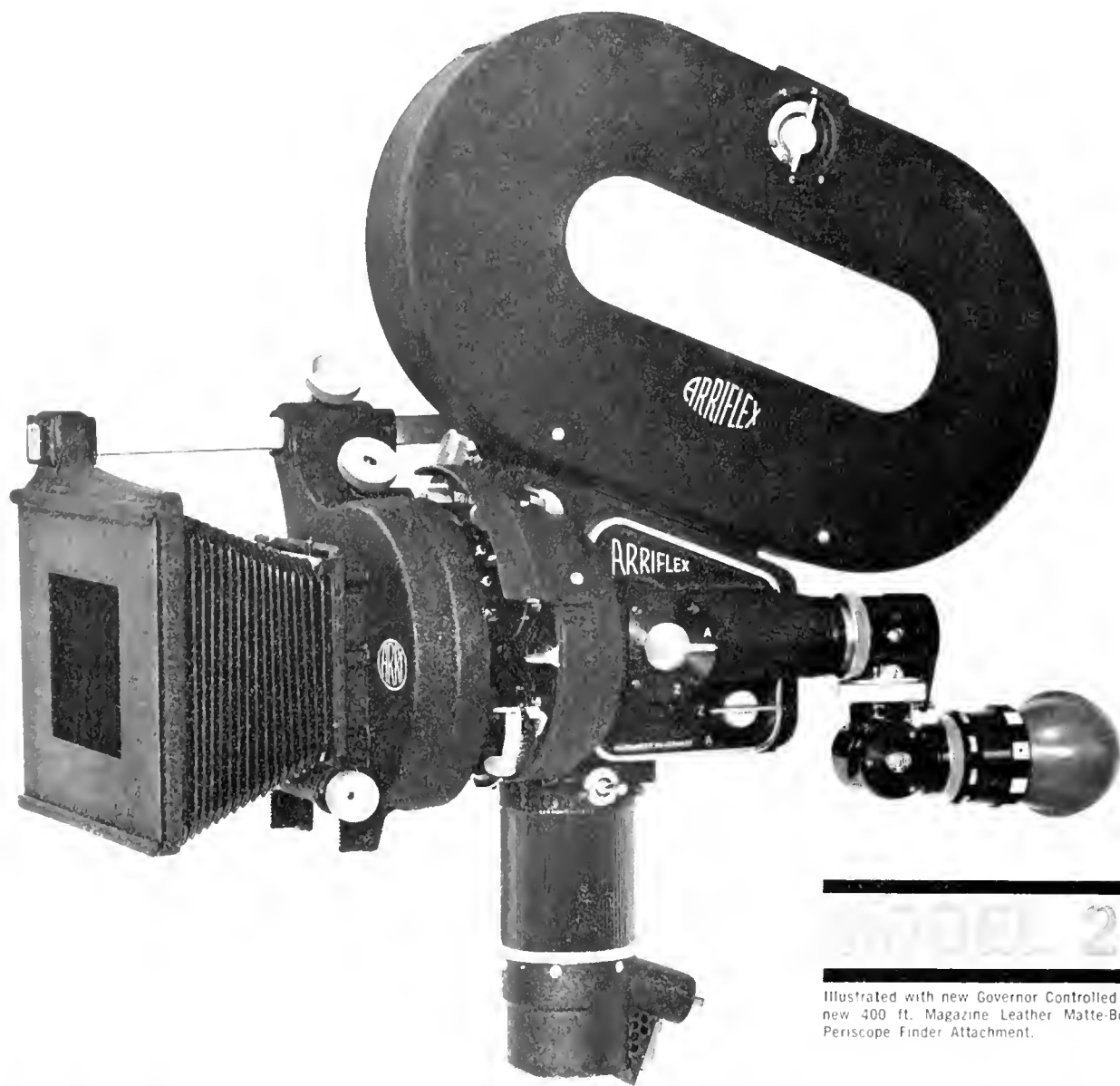
SERVICES: Proh pictures and fil medical films a TIES: Complete Eclair camera Ampex and Mac lock screenings; Moviolas, 16mm laboratory.

## RECENT PROJ

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this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.



Illustrated with new Governor Controlled Motor, new 400 ft. Magazine Leather Matte-Box and Periscope Finder Attachment.

# ARRIFLEX<sup>®</sup> 35

compact lightweight

studio and facilities available to other producers. Writers, artists and technicians available on free-lance basis. FACILITIES: Large sound stage; completely equipped for 16mm and 35mm production.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: Rub-A-Dub-Dub — How to

MOTION PICTURES: Tomorrow's Cookware Today (The Vollrath Co.); The Crowded Market (National Live Stock and Meat Bd.); Vigorous Activities in Physical Education (Field Enterprises Educational Corp.); The Search for Meaning (American Dietetic Ass'n.); The Big Noise About the Quiet House (Insulation Board Institute); Physical E-

Arriflex 35 cameras, as exemplified in the new Model 2C series, are better than ever—welcome news for professional cinematographers throughout the world whose achievements with Arriflex equipment have made "front page" in almost every category of motion picture endeavor.

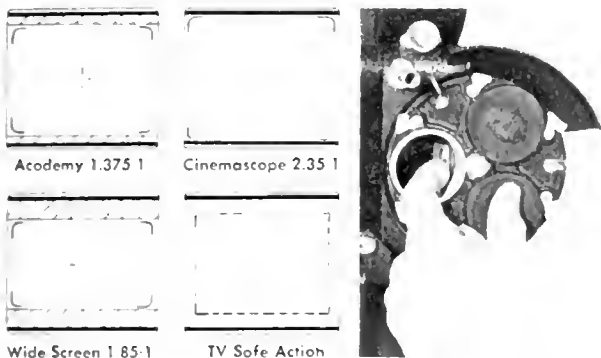
Arriflex 35 cameras, climaxing a record of continuous improvements, have reached their most advanced state of development with the introduction of the Model 2C series. The famous Arri cardioid film movement and precision film gate is still the heart of the new model 2C line—continued

assurance of proven theatre-quality footage even under the most difficult filming conditions. The equally famous Arri mirror-shutter is now incorporated into a completely new reflex optical system that provides the cameraman with significant filming advantages.

Arriflex's reputation has made the name synonymous with fine professional filming. The compact, lightweight new Arriflex 35 2C cameras will provide the film-maker with even greater versatility and economy.

## IMPORTANT FEATURES

Now the cameraman can do it himself. The ground glass on the model 2C can be quickly interchanged on the spot—without tools or special adjustments—through the easy accessibility of an empty lens turret socket. A series of ground glasses are available, marked with projector aperture, center cross and camera aperture. The most popular camera formats are included: Academy Aperture, Cinemascope Aperture (.735"x .868"), 1.85 to 1 Aperture, TV Safe Action Aperture, etc.



"THE ARRIFLEX-35 MODEL 2C. INTERCHANGEABLE GROUND GLASSES IN THE MOST POPULAR FORMATS ARE ILLUSTRATED ABOVE. EACH GROUND GLASS IS MARKED FOR CAMERA APERTURE, PROJECTOR AND CENTER-CROSS."

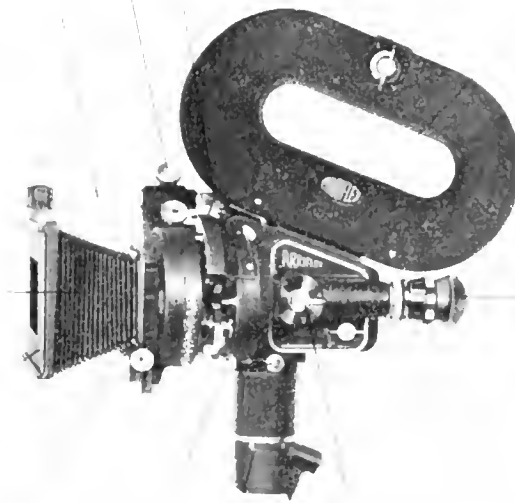
**LARGER. BRIGHTER.** "What you see, you get" has been an often praised feature of the Arriflex mirror-shutter reflex viewing system and now that feature has been further improved. You can "see" even better. The completely redesigned new finder optical system on the model 2C, incorporates a larger ground glass, provides a 6.5X image of increased brightness and clarity—makes exact framing and precise focusing easier than ever.

The finder shows the full field for 35MM Cinemascope Aperture (.735"x .868" squeeze ratio 2X.)

A new, separate and detachable eye-piece assembly is another very important feature of the model 2C, providing several special and "personal" advantages. The eye-piece is interchangeable between all Arriflex 35MM, 2C models and with all late model Arriflex 16's as well.

The eyepiece unscrews for replacement by other eyepieces or for insertion of the Periscope Attachment. A pressure-actuated accessory eyepiece will soon be available, offering a built-in, automatic closure mechanism which closes when the cameraman removes his eye from the finder.

A welcome feature for the cameraman who wears eyeglasses. Both the new standard eyepiece and the new automatic eyepiece have an easily interchangeable snap-on rubber eye-cup assembly into which a prescription 15.2MM spectacle lens can be supplied and inserted by any optician. Interchangeable too, on all latest model Arriflex 16MM and 35MM cameras and eyepieces.



1. Lever for New Finder Closure Mechanism
2. New Style Viewfinder Tube with threaded retaining ring
3. Viewfinder Eyepiece with diopter adjustment and new diopter lock ring
4. New snap-on Eyecup with prescription spectacle holder
5. Improved Transistorized Governor Controlled Motor, 12-16V. DC, with new heavy-duty transistor
6. Stop/Start Toggle Switch
7. 400 ft. Magazine with new all-gear drive, forward & reverse
8. Magazine Cover Latch with safety lock
9. Magazine Retaining Lock

10. Detachable Matte-Box with adjustable leather bellows
11. Replaceable Matte
12. Adjustable Filter Stage with rack and pinion control
13. Matte-Box Beam
14. Matte-Box Adjustment Clamp

Jay Jankowski, *Lab Manager*  
 Richard Bowen, *Production Coordinator*  
 Robert Berg, *Executive Producer*  
 Ramon Orellano, *Art Director*  
 Frank Malcolm, *Type Shop Director*

**SERVICES:** Motion pictures, sound slidefilms and slides for TV, industry, education, training programs, sales meetings, public relations and re-

**ASSOCIATION:** (American Gas Ass'n., Inc., N.Y.). **TV COMMERCIALS** for: Boushelle Rug Cleaning (Caruso, Mails & Worn, Inc.); Agar Packing Co. (H. M. Gross Co.); Helene Curtis Industries; Stag Beer; Awrey Bakeries (E. H. Weiss & Co.); General Electric Co. (Leo Shapiro & Assoc.); Vienna Sausage Mfg. Co.; Wilno Kosher Sausage Co.

**SERVICES:** Writing, production of motion pictures, slidefilms, and business shows. Past production includes sales training, sales promotion, public relations, employee training, educational TV and theater commercials for automotive, appliance, food, sports, construction, steel, power, rubber, financial, transportation, and related industries.



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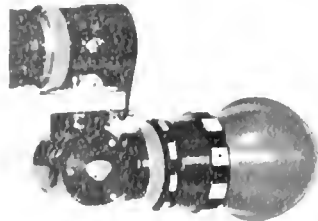
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THE EQUUS — 3200 FEET  
(Cameras International). SLIDEFILMS: *Planning Your Family* (G. D. Searle & Co.).



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.

Framing focusing composing — all the advantages of the famed Arriflex reflex viewing system are further dramatized in the new optical system of the model 2C. The Periscope Finder Attachment makes the



"difficult" shot, due to cramped quarters, lack of head space and necessity for right and left eye viewing, not only possible but comfortable! It is easily and quickly mounted or removed from the camera and may be used on the Arriflex 16M and 16S models as well. With the Periscope Finder Attachment in place, headroom is increased and the cameraman can easily use either right or left eye head position for viewing. In tight quarters, the camera can be backed against the wall for maximum wide angle coverage and the camera operator can view from the side of the camera. In other situations, the camera can be placed at ground level for low angle shots — or high, over a microscope or copy stand — no matter how awkward the camera position, with the Periscope Finder Attachment the eye-piece can be positioned for comfortable, precise viewing. The Periscope Finder Attachment shows a large clear circular field of approximately 22mm.

The introduction of a new model in any well established product line always precipitates the question: can my present accessory equipment be used with the new model? The answer is "yes" for all the basic accessories in the current Arriflex line — lenses, motors, power supplies, magazines, matte boxes, blimps — all can be used interchangeably on the new model 2C. And the reverse is true for all those new accessories which were designed to complement the new Arriflex 35 model 2C. They will contribute to the improved use and operation of all model Arriflex 35 cameras.

A few of the newest accessories specifically designed to contribute to the advanced features of the new model 2C merit special consideration and are described as follows:

The new magazine (suitable for all Arriflex 35 models) is all gear-driven, uses ball bearings at all vital points and can be driven forward or reverse without special adjustment. There are no belts and no pulleys. New, adjustable, heavy-duty friction clutches have been incorporated so that load on the camera is minimal and uniform. The result is an important advance in controlled camera speed and rugged, dependable performance.

A new manually operated closure mechanism is incorporated into the cover and finder assembly of the model 2C to cut stray light out of the reflex finder. As a factory installed optional extra, this mechanism can be replaced by an anamorphic element to provide an "unsqueezed" finder image when Ultrascope or other anamorphic objective

lenses are used. An external control knob swings the element out of the light path when normal spherical lenses are employed thus providing complete viewing selectivity.

The Variable Speed Motor (12-16 Volt DC) has been improved too. It is now equipped with a forward/reverse switch. The motor, when used with the aforementioned new forward/reverse 400 ft. magazine, provides new capabilities for filming special effects, photo instrumentation, X-Ray cinematography and other sophisticated applications.

The design of the Arriflex 35 Governor Controlled motor (12-16 Volt DC) incorporates a rugged heavy-duty transistor with an overload reserve of such sufficiency that no fuse is required in the circuit. Another significant contribution to controlled camera speed, for dependable location synchronous sound-recording and for trouble free filming,

Arriflex 35 cameras have earned an enviable reputation among professionals all over the world during the past 25 years. Now in the new model 2C series, Arriflex 35 cameras represent an even better investment in uncompromised quality, dependability and economy of operation. There are models and accessories for every professional filming assignment. All 2C models come equipped with the new and improved Reflex Finder, Detachable eyepiece and Interchangeable Ground Glass.

Except as noted in the following, Arriflex 35 2C cameras are supplied with Academy gate and ground glass marked for Academy Aperture. Camera models are as follows:

with New Improved Reflex Finder showing Cinemascope Field, (0.735"x0.868"), detachable eyepiece and interchangeable ground glass with film gate and ground glass for Academy Aperture (180 shutter): Without lenses, motor, matte box or film magazine.

same as above but with Variable Shutter (0-165 ).

same as model 2C, but with Control Signal Generator (24 FPS, 60 cycles) and Electric Clap-stick, factory installed.

same as model 2C, but with specially balanced movement, special tachometer and special 32 volt DC motor, for operation to 80 FPS.

same as model 2C, but equipped with movement for two-perforation pull-down; and Techniscope film aperture (0.373"x 0.868"), 200 shutter and ground glass marked for Techniscope format (Uses standard Arriflex 35 200 ft. and 400 ft. magazines.

**ARRIFLEX CORPORATION OF AMERICA**  
257 PARK AVENUE SOUTH, NEW YORK, N. Y. 10010

"THE ARRI STORY"—An absorbing 32 minute color sound film depicting the step by step manufacture of Arriflex precision cameras and their applications to varied cinematographic assignments. Available without charge for group showings. Write (on letterhead, please) Arriflex Corporation of America for bookings.

studio and facilities available to other producers. Writers, artists and technicians available on free-lance basis. FACILITIES: Large sound stage; completely equipped for 16mm and 35mm production.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Rub-A-Dub-Dub — How to*

MOTION PICTURES: *Tomorrow's Cookware Today* (The Vollrath Co.); *The Crowded Market* (Nat Live Stock and Meat Bd.); *Vigorous Activity in Physical Education* (Field Enterprises Educational Corp.); *The Search for Meaning* (Am Dietetic Ass'n.); *The Big Noise About the Quiet House* (Insulation Board Institute); *Physical E*



## DOUGLAS FILM INDUSTRIES:

education at U.S. Air Force Academy (U.S. Air Force). SLIDEFILMS: *The Past is Prologue* (Cuna Mutual Ins. Society); *The Health of Every Living Being* (Amer. Veterinarian Medical Ass'n.); *Live Product Overview* (Field Enterprises Educational Corp.); *Preventing Office Accidents* (Nat'l. Safety Council); *How to Sell Piston Rings* (Muskegon Piston Ring Co.); *Convenience Cookery* (Evaporated Milk Ass'n.); *Focus on Pullers* (Snap-On-Tool Corp.).



## CAL DUNN STUDIOS, INC.

141 West Ohio Street, Chicago, Illinois 60610  
Phone: 644-7600 A/C 312

Branch: 1040 N. Las Palmas, Hollywood, Cal. 90038; Phone: HO 9-9011 A/C 213. Alan S. Lee, Manager.

Date of Organization: 1947

Cal Dunn, *President*

Joseph G. Betzer, *Vice-President*

Helen A. Krupka, *Creative Services Director*

Art Swanson, *Art Director*

Ray Mueller, *Director, Cameraman*

Bernard A. Montgomery, *Stage Manager*

Jim Cook, *Chief Editor*

Karen Gruntman, *Audit & Bookkeeping*

Pat Travin, *Talent Contact*

SERVICES: Motion pictures and slidefilms for sales training, promotion, product information, employee indoctrination and special purposes; TV commercials and productions. FACILITIES: Sound stage, insert stages, working kitchen, Oxberry animation stand and equipment; complete animation, inking and painting depts.; editing, screening rooms, carpenter shop, creative and administrative facilities.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Torture at Laredo* (Western Auto Supply Co.); *The Challenge of Racing* (Champion Spark Plug Co.); *Magic Step to Career Opportunity* (American Assn. of Dental Schools). SLIDEFILMS: *It's Your Future* (Metropolitan Life Insurance Co.); *Go With the Leader* (Crush International); *It's High Time for Hires* (Hires Root Beer); *Join the Sales Explosion* (Beverages International); *Meet Your New Sales Champ*; *Confidential-Catalog 1965*; *That's Gold* (Them Thar Tools (Western Auto Supply Co.)); *Welcome to the Dentist's Office* (American Dental Assn.); *The Spirit of '74* (National Woman's Christian Temperance Union); *Danny Learns R-R-R-Roar* (Whitlock & Co.); *Through Two Pairs of Eyes* (Kielty, Dechert & Hampe for Campbell Soup); *Keyboard FUNDamentals*. 5 films (Chicago Musical Instrument Co.). TV COMMERCIALS for: Sta-Puf/Sta-Flo (Maxon, Inc.); Richardson After Dinner Mints (Don Kemper Co.); Montgomery Ward.

## FILMACK PRODUCTIONS

1327 South Wabash Ave., Chicago, Ill. 60605

Phone: HAarrison 7-4555 A/C 312

Date of Organization: 1919

Irving Mack, *Chairman of the Board*

Bernard Mack, *President*

Joseph R. Mack, *Vice-President*

Vi Dane, *Secretary*

Pat Cascio, *Vice-President in Charge of Production*

Elliott Satinover, *Still Dept. Manager*

Roman Polys, *Music & Sound Engineer*

Harlan Croy, *Vice-President in Charge of Industrial & TV Sales*

Jay Jankowski, *Lab Manager*

Richard Bowen, *Production Coordinator*

Robert Berg, *Executive Producer*

Ramon Orellano, *Art Director*

Frank Malcolm, *Type Shop Director*

SERVICES: Motion pictures, sound slidefilms and slides for TV, industry, education, training programs, sales meetings, public relations and re-

## FILMACK PRODUCTIONS.

ports; creative services — script-writing, presentations, story-board jingles; production services — live motion picture and still photography in studio or on location in 16mm and 35mm color and b&w, animation and slidefilm photography; sound recording and mixing—lip sync, wild sound, singing jingles, sound effects for tape, records or optical film; art work—illustrations, cartoon characters, backgrounds, photo touch-up; titling—hot press, cold press, opaque and transparencies; lab work — editing, processing, printing inspection. FACILITIES: Completely equipped sound stage, prop and dressing rooms; two sound departments; six animation stands with automatic Oxberry; art department; type shop; laboratory including optical printers, developing machines, editing.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Better Way* (Amsted Industries); *Total Energy* (Northern Ill. Gas Co.). SLIDEFILMS: *The Dessert that Makes a Difference* (Taylor Freezer); *Building Customer Relations* (Deluxe Check Printers); *Spectacolor* (Field Enterprises-Newspaper Div.).

## THE FILM-MAKERS, INC.

615 North Wabash Ave., Chicago, Ill. 60611

Phone: 337-6264 A/C 312

Date of Incorporation: 1962

Lincoln Scheurle, *President & Creative Director*

Edward E. Katz, *Board Chairman & General Manager*

Dennis Marlas, *Producer-Director*

Bobbie Berkowitz, *Production & Administrative Assistant*

Robert Fahsbender, *Account Executive*

SERVICES: Specialists in production of advertising and marketing films (commercial and other) for TV and business, from script and storyboard through finished production, including experimental, Schwerin and test shooting; creative and financial consultants. FACILITIES: Complete studio facilities in Chicago, New York, Hollywood, Miami, London and Paris.

## RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: Leo Burnett Co.; MacManus, John & Adams; Caldwell Larkin & Sidenber-Van-Riper, Inc.; Post, Keyes & Gardner; McCann-Marschall.

## MORTON GOLDSHOLL DESIGN ASSOCIATES, INC.

420 Frontage Road, Northfield, Illinois

Phone: 446-8300 A/C 312

Date of Organization: 1942

Morton Goldsholl, *President, Exec. Prod.*

Mildred Goldsholl, *Secretary, Producer*

John Weber, *Studio Director of Design*

William Langdon, *Administrative Director*

SERVICES: Producers of motion pictures and slidefilms for business, industry, television and education. Specialists in animated graphic design. FACILITIES: Sound stage, 16mm and 35mm cameras, Moviolas, Oxberry animation stand, Ampex and Magnacord tape sync sound recorders, editing equipment.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *From A to Z* (Chicago Bd. of Education); *First Impression* (Magazine Publishers Assoc., Inc., N.Y.); *Peter Pan* (General Electric); *Intergalactic Zoo*, *Day in the Life of a Designer* (Morton Goldsholl Design Assoc., Inc.) SLIDEFILMS: *Presentation* (Magazine Publishers Ass'n., Inc., N.Y.); *Presentation* (American Gas Ass'n., Inc., N.Y.). TV COMMERCIALS for: Boushelle Rug Cleaning (Caruso, Mails & Worn, Inc.); Agar Packing Co. (H. M. Gross Co.); Helene Curtis Industries; Stag Beer; Awrey Bakeries (E. H. Weiss & Co.); General Electric Co. (Leo Shapiro & Assoc.); Vienna Sausage Mfg. Co.; Wilho Kosher Sausage Co.



## CHICAGO AREA



## The Jam Handy Organization, Inc.

230 North Michigan Ave., Chicago, Ill. 60601

Phone: STate 2-6757 A/C 312

Harold Dash, *Vice-President, in charge.*

(See complete listing under Detroit area)

## Hanna-Barbera Productions

1 East Wacker Drive, Suite 372S, Chicago, Illinois

Phone: 527-1740 A/C 312

Ken Drake, *Vice President*

(See listing under Los Angeles area)



## ROBERT BRUCE HICKS &amp; ASSOCIATES

2 N. Riverside Plaza, Suite 1904,

Chicago, Illinois 60606

Phone: 372-6966 A/C 312

Date of Organization: 1963

R. B. Hicks, *President*

V. N. Hansen, *Vice-President*

R. O. Hicks, *Secretary-Treasurer*

SERVICES: Motion pictures, slide films and closed circuit TV for business. Producers of sales meeting and sales incentive programs. FACILITIES: Associate producers in New York, Atlanta, and Los Angeles. Studio facilities leased or rented as required.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hot New Hulls* (Traveler Boat Co.); *Sales Demonstration Techniques* (Mystik Tape Co.); *The Growing Poultry Industry* (Dr. Salsbury Labs). SALES MEETINGS: Boating Industry Ass'n.; National Homes Corp.

## INTERLOCK PRODUCTIONS, INC.

569 North Dearborn St., Chicago, Ill. 60610

Phone: 664-1966 A/C 312

Date of Organization: 1963

Jack D. Danielson, *President*

Louis E. Wilder, *Vice-President, Production*

William Snowwhite, *Vice-President, Art Director*

D. H. Bash, *Secretary*

SERVICES: Motion pictures, slidefilms, merchandising displays for training, point of purchase and permanent construction display devices. FACILITIES: Executive offices, art and construction studio; still photo lab.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wen All-Gun* (Wen Products, Inc.); *Sign of The Future* (Criterion Adv.). SLIDEFILMS: *Working with Youth* (Walther League); 1964 Kickoff (UARCO, Inc.); *Case Histories* (Amer. Tel. & Tel.).



## KELLOCK PRODUCTIONS, INC.

(Midwest Studios, Inc.)

1037 Woodland Drive, Glenview, Ill.

Phones: Glenview — 724-0515 A/C 312

Chicago — 273-3880 A/C 312

James A. Kellock, *President-Treasurer*

Marion R. Kellock, *Secretary*

James A. Kellock, Jr., *Vice-President*

SERVICES: Writing, production of motion pictures, slidefilms, and business shows. Past production includes sales training, sales promotion, public relations, employee training, educational TV and theater commercials for automotive, appliance, food, sports, construction, steel, power, rubber, financial, transportation, and related industries.

## CHICAGO PRODUCERS:

### KELLOCK PRODUCTIONS:

Also government agencies: U.S. Navy; U.S. Air Force, N.A.S.A., F.V.A. and others. FACILITIES: Two sound studios on ground level - 100'x60' with 30' clear to overhead catwalks - 10'x25'x14' clear to roof - 3,000 amperes-120V AC power; screening room; lighting equipment; camera; sound; editing; carpenter shop; makeup and dressing rooms; commissary; art dept.; prop rooms; creative staff and production offices.

RECENT PRODUCTIONS AND SPONSORS (New company, organized November, 1964.)

### DON KEESLAR PRODUCTIONS, INC.

111 East Ontario, Chicago, Ill. 60611

Phone: 757-4545 A/C 312

Date of Organization: 1962

Don Keeslar, *President*

John Gibbs, *Supervising Editor*

Barbara Johns, *Executive Secretary*

Kirk Johnson, *Recording Engineer*

Leonard Kay, *Comptroller*

SERVICES: Production of industrial films and TV commercials, 16mm and 35mm. FACILITIES: Two air-conditioned sound stages; editing room; recording facilities; screening room.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Day in Old Milwaukee* (Jos. Schlitz Breweries); *The Part* (IBM); *Sales Meeting* (Alberto Culver); *Sound and Control of Sound* (Richards-Wilcox); *Dateline Milwaukee* (Harnischfeger). TV COMMERCIALS for: Alberto Culver, Chun King Foods (J. Walter Thompson Co.); Hires Root Beer, Armour (Fuller & Smith & Ross, Inc.); Frango Candies (McCann-Erickson); West Bend Co., Pulvex Flea Spray (Geyer, Morey, Ballard).

### WM. N. KIRSHNER & COMPANY, INC.

53 West Jackson Blvd., Chicago, Illinois 60604

Phone: WAbash 2-5519 A/C 312

Date of Incorporation: 1959

William N. Kirschner, *President & General Manager*

Robert B. Ross, *Vice-President, Training*

Robert K. Larson, *Secretary*

Robert M. Beaugrand, *Manager, Writing Department*

W. E. Terry, *Creative Director*

Anzel Pope, *Art Director*

R. A. Hereford, *Production Manager*

Don Stanger, *Assistant Production Manager*

SERVICES: Producer of audio-visual materials for marketing, sales promotion, TV, training and public relations; motion pictures, TV commercials, slide programs, slidefilms, industrial and business presentations, closed-circuit TV programs for business. FACILITIES: Production studios; photography, recording, animation, editing, projection and interlock equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Behind Closed Doors* (Rixson Manufacturing Co.); *Brothers Make Sense* (Amer. Dental Ass'n.). SLIDEFILMS: *D-19* (Friederick Post Co.); *Seed for Progress, The Beef Makers* (American Breeders Service).

### L & M FILMS

621 N. Dearborn St., Chicago, Ill. 60610

Phone: WHitehall 4-7477 A/C 312

Date of Organization: 1950

William Randolph Johnson, *Owner & Gen. Mgr.*

Jay Schiff, *Technical Director*

SERVICES: Theatrical features, shorts, and trailers. Live and animated TV spots and programs. FACILITIES: Mitchell, Arriflex, Eclair, Auricon cameras, sync recording and mixing, complete studio and location production equipment.

RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: Smithfield Ham & Prod-

### L AND M FILMS:

ucts Co. THEATER TRAILERS: 200, for theaters in Chicago, Springfield, St. Louis, Louisville, etc. THEATRICAL FEATURE: *La Danse a Go Go* - The Discotheque Craze.

### MERVIN W. La RUE, INC.

159 East Chicago Ave., Chicago, Ill. 60611

Phone: SUperior 7-8656 A/C 312

Date of Organization: 1937

Date of Incorporation: 1947

Mervin W. La Rue, Sr., *President*

Joanna La Rue, *Vice-President-Treasurer*

Everett Blackman, *Production Manager*

SERVICES: Confined to medical and closely-allied fields exclusively. Consultants in planning, production and utilization of audio-visual aids in continuing education in medicine. FACILITIES: For medical and scientific work: explosion-proof cameras and lighting equipment; macroscopic and microscopic motion cameras; animation stands; time lapse, high-speed and conventional equipment. Development and application of fiber optics in body cavity motion photography.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Valvular Incompetence and Varicose Veins* (Walter Carroll, M.D., Northwestern University and Schering Foundation); *Diaphragmatic Hernia* (John Dorsey, M.D., Norman Larson, M.D., Northwestern University and Evanston Hospital); *Cataract Extraction - Freezing Technique* (John Bellows, M.D., Northwestern University); *Cutaneous Reflux* (J. Englebert Dunphy, M.D., University of California; James H. Foster, M.D., University of Oregon and Ethicon, Inc.); *Parenteral Fluid Therapy* (Baxter Laboratories). Specialized medical film service.



### JACK LIEB PRODUCTIONS

1230 W. Washington Blvd., Chicago, Ill.

60607

Phone: CH 3-2600 A/C 312

Date of Organization: 1946

Jack H. Lieb, *President*

Warren H. Lieb, *Vice-President, Production Supervisor*

Robert A. Averill, *Chief Sound Engineer*

Donald J. Richter, *Recordist*

Art Ellis, *Editor-in-Chief*

E. S. George, *Writer*

Ulf Backstrom, *Production*

Elaine Badis, *Office Manager*

Phil Frydendall, *Librarian*

Eileen Litt, *Scripts*; Charles Church, *Traffic*

SERVICES: Motion picture production; industrial, theatrical, TV, sales promotion, institutional and sales training; specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Consultant on motion picture problems. FACILITIES: Complete studios, 3 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi-fidelity magnetic mixing. Nagra-16mm sync recording for studio or location. Editing, musical score facilities, echo chamber.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1964 *World Series* (Amer. Nat'l. League Baseball Clubs; Lew Fonseca); *Ceramics* - Series of 5 (Art Institute of Chicago); *Kentucky Derby Festival* (Commonwealth of Kentucky); *My Name is Rice* (J. Walter Thompson Co.); *This Is A Knife* (J. Walter Thompson Co.; Chicago Boys Club); *Bubble Up* (Campbell-Mithun, Inc.); *Human Disorientation - Experimental Rotating Environment* (U.S. Navy). SLIDEFILMS: *Point of Decision* (Wilson & Co.; Campbell-Mithun, Inc.). TV COMMERCIALS for: Alberto-Culver; Helene Curtis; Electric Utilities TV: Quaker Oats; Astro Liter; etc.

### JOHN R. MACDONALD COMPANY

155 North Wabash Ave., Chicago, Ill. 60601

Phone: AN 3-1049 A/C 312

Date of Organization: 1957

John R. Macdonald, *President*

Beverly R. Braverman, *Secretary-Treasurer*

James C. Morrissey, *Photographer*

Norman E. Deletzke, *Sound-Electronics*

SERVICES: Programming, production, packaging and distribution of sound filmstrip and sound slidefilm programs; service, sales and rental of Salesmates; Couriers; Vista-Sells; Micromatics Flip-Tops; Displaymate machines. FACILITIES: None listed.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Your Year of Years* (Johnson Motor & Boats); *Changing Giant* (Cahners Pub. Co.); *Parker 51* (Leo Burnett Co.); *Fuel Injector* (Cummins Engine Co.); *One Man Car Patrol* (Chicago Police Dept.). ROAD SHOW: *Leade Ideas* (Cahners Pub. Co.).



### MATCO ASSOCIATES, INC.

2309 W. Johnsburg Rd., McHenry, Ill.

Phone: 385-5508 A/C 815

Date of Organization: 1960

Branch Offices: District of Columbia: 840

Wisconsin Ave., Washington D.C. 20014

Phone: 656-5240 A/C 301. Lowry N. Cox

Jr.; Clifford Peacock, *Vice-Presidents, Writers*. New York: 62 West 45th St., New York

10036. Phone: OX 7-2896 A/C 212. Winston

Sharples, Jr., *Musical Director*; Clifford Baxter, *Sales*.

Richard J. Matt, *President & Executive Director*

William M. Fraser, *Director of Sales*

Jerry Olson, *Director of Photography*

William J. Mahin, *Production Manager*

SERVICES: Motion picture and slidefilm production, including theatricals, TV and sponsored industrials, sales and training films. FACILITIES: Recording, music scoring and editing; 16mm and 35mm editing rooms, Moviola equipped; 16mm and 35mm projection. 16 and 35mm Arriflex and Eyemo cameras; Nagra sound equipment; complete studio and portable lighting; special camera-boat and truck.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Vacation Revelation* (International Harvester); *Sea Horse* - 65, *Deluxe, Sea Sport, Skee Horse, etc.* - series of 13 (Johnson Motors); *Higher and Wider* (Ex-Cell-O); *Trek to the Tetons* (Chevrolet & Kodak). 35mm THEATRICAL FEATURES: *Commuting for Adventure*; *Instant Holland*.

### FENTON McHUGH PRODUCTIONS, INC.

518 Davis Street, Evanston, Ill.

Phones: Evanston—UNiversity 4-3021 A/C 312

Chicago—BRoadway 3-3383 A/C 312

Date of Organization: 1956

Fenton P. McHugh, *President-Executive*

*Producer*

Carol D. Parker, *Administrative Asst.*

Robert Krugly, *Comptroller*

SERVICES: Production of 16mm and 35mm motion pictures for business, industry and TV. Sound slidefilm production. FACILITIES: 16mm and 35mm production equipment; editing facilities and sound stage.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Panama Fishing* (NBC); *Florida Fishing Fun* (Eastern Airlines); *Small Miracles of Santa Cruz* (Credit Union National Assn.); *World Championship Outboard Races* (NBC); *Miss Rodeo America* (Int. Rodeo Management).

Look to the Review pages for reliable buyer data

## MURRAY MORISON PRODUCTIONS

360 North Michigan Ave., Chicago, Ill. 60601  
Phone: 332-6705 A/C 312

Date of Organization: 1962

Murray Morison, *President & Exec. Prod.*  
Armin Kusswurm, *Vice-President*  
Donna Lee Johnson, *Associate Producer*  
Emanuel Galas, *Art Director*  
Gretchen Schoenfeld, *Director of Creative Services*  
Joseph Vermoeh, *Director of Photography*  
Carl Carter, *Artist*  
Orvel Hurd, *Artist*

**SERVICES:** Slidefilms, stripfilms, motion pictures for sales promotion, training, advertising, sales meetings, product promotion, medical, educational. **FACILITIES:** Motion picture, slide and stripfilm equipment and facilities. Recording and animation services; photographic, sound and lighting equipment for location.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Modern Management of the H Negative Sensitized Pregnancy* (Abbott Laboratories); *Modern Management of Multiple Births* (Lederle Laboratories); *Inventory Training* (Shoppers' World); *How to Write Clear, Concise and Effective Business Letters* (The Martell Corp.); *Not by Bread Alone* (Ill. State Medical Society).



## MPO, Incorporated

185 No. Wabash, Chicago, Illinois 60601  
Phone: 372-2355 A/C 312

Bill Bailey, *Manager*

(See complete listing under New York City)

## BURT MUNK & CO.

56 E. Walton Place, Chicago, Ill. 60611  
Phone: 337-0034 A/C 312

Date of Organization: 1961

Burton M. Munk, *President*  
Earl Anderson, *Production Manager*  
Mary Abraham, *Office Manager*

**SERVICES:** Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. Nationwide public school distribution of sponsored filmstrips. **FACILITIES:** Production affiliations; creative writing and complete planning and production of sales training and sales promotion programs.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Down Where It Counts*, *Focus on Foam*, *A Jewel of a Job* (Dow Chemical Co.). **SLIDEFILMS:** *Straight Talk About Ranges*, *That Certain Feeling*, *Time to Do the Dishes* (Hotpoint); *The Story of The Star-Spangled Banner*, *Patriotic Sing-Along* (Burt Munk & Co.); *Society for Visual Education*; *Zenith Quality in HF*, *What's New for You from Zenith*, *January 5* (Zenith).

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a Copyrighted Business Screen Feature

## Facts You Need to Know

### for Efficient Film Procurement

Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is urged to preview current pictures made by listed companies; the nature of their experience is noted under Client References appearing in each company's listing data.



## FRED A. NILES COMMUNICATIONS CENTERS, INC.

1058 W. Washington Blvd., Chicago, Ill.  
60607

Phone: SEeley 8-4181 A C 312

Date of Organization: 1955

**Branch Offices:** New York: 108 West End Ave., New York. Phone: SU 7-8770 A/C 212. Charles Ticho, *Vice-President*. California: 650 N. Bronson Ave., Hollywood. Phone: HO 3-8154. Lionel Grover, *Vice-President*.

Fred A. Niles, *President*  
Norman C. Lindquist, *Vice-President, Sales*  
William E. Harder, *Vice-President, Production*

Harry Lange, *Vice-President, Executive Producer*

James E. Morgan, *Vice-President, Finance*  
George Jarrett, *Editing Administrator*  
Dorothy Roecker, *Office Manager*  
Bert Lindberg, *Chief Charge Man*

**SERVICES:** TV commercials; industrial films; sales training films; business theater; sound slidefilms; TV shows. **FACILITIES:** 100,000 sq. ft. of space; 3 sound stages; 3 editing rooms; complete sound dept.; carpenter, electric, paint and prop depts.; 5 screening rooms; art dept.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Living Code* (U.S. Dept. of Defense); *Vacation* (Beatrice Foods Co.); *Leave the Driving to Us* (Greyhound Corp.); *Patterns for Progress* (Amer. Oil Co.); *The First 100 Years* (Hanjms Brewing Co.).



## Pelican Films Inc.

410 N. Michigan Ave., Chicago, Ill.

Phone: 337-S116 A/C 312

Max Pride, *Producer*

(See complete listing under New York City)



## PILOT PRODUCTIONS, INCORPORATED

1819 Ridge Avenue, Evanston, Ill. 60201

Phone: DAvis 8-3700 A/C 312

Date of Organization: 1940

Date of Incorporation: 1952

C. Robert Isely, *President*  
Robert L. Dedrick, *Executive Vice-President*  
C. Don Sheldon, *Treasurer*  
A. E. Boroughf, *Secretary*  
Hal Childs, *Director of Photography*  
Ken Kracht, *Director of Illustrative Photography*  
Bob Luce, *Director*  
Connie Andersen, *Slidefilm Department*  
Bill Buhl, Jay Norman, Jim Cuca, Doug Hunter, *Sales*

**SERVICES:** Complete creative and production facilities for motion pictures and filmstrips. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. **FACILITIES:** 10,000 sq. ft. 3,700 sq. ft. shooting stage with 14 ft. clearance under catwalks; complete kitchen facilities for food photography; 16mm Mitchell and Arriflex camera equipment; generator & battery packs for field work; special right hand drive camera truck with inside camera mount, front platform, top platform and radio gear; Ampex and Magnasync recording equipment including DuKane 30/50 signal generator; double system projection.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Frymax*, *Glodo* (Procter & Gamble); *Footprints 4* (Goodyear Tire & Rub-



## PILOT PRODUCTIONS:

*ber*); *In Your Hand* (Chicago Bd. of Elections); *Positive Control of Medication - Merrell DAC System* (William S. Merrell); *Sanitary Landfill* (Clark Equipment); *Smith Driver Training System* - series of 5 (Nat'l. Safety Council). **SLIDEFILMS:** *The Escorter Meter*, *Glide-a-Ride Conductor*, *Information Booth Operations*, *The Roving Salesman*, *The Grand Sightseeing Tour Driver* (Greyhound); *Prospects at Your Fingertips* (Ford Motor Co.); *Your Child's Success* (Field Enterprises Educational Corp.); *Coupon Town* (A. C. Nielsen Co.); *The Swift Sure Path* (Automatic Electric); *Rex Rol-Mor* (Rex-Chainbelt).



## Reid H. Ray Film Industries, Inc.

205 South LaSalle Street, Chicago, Ill. 60604

Phone: FInancial 6-0897 A C 312

Clyde Krebs, *Vice-Pres., General Sales*

(See complete listing under St. Paul, Minn.)



## Regan Productions, Inc.

600 South George St., Mt. Prospect, Ill.

William A. Bates, *Representative*

(See listing under Detroit, Mich. area)



## SARRA-CHICAGO, INC.

16 East Ontario St., Chicago, Ill. 60611

Phone: WHitehall 4-5151 A C 312

Date of Organization: 1937

William Newton, *President*  
Marvin Bailey, *Vice-President*  
Jack Conrad, *Vice-President*  
Harold Lignell, *Vice-President*  
Pat Saviano, *Production Manager*

**SERVICES:** Production of TV commercials. **FACILITIES:** 16mm and 35mm equipment, three stages and processing laboratory.

### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS for:** Swift; Pillsbury; Pure Oil; Kellogg; Campbell Soup; Procter & Gamble (Leo Burnett); Libby-McNeil-Libby; Alberto Culver; Quaker Oats; Sterling Beer (J. Walter Thompson); Dr. Pepper (Grant Advtg); Pillsbury; Northern States Power; Iowa Power; Hamms Beer; Red Ball Jets; American Dairy Assn.; Admiral (Campbell-Mithum); Reynolds Aluminum; Deans Milk; Toni Co. (Clinton E. Frank); Standard Oil (D'Arcy); Procter & Gamble; Maryland Club Coffee (Tatham-Laird); Sunbeam (Perrin & Assoc.); Miles Lab; Texize; Pet Dairy (Henderson Advtg); Herrud Meats; Toni Co. (Wade Advtg); Sara Lee; Peoples Gas (Foote, Cone & Belding).

## Screen Gems, Chicago

230 North Michigan Ave., Chicago, Ill. 60601

Phone: 782-S290 A C 312

Jack Martin, *in charge*

(See complete data under Elliot, Unger & Elliot listing, New York City)

## SOCIETY FOR VISUAL EDUCATION, INC.

(Subsidiary of General Precision Equip. Corp.)

1345 Diversey Pkwy, Chicago, Ill. 60614

Phone: LAkeview 5-1500 A/C 312

Date of Organization: 1919

John C. Kennan, *President*  
Walter E. Johnson, *Vice-President*  
Casmir V. Wejman, *Treasurer*  
James McEntee, *Commercial Productions*

## CHICAGO PRODUCERS:

### SOCIETY FOR VISUAL EDUCATION:

SERVICES: Creators and producers of sound slide-films, filmstrips, and slides for industry. Producers and distributors of sponsored filmstrips for industry to schools and churches. FACILITIES: Art department, Ludlow hot press typeset, b&w and color processing, automatic and semi-automatic single and double-frame 35mm slide binding, slide cameras, animation cameras, b & w and color still photography.

**RECENT PRODUCTIONS AND SPONSORS**  
SLIDEFILMS: *Heat on Tap* (North Shore Gas Co.); *Phosphate - Florida's Hidden Blessing* (Fla. Phosphate Council); *Our Schools and Our People* (St. Louis Public Schools); *The Dollars and Sense of Cutability* (Armour & Co.); *Servicing the 12" Portable TV* (Motorola, Inc.); *Basic Hydraulics, DVT-573 Diesel Engine, Industrial Defense Planning, The Shape of Things to Come* (International Harvester Co.).



### SPORTLIGHT FILMS

20 North Wacker Dr., Chicago, Ill. 60606  
Phones: 236-8955; 236-8488 A/C 312

Date of Organization: July, 1955

Alfred D. LeVine, *General Manager, Producer*  
Tom Carnegie, *Talent Director*  
Bill Sprague, *Production Manager*  
Mary Carroll, *Comptroller*  
Robert Renner, *Script*

SERVICES: Motion pictures for sales promotion, public relations, TV, education; "how-to" marketing and entertainment films; specialize special events and direct assignment events or instructional: documentaries. FACILITIES: On location or studio; Bell & Howell 70DRs, Cine II, Nagra tape recorders, mikes, lip sync, color or b&w; supply camera crews to cover events; color or b&w stock film available.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Driver's Choice* (Monroe International); *'64 Indy "500"* (Wynn Oil Co.); *Rex May's Classic* (Sportlite "500" Films); *Women's World of Golf* (Wilson Sporting Goods); *Accent Speed* (Seven-Up Co.).

### TAKE TEN, INCORPORATED

360 N. Michigan Ave., Chicago, Ill. 60610  
Phone: 346-0782 A/C 312

Date of Organization: 1961

David R. Hayes, *President & Board Chairman*  
John Frigo, *Vice-President, Musical Director*  
Leo Peyton, *Comptroller*  
Roy E. Hayes, *Treasurer*  
Inez Harris, *Secretary*  
Dean DiBrito, *Production Manager*

SERVICES: Industrial motion pictures; live industrial shows; sound-slidefilms; slide presentations; TV films; videotape; musical jingles; radio transcriptions; radio programs; creative consultation. FACILITIES: Business offices; creative dept.; studio, 16mm or 35mm production; original music, scoring and copying dept.; art dept.; still photography dept.; print production dept. for collateral material.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Action Offset* (A. B. Dick Co.). SLIDEFILMS: *The Key to Better Living, Powerful Plus, The Ladies, Bless 'em* (Masonite Corp.); *Be Creative with Pork* (Amer. Meat Institute). TV COMMERCIALS for: Amer. Dental Ass'n.; Rose Promotion (First Fed'l. Savings of Chicago; Ladd, Wells Agey.); Uptown Fed'l. Savings (Adv. Div., Inc.). PRODUCTION SERVICES: *A Time for Action* - live show (A. B. Dick Co.).

• Extra copies of this big 15th Annual Production Review issue are available on order (while supply lasts) at \$2.00 each, sent postpaid if payment accompanies order. Production Review and other



### TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill.  
Phones: Park Ridge - TA 3-1418 A/C 312  
Chicago - RO 3-5518 A/C 312

Date of Organization: 1952

Byron L. Friend, *President*  
June A. Friend, *Secretary-Treasurer*  
Henry Ball, *Facility Manager*

SERVICES: Motion pictures for industry and television, color and b&w; 35mm and 16mm, studio or location, TV commercials, videotape or film; complete packaging service, editing, re-recording, mixing, interlock screening and recording; script writing; animation. Hi-speed photography, time-lapse films. FACILITIES: Multiple cameras, continuous shooting picture equipment, 35mm and 16mm cameras; magnetic sound recorders; sound stage 30' x 45', five-channel re-recording and mixing; selsyn interlock; generators for location work; wireless microphones.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Make No Little Plans . . .* (YMCA); *So Much to Learn* (Bell & Howell); *The Motorola Story* (Motorola); *Vincent Price on Art* (Sears Roebuck); *Land of the Yeti* (Field Enterprises).

### UNITED FILM & RECORDING STUDIOS, INC.

Film Center Bldg., 161 E. Grand Ave.,  
Chicago, Ill. 60611

Phone: SU 7-9114 A/C 312

Date of Organization: 1928

Date of Incorporation: 1933

Branch Offices: New York: 17 E. 45th St., New York. Herbert Rosen, *Eastern Representative*. District of Columbia: 425 13th St., N.W., Washington D.C. Robert Pfeifle, *Washington Representative*. California: 390 S. Hauser, Los Angeles. W. Bailey, *Hollywood Representative*. Germany: Neue Mainzerst, 22 Frankfurt, a/m. F. Reich, *European Representative*.

William L. Klein, *President & Executive Producer*

Marilyn L. Friedel, *Vice-President, Producer/Director*

Edward Humphrey, *Associate Director*  
Art Brown, *Creative Department*  
Ursula Festag, *Foreign Department*

SERVICES: Creators and producers of motion pictures, slidefilms, radio and TV commercials and jingles; package shows for radio and TV; related services and materials for integrated live, film or recorded programs for business, industry, education and government. FACILITIES: 16mm, 17½mm, 35mm motion picture and sound complex. Mitchell cameras and accessories. Wextrex-RCA, Rangerton, Stencil-Hoffman recorders, duplicators and playbacks. Maurer optical system; Ampex recorders, etc. Complete technical service. Tape/disc recording and duplication.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Password to the Future - Scouting* (Boy Scouts of America); *PDQ Distributor Program* (Mystik Tape); *The Whole Story* (Commander Tool Mfg.). SLIDEFILMS: *Typographic Printing* (Amer. Typefounders); *Your Dollars Make Scouting Possible* (Boy Scouts of America).

### UNIVERSAL WIDE-SCREEN PIX

525 Pinecrest Lane, Wilmette, Ill.

Specialists in stereo; color television and wide-screen theatrical short subjects.

annual issues are included in subscription at \$3.00 per year; \$5.00 for two years. Direct orders to Chicago office of publication at 7064 Sheridan Road Building at Chicago, Illinois 60626.



### HENRY USHIJIMA FILMS, INC.

1101 Harrison Avenue, Park Ridge, Ill. 60066  
Phone: 695-3331 A/C 312

Date of Incorporation: 1962

Henry Ushijima, *President & Exec. Producer*  
Frank C. Ulrich, *Vice-President*  
Ruth Ushijima, *Secretary-Treasurer*  
R. W. Fleischman, *Production Manager*

SERVICES: Producers of motion pictures and slide films for industry in sales, training, education and TV. FACILITIES: 35mm and 16mm camera equipment; lighting, sound and recording equipment for studio or location; editing facilities.

**RECENT PRODUCTIONS AND SPONSOR**  
MOTION PICTURES: 1965 *Rambler Announcements Film* (Audio Visual Arts - American Motors); *The Golden Touch* (Allied Chemical Corp.); 3 Sales Meeting Films (Continental Can Co.); *A New Look of Excellence* (Chicago Police Dept.); *The Keys to Corn Profit* (Funk Bro Seed Co.); *The Rock-Ola Phonograph Story, Operation of the Rock-Ola Phonograph* (Rock-Ola Mfg. Corp.); *Greentown, U.S.A.* (Tatham-Laird Inc.); *A City that Cares* (City of Chicago); 1965 *Advertising and Promo Film* (Audio Visual Arts - Iiram Walker); *Progress Report Film* (Bethlehem Steel Corp.). SLIDEFILMS: *A Man Sacred Trust*; *A Lutheran Plan for Financial Security* (Lutheran Brotherhood Ins.).

### VPI of Illinois, Inc.

1922 Ridge Ave., Evanston, Ill. 60201  
Phone: 273-3993 A/C 312

Fred Olsen, *President*

Joan Lyknell, *Manager*

Sid Hecht, *Sales Manager*

Roger Monteran, *Staff Cameraman*

(See complete listing under New York City)



### WILDING INC.

1345 West Argyle St., Chicago, Ill. 60640  
Phone: BRoadway 5-1200 A/C 312

Date of Organization: 1914

Date of Incorporation: 1927

#### MAIN OFFICE AND STUDIOS

1345 West Argyle St., Chicago, Ill.  
Phone: BRoadway 5-1200 A/C 312

Clifford F. Weake, *Vice-Pres., Midwest Sales*

#### OTHER CHICAGO LOCATIONS

Communications Idea Center - Customer Service  
5725 North Broadway, Chicago, Ill.  
Phone: BRoadway 5-1200  
Robert Younker, *Robert Lane*.

Commercial Picture Equipment - Display Idea Center, 5719 North Broadway, Chicago, Ill.  
Phone: SUNnyside 4-0263  
Harvey N. Wilcox, *Manager*

#### WILDING BRANCH OFFICES

NEW YORK: 405 Park Avenue, New York, N. Y.  
Phone: PLaza 9-0854. Leon Kreger, *Vice Pres.*; William Uskali, *Vice-Pres.*; Don Smith *Vice-Pres.*, Mel London, *Exec. Prod.*

DETROIT: 4925 Cadioux Road, Detroit, Mich.  
Phone: TUxedo 2-3740. William R. Winn, *Vice Pres.*

13535 Livernois, Detroit, Mich. Phone: WELster 3-2431. Daniel B. Gallagher, *Vice Pres.*; W. W. Kraft, *Vice-Pres.*; A. J. Henderson, *Vice-Pres.*; Robert Cassell, *Vice-Pres.*

CLEVELAND: Hudson Square Bldg., 72 North Main St., Hudson, Ohio. Phone: 653-816.  
R. R. Osmon, *Vice-Pres.*

SAN FRANCISCO: Pier 27, San Francisco, Ca  
Phone: DOuglas 2-7789.

**WILDING INC.****WILDING INCORPORATED****KANSAS****CENTRON CORPORATION, INC.**

West Ninth at Avalon Road, Lawrence, Kansas  
Phone: VIKing 3-0400

Date of Organization: 1947

Arthur H. Wolf, *President and Excc. Prod.*  
Russell Mosser, *Executive Vice-President and Treasurer*  
Charles Lacey, *Vice-President & Secretary, Director of Production*  
Norman Stuewe, *Vice-President and Director of Photography*  
J. W. Newsom, *Director of Sales*  
Harold Harvey, *Director*  
Margaret Travis, *Script*  
John Clifford, *Script*  
J. D. Powers, *Writer-Director*  
Dan Palmquist, *Director of Editing*  
William DeJarnette, *Director*  
Don Jessup, *Sound Engineer*  
Oscar Rojas, *Art & Animation Director*  
Douglas Poulter, *Director of Animation Photography*

**SERVICES:** Motion pictures, slidefilms and sales meetings for public relations, sales, training, education and television, sales meetings. Subcontracting. Specialized sports photography. Specialized color and or black and white still assignments. Animation and recording service. **FACILITIES:** New studio and office facilities include 60' x 100' x 27' sound stage, voice studios, editing rooms, sound rooms, etc. Mitchell, Arriflex and Cine Special cameras; complete lighting and sound equipment for studio and location. Complete animation facilities. Oxberry Senior animation stand, 16mm and 35mm.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Going Up - All Electric Construction* (General Electric); *AMA Retirement Plan; Not As It Was* (American Medical Assn.); *A Fresh Start* (Phillips Petroleum Co.); *Moment of Progress* (Diddle-Glaser, Inc.); *Marriage Relations Series; Middle America Series* (McGraw-Hill Book Co.); *Hawaii; Mexico* (Maritz, Inc.); *Any Number Can Play* (Kansas Dept. of Economic Development); *Opportunities Unlimited* (Skelly Oil Co.); *Research Studies* (Institute of Science & Technology, Univ. of Michigan). **SALES MEETINGS:** AC Spark Plug Division, General Motors. **TV COMMERCIALS** for: Fourth National Bank - Wichita (McCormick-Armstrong); Griff's of America; Skelly (Bruce B. Brewer).

**MINNESOTA****COUNTRYMAN-KLANG FILM PRODUCTIONS, INC.**

5th Floor, Times Bldg., Minneapolis, Minn.  
55401

Phone: 332-2535 A C 612

Date of Organization: October, 1956  
Date of Incorporation: March, 1959

Thomas C. Countryman, *President & Director of Photography*  
Floyd A. Klang, *Vice-President, Writer-Director & Producer*  
Robert A. Farrell, *Camera Department*  
Jack Canvitte, *Producer*  
John Heidenreich, *Editing*  
James Sugimure, *Editing*  
Robert L. Edwards, *Art Director*  
Lee Newman, *Sound*

**SERVICES:** Producers of industrial, educational, sales, sales training, TV commercials and filmstrips, 16mm or 35mm. **FACILITIES:** 45' x 75'

training and sales promotion and merchandising services and a complete graphic arts production department. (Tri-Dex Display Corp. - subsidiary, 13790 Nelson Ave.); 30,600 sq. ft. floor space - 27,600 sq. ft. devoted to the design and production of displays and exhibits and includes carpenter shops, paint shops, assembly areas and storage; 3,000 sq. ft. - administrative and office space.

**CLEVELAND:** Dramaturgy, Inc. 2307 Chester Ave.; 35,000 square feet of storage space, carpenter shops, metal shop, paint shop, assembly area, drafting room, scene docks, sewing rooms, and administrative offices.

**LOS ANGELES:** Wilding-Fedderson, Inc., 8460 W. 3rd Ave.; 20,000 sq. ft. floor space - 15,000 sq. ft. devoted to administrative and sales offices, screening room, make-up room, scene shop, one stage, 50' x 100'; 2 editing rooms, insert stage, 5,000 sq. ft. outdoor photography area.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** 1964½ and 1965 *Ford Announcement Shows; Management - Then And Now; Ford Dealer Panels* (Ford Motor Co.); *Destination - the World*, series of 11 (Alitalia Airlines); *Welcome Wagon* (Welcome Wagon); *Induction Stirred Ladle Vacuum De-Gassing; What's in the Mill for You* (Republic Steel); 1964 *Goodyear Spring Dealer*, motion pictures/ meeting (Goodyear Tire & Rubber Co.); *Spirit of Aloha; Duns River Falls* (Hilton Hotels); *Discovery* (Pure Oil Co.); *The World Next Door* (Pepsi-Cola); *On the Torture Track* (American Oil); *Welcome to Bundy Bird Corners* (Deere and Co.); *Why Not?* (Continental Oil Co.); *I, Metro* (International Harvester); *The Day That Made a Difference* (Office of Civil Defense). **SLIDEFILMS:** *Meet the Tandem TS-14. Your Pivot to Profit* (Euclid Div., General Motors); *The Golden Key. Operation Pump Switch* (Pure Oil Co.); *How Bronze Valves Are Made* (Ohio Brass); *Paper Backs in Your School* (Bantam Books); *The Quality Story of Lustru Ware* (Columbus Plastics Products); *The Case for the Extra Case* (Falstaff Brewing Co.); *Henry McKenna - Handmade Whiskey* (Frankfort Distillers); *Completing the Circle; Perk up Tire Profits; 120 Super Tire* (American Oil Co.); *5 Ways to Go* (Bendix-Westinghouse); 1965 *Product Presentation* (Culligan); *Better By Design* (General Electric); *Dream of a Duplicator* (A. B. Dick); *How Much . . . For What* (Sherwin-Williams); *Operation Breakthrough* (Sylvania).

**ZAPTEL STUDIOS, INC.**

615 North Wabash Ave., Chicago, Ill. 60611  
Phone: SUperior 7-2755 A C 312

Date of Organization: 1955

Owen Zapel, *President*  
Virgil Watts, *Art Director*  
Ken Knutson, *Optical Effects Cameraman*  
Dan Lawlor, *Production Manager*

**SERVICES:** Producer of animation for TV commercials, industry and education. Live action for all purposes. Audio visual productions for sales presentations, slidefilms, filmstrips, Cellomatic. Optical and animation camera services for Midwest producers. **FACILITIES:** Studio 2000 sq. ft. with working kitchen; two floors, animators, artists, layout, lettering, hot press, 16mm and 35mm projection; 35mm optical and magnetic interlock. Editing with 16mm and 35mm Moviolas, two animation stands. Master series Oxberry with Aerial Image projector. Joy-Stick control, 16mm and 35mm; 35mm printer.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Moby Dick, Swiss Family Robinson, Tale of Two Cities* (Trans-Lux TV); *Dialysis of Kidneys* (Medical TV, Inc.). **SLIDEFILMS:** Sales Presentation (Faultless Caster Co.).

For the best in services, look to BUSINESS SCREEN

**LOS ANGELES:** Wilding-Fedderson, Inc., 8460 W. Third Ave. Los Angeles, Cal. Phone: OLIVE 1-1860. Jack Minor, *Pres.*

**TORONTO:** Wilding Canada Ltd., 875 Don Mills Rd., Don Mills, Ontario. Phone: 429-1270. Norman B. Terry, *Vice Pres.*

**OFFICERS AND DEPARTMENT HEADS**

H. Williams Hamner, *President*  
C. B. Hatcher, *Executive Vice-President*  
Robert C. Ausbeck, *Asst. to the President*  
J. B. Morton, *Vice-President-Production*  
J. M. Constable, *Vice-President-Exec. Producer*  
Walter H. Tinkham, *Vice-President-Producer*  
C. Rankin Bingham, *Vice-President*  
F. F. Palac, *Treasurer and Assistant Secretary*  
L. A. Backey, *Secretary*  
Harold Kinzle, *Vice-President-Production*  
Foster Travis, *Richard Lane, Prod. Services*  
George Erhardt, *Prod. Mgr., Slidefilm Dept.*  
Julian Krupa, *Mgr., Art Department*  
J. A. Keyes, *Manager - Program Materials*  
Frank Kornash, *Laboratory Superintendent*  
Dennis Howe, *Superintendent, Color Division*  
James E. Dickert, *Recording Director*  
John Cook, *Supervising Editor*

**GOVERNMENT SERVICES DIVISION**

Carl Laub, *Manager*  
United States Army - United States Air Force  
Tony Wells, *Producer*  
United States Navy

**WILDING TV DIVISION**

Carl Nelson, *Vice-President, Manager*

**INDUSTRIAL SHOWS - EXHIBITS - DISPLAYS**

Wilding-Dramaturgy, Inc.  
2307 Chester Avenue, Cleveland 14, Ohio  
Phone: 771-4030  
C. R. Bingham, *President*  
Tri-Dex Display Corporation  
13790 Nelson Ave., Detroit, Mich.  
Phone: WEBster 1-0300 A C 313  
A. F. Cetlinski, *President*

**SERVICES:** A communication agency specializing in marketing and promotion. Creative counselors and producers of motion pictures, slidefilms, TV commercials, complete live shows and presentations, conventions and sales meetings, displays, exhibits, printed materials, and audio-visual installations.

**FACILITIES:** Studio and service operations detailed as follows: **CHICAGO:** (1345 Argyle Street) Home office and main studios; 105,000 sq. ft. floor space - 29,000 sq. ft. in four sound stages (75' x 140', 70' x 100', 50' x 100', 75' x 60'); remainder in administrative and creative offices; still and motion laboratories, color and black and white; optical, animation and art departments; film screening rooms; sound recording departments; film vaults; carpenter shops, etc. (5719 N. Broadway); 20,000 sq. ft. floor space - 15,000 sq. ft. devoted to manufacturing of projection screens, portable stages, 8mm film cartridges, portable lecterns, and specialized projection equipment; administrative offices and storage. 5,000 sq. ft. devoted to Wilding Display Idea Center to demonstrate various audio-visual display techniques and equipment. (5725 N. Broadway); 20,000 sq. ft. floor space - 15,000 sq. ft. devoted to Customer Service workshop and storage of all road show equipment and includes administrative offices, portable equipment show rooms, and conference rooms. 5,000 sq. ft. devoted to Wilding Communications Idea Center where various staging and projection techniques and exclusive Wilding projection equipment are demonstrated.

**DETROIT:** (4925 Cadioux Road): This building was especially designed and constructed for motion picture production. It contains administrative, sales and service facilities, two sound stages totaling 8,000 sq. ft. and screening rooms. (13535 Livernois): Operations here include creative,

## WEST CENTRAL STATES

### COUNTRYMAN-KLANG FILM PRODUCTIONS:

sound stage, animation, Arriflex equipment, complete lighting and sound equipment for studio or location, complete recording with four recorders, mixing, interlock projection, 16mm and 35mm; music library and producer services.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *The Silent Guide*; *Bright Warning* (3M Company); *How To's of Basketball*; *Fellowship of Christian Athletes* (Wheaties Sports Federation); *The New M-670* (Minneapolis-Moline); *Retarded Children Go to Camp* (Minnesota Assn. for Retarded Children); *A Cast of Thousands* (U. S. Jr. Chamber of Commerce); *Pipelines to Better Living* (Montana-Dakota Utilities); *Right as Rain*; *Sales Up With Snow Pup*; *Parade of Products*; *Flymo* (Toro Mfg. Corp.); *Alvin - Submarine* (Litton Industries). TV COMMERCIALS for: Toro Mfg. Corp. (Campbell-Mithun); 3M Company (MacManus, John & Adams); Montana Dakota Utilities (Ken Nelson Assoc.); Tonka Toys (Kerker-Peterson); Gov. Hughes of Iowa Political Campaign (Keiffer & Assoc.); American Crystal Sugar (Winius Brandon); Minnesota State Fair (Ken Pottle & Assoc.); First National Bank of St. Paul; Midland Cooperatives (Gould, Brown & Bickett); Minneapolis Rambler Dealers (Ralph Hobbs).



### EMPIRE PHOTOSOUND INCORPORATED

4444 W. 76th St., South, Minneapolis 24.

Minnesota

Phone: 920-3020 A/C 612

Cable Address: Emps, Minneapolis

Telex: — 029-5317

Date of Incorporation: October, 1945

William S. Yale, *President & Treasurer*

Richard N. Jamieson, *Vice-President*

& *Production Director*

Joseph T. McDermott, *Vice President of Sales*

Arthur J. Nicol, *Secretary & Dir. of Tech. Serv.*

Mary Sherman, *Director of Production Services*

Frank Howard, *Manager, Editing Dept.*

Mark Engbretson, *Sound Recording Engr.*

Rik Rydlun, *Art Director*

Paul Martinson, *Music & Sound Effects*

Kenneth Palmquist, *Technical Services*

Thomas Winter, *Projection Services*

**SERVICES:** Production of motion pictures, sound slidefilms, TV commercials and sales meeting presentations. Time-lapse, slow motion equipment. Editing and interlock projection. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. Still laboratory. **FACILITIES:** 16mm Maurer and Arriflex cameras; 35mm and Techniscope cameras; 16mm Eastman Arc projectors; Strong Arc projectors for 3 3/4" x 4" slides and filmstrips; 8' x 20', 12' x 30' and 20' x 20' projection screens, available for conventions, sales meeting, etc. Animation, sound recording studio for stereo or monaural recording; Nagra recording equipment; 40' x 60' x 20' high sound stage; stereo high fidelity public address system.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Challenge at Esterhazy*; *The Joe Nuytten Story*; *Super-Q*; Techniscope shooting of agriculture, mud drilling operations; videotape of Executive Management meeting transferred to 16mm b&w (International Minerals & Chemical Corp.). **SALES MEETINGS:** International Minerals & Chemical Corp. **PRESENTATIONS:** Farmers Union Central Exchange. **TV COMMERCIALS** for International Minerals & Chemical Corp.; Great Northern Railway Co. (John W. Fomey Adv. Agency).

Look to the Review pages for reliable buyer data.

### PROMOTIONAL FILMS, INC.

1313 Cambridge St., Hopkins, Minnesota  
Phone: 935-2183 (Minneapolis) A/C 612

Date of Incorporation: 1955

Alfred K. Peterson, *President & Prod. Mgr.*

Cliff R. Sakry, *Sales Mgr. & Creative Dir.*

George Daugherty, *Production Assistant*

Helmut H. Laikola, *Creative & Sales Asst.*

**SERVICES:** Script-to-screen production services for color and b&w sound motion pictures, filmstrips and slidefilms for business and industrial promotion, advertising, product, training, public relations; hunting, fishing, other outdoor films; religious, educational and organizational films; live or animated TV commercials. Complete 16mm color-sound motion picture printing services. **FACILITIES:** Lighting, photographic and sound equipment for studio or location; script writing, art, animation, film editing and sound editing depts.; film music library; full recording, sound mixing, conforming, interlock and projection booth facilities. Underwater camera/equipment for aquatic photography. Printer for 16mm sound-color motion pictures.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wilderness Quest* (Red Wing Shoe Co.); *And on to . . . 3*; *Dialogue: Brotherhood* - intro (Lutheran Brotherhood Fraternal Insurance Society, Inc.); *More Than Courage* (Minnesota Society for Crippled Children and Adults, Inc.); *Operation Shipshape*; *The Magic Wand of Hydra-Clean* (Gray Co., Inc.); *Financial Crisis* (Amalgamated Lithographers Union); *Potato Harvesters for 1965*; *Sugar Beet Harvesters for 1965*; *Better Hay Raking in Any Hayfield* (The Farmhand Co.). **FILMSTRIPS:** *How Sure Can You Get?* (Minnesota Insurance Information Center); *An Award Winning Gallery of College Fine Arts - Parts I and II* (Lutheran Brotherhood Fraternal Insurance Society, Inc.).



### REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul, Minn., 55116

Phone: 699-1393 A/C 612

Date of Organization: 1910

**Branch Office:** 208 South LaSalle Street, Chicago, Illinois 60604. Phone: Financial 6-0897. Clyde Krebs.

Reid H. Ray, *President and Producer*

Alice M. Griswold, *Secretary*

Ellsworth H. Polsfuss, *Asst. Secretary and*

*Producer*

Mrs. Frances Hostettler, *Asst. Treasurer*

T. J. Hermann, *Controller*

Clyde Krebs, *Vice-Pres., General Sales*

Gordon R. Ray, *Art and Animation Director*

Bryan Allen, *Laboratory Services & Quality*

*Control*

Robert H. Winter, *Chief Film Editor*

**SERVICES:** Motion pictures, slidefilms, TV films and commercials (live or animated). **FACILITIES:** Creative department; studio, laboratory, opticals, titles; animation; 16mm & 35mm production equipment with sound recordings in studio or on location; RCA magnetic or optical sound 35mm & 16mm.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Way to Amchem* (Amchem Products, Inc.); *New Water for a Thirsty World* (Office of Saline Water, U. S. Dept. of Interior); *The Fighting Tigers of LSU* (Louisiana State Univ.); *Loaded for Action* (Hamm Brewing Co.); *Food the Color of Life* (National Dairy Council); *Cliff Dwellers of Wetherill Mesa* (National Geographic Society); Two classified films (Picatinny Arsenal); *Landmarks of Construction*; *Give Us This Day*; *Situation Well in Hand*; *1010 Country*; *Time*; *How Big is the 45 HP Tractor?*; *King of the Hill*; *Shoulder High by the 4th of July*; *New Hillside Combine*; *What's New for 1965* - 20 subjects; *There's Room at the Top*; *Earth Moving and Compaction*

### REID H. RAY FILM PRODUCTIONS:

*Equipment*; *Design for Skidding* (Deere & Company); *It's the Top* (Zonolite Div. W. R. Grace); **SLIDEFILMS:** *Ruth Todd VIP*; *Making a Good Loan*; *Collecting Effectively* (National Consumer Finance Assn.); *Ambassador At Large*; *What's In a Trust* (Financial Public Relations Assn.); *The Teller Model*; *The Feasibility Study*; *Challenge of EDP* (National Assn. of Bank Auditor & Controllers); *Hay Tools* (Deere & Co.). **TV COMMERCIALS:** for Peters Weiners (David Agency); Hamm's Beer (Campbell-Mithun).

### RUSTEN FILM ASSOCIATES, INC.

5910 Wayzata Blvd., Minneapolis, Minn.

55416

Phone: Liberty 5-1656 A/C 612

Date of Organization: 1958

Paul D. Rusten, *Producer*

Ted K. Larson, *Production Manager*

Roger L. Handt, *Photography*

Suzanne Monahan, *Production Assistant*

**SERVICES:** Creative design, writing and full production of business, educational and religious motion pictures, sound slidefilms and TV documentaries; talent and art services. **FACILITIES:** Camera, sound recording, lighting and editing facilities for studio or location production.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Viking Heritage* (Sons of Norway Insurance); *Lo-Tone* - series of four (Wood Conversion Co.); *Dish Tray Conveyor* (Standard Conveyor Co.). **SLIDEFILMS:** *Mission to America*; . . . *To Other Cities Also* (The American Lutheran Church); *A Place Apart* (Holden Village Inc.); *The Dynamics of Package Cushioning* (Wood Conversion Co.); *Stories of Sons of Norway* (Sons of Norway Insurance); untitled film (Pacal Steel). **TV NEWS FEATURES:** *Buckle Up and Live* (Minnesota Mutual Life Insurance Co.); *The Computer Wire* (Onan); *People to People* (Sheraton Ritz); *Riverside Power*; *Nuclear Fuel* (Northern State Power Co.).

### GEORGE RYAN FILMS, INC.

1019 Currie Ave., Minneapolis, Minn. 5540

Phone: 335-8864 A/C 612

Date of Incorporation: May, 1955

George M. Ryan, *President*

Richard C. Polister, *General Manager*

Elizabeth B. Ryan, *Secretary*

Raymond Pike, *Still Photographer*

Donna Hedquist, *Fashion Coordinator*

**SERVICES:** Producers of 16mm and 35mm motion pictures, TV commercials, sound slidefilms. **FACILITIES:** 26' x 48' sound stage, 22' x 40' silent stage with practical kitchen; 16mm Arriflex Cine-Special, 35mm Arriflex; Magnasync; Ampex magnetic recorders; 16mm and 35mm Moviola; complete 16mm and 35mm editing facilities; full complement of motion picture lights and accessories.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Green Giant-Glencoe* (Green Giant Co.); *Cheaper by the Dozing* (Kolman Mfg. Co.); *Mechanical Mining* (Bawden-Cannon); *Windows Without Equal* (DeVac, Inc.); *Golf Lessons - Gene Littler* (Sahara Products). **SLIDEFILMS:** *Hardware Hank Paints* - three versions (Minnesota Paints, Inc.). **TV COMMERCIALS:** for Pillsbury (Campbell-Mithun, Inc.); Gold Seal (C-M); Wilson Meats (C-M); To Value (C-M); Old Dutch Corn Chips & Potato Chips (Colle-McVoy); Super Value Stores (Willis-Borg Agency).



this symbol, appearing over listing in these pages, indicates that display advertising containing additional useful reference data appears in other pages of this 15th Annual Production Review.

## MISSOURI

### CALVIN PRODUCTIONS, INC.

1105 Truman Road, Kansas City, Mo. 64106  
Phone: HArrison 1-1230 A/C 816

Date of Organization: 1931

Leonard W. Keek, *President*  
William Hedden, *Vice-President*  
Frank Barhydt, *Vice-President*  
James Hasb, *Secretary-Treasurer*  
Richard Bulkeley, *Production Manager*  
James Moore, *Manager, Producer Services*  
Larry Kauffman, *Manager, Univ. Films Div.*  
Tom Jackson, *Manager, Contract Division*

**SERVICES:** 16mm and 35mm color, sales and les training and educational films; 16mm and 35mm service work and laboratory facilities for her producers, universities and industrial photographic departments. All film services offered at the location. **FACILITIES:** Two sound stages, area 3,000 sq. ft.; location equipment; laboratory with output of 25,000,000 ft. b&w, 30,000,000 color a year; Kodachrome, Ektachrome, and 35mm negative-positive color printing and processing, 14 editing rooms; two sound studios with 4 channels, eight phono, recording equipment for film, tape, wax, magnetic; ten full-time directors; creative staff; complete Oxberry animation and music facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Doctor for the Family* (American Academy of General Practice); *A World of Service*; *Something for Nothing*; *Roll of Drums* (Caterpillar Tractor Co.); *Your Child and Traffic* (AAA Foundation for Traffic Safety); *Report on Perfection* (Bendix AEC); *The Call Back* (W. S. Mickey Clay Mfg. Co.); *Check and Let Me Know*; *The Dingbat Story* (Calvin Productions, Inc.); *It's a Different Story*; *The Hero* (E. I. duPont de Nemours & Co.); *This is Football* (Official Sports Film Service); *Moment of Truth* (United Community Funds and Councils of America, Inc.); *AIM-9B Fighter Tactics*; *Key to Nuclear Safety*; *The Military Training Instructor*; *Collars & Sense* (U.S.A.F.).

### HORIZON PRODUCTIONS

(Division of Longmoor-Nelson, Inc.)

301 West 73rd St., Kansas City, Mo. 64114  
Phone: EMerson 3-3585 A/C 816

Date of Organization: 1947

Date of Incorporation: 1952

William V. Longmoor, *President*  
Allen Jacobs, *Vice-President*  
James P. Jouras, *Secy.-Treas.*  
Maurice W. Prather, *Director of Photography*  
Roger C. Webb, *Sound Engineer*  
Norma Brooks, *Office Manager*

**SERVICES:** 16mm and 35mm motion pictures for les, sales training and promotion, public relations, educational and religious fields. 35mm sound color slidefilms for industry and education; TV commercials, live and animated; research, story treatment and script writing; complete producers service. **FACILITIES:** for 16mm and 35mm motion pictures and 35mm filmstrips. Sound service dept. with 8 channel mixing console, interlocked projection and Magnasync recorders and dubbers, Ampex, Nagra, and Rangertone sync record and playback equipment. Westrex 35/32 16mm optical recording system; editing rooms, music libraries, 16mm and 35mm Arriflex camera equipment, animation and stop-motion cameras and related equipment.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Herefords Around the World* (World Hereford Conference); *The Case for Professional Government* (International Film Bureau); *The I-KC Story* (Indianapolis-Kansas City Motor Express Co.); *Preparation of Salads* (U.S.A.F.); *Stalcup Sales Presentation* (Potts-Woodbury, Inc.); *Personally Yours* (Heart of America United Campaign). **SLIDEFILMS:** *Interstate 15* (Interstate Bakeries Corp.); *History of*

### HORIZON PRODUCTIONS:

*Cessna* (Cessna Aircraft Co.); *How to Conquer War* (Methodist Church Area Peace Education Committee); *Room Expansion Campaign* (Research Hospital and Medical Center). **TV COMMERCIALS** for: H. D. Lee Co.; Consumers Cooperative Assn.; H & R Block Income Tax (Burton Wasser Adv.); Dieks Forests (Valentine-Radford Agency); MFA Farm Products (Rogers & Smith Agency); City Auto License & E-Tax spots; (City of Kansas City, Mo.); Kansas City Power & Light Co. (V-R Agency); Unity School of Christianity.

### Metropolitan St. Louis

Alexander Film Co.

7361 Pershing, University City 20, Missouri  
Phone VO 3-2815 A/C 314

(See complete listing under Colorado.)

### CONDOR FILMS, INC.

1006 Olive Street, St. Louis, Mo. 63101  
Phone: MAin 1-5576 A/C 314

Date of Organization: 1951

Bradford Whitney, *President*

Dean R. Moore, *Vice-President, Prod. Mgr.*

Grace A. Williams, *Secretary*

Harold A. Johnson, *Sales Manager*

John F. Dinkmeyer, *Sound Engineer*

J. L. Derden, *Cameraman*

**SERVICES:** Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, TV. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. **FACILITIES:** Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stancil-Hoffman synchronous magnetic recording 16mm, 17½mm, ¼". Multiple channel synchronous interlocked mixing. 16mm, 17½mm and 35mm Moviolas (picture and sound). 16mm interlock projection. Sanenco time-lapse motion picture control. Music and sound effects library.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *St. Louis, Gateway to the West* (Southwestern Bell Telephone Co.); *How to Sell Tums in Food Stores* (Lewis-Howe Co.); *A City on the Move - Fort Dodge*; *Operation Transformation - Iowa City* (Iowa-Illinois Gas & Electric Co.); *Fluff Detergent Pilot Plant* (Monsanto Co.); others for: Brown Forman Distillers; Brule Incinerators Co.; American-Lincoln Corp.; International Shoe Co.; Daubert Chemical Co.; National Educational Television Center; Southern Equipment Co. **SLIDEFILMS:** for Lennox Industries, Inc.; Monsanto Co. **PRESENTATION:** Hussman Refrigeration, Inc.

### GUGGENHEIM PRODUCTIONS, INC.

14 North Newstead, St. Louis, Mo. 63108  
Phone: JEFFerson 5-9188 A/C 314

Date of Incorporation: 1956

Charles Guggenheim, *President*

Owen Armstrong, *Vice-President*

Richard Heffron, *Vice-President*

**SERVICES:** Production of theatrical and non-theatrical motion pictures. **FACILITIES:** 16mm and 35mm editing, projection, sound recording, camera and lighting facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** . . . *And Something More* (American Library Assn.); *Nine from Little Rock* (U.S. Information Agency); *Time of the West* (U.S. Dept. of Interior, National Park Service); *Robert Kennedy, A Film Biography* (Kennedy for U.S. Senate Committee); *The Gateway Arch* (American Iron and Steel Institute).



### HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis, Mo. 63117  
Phone: MISSION 7-4200 A/C 314

Date of Organization: 1930

J. H. Hardcastle, *Producer*

Laubert Kaman, *Director*

Richard Hardcastle, *Editorial*

Richard Hardcastle, Jr., *Production*

**SERVICES:** Production of sound motion pictures, slidefilms, TV documentaries and commercials in b&w and color; advertising, sales promotion, public relations, and training films for business, civic and religious organizations; local coverage or completion services for other producers. **FACILITIES:** 35mm & 16mm Arriflex, Auricon Pro 600, Cine Specials; sound stage, Nagra, Ampex, Stancil Hoffman and Magnasync recorders; editing rooms, Moviola; portable lighting equipment for location production.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Eleven Point River* (KSD-TV); *Mystery of the Pribilofs - revised* (Fouke Fur Co.); *Hope is in Your Hands* (United Fund of Greater St. Louis); *Night Shall Be No More* (Fides Jubilans). **SLIDEFILMS:** *Get Out the Vote*; 1964 *Holiday Sales Meeting* (Seven-Up Co.); *Be Aware* (Southwestern Bell Telephone Co.). **TV COMMERCIAL:** Laclede Gas Co. (D'Arcy Adv.).

### PREMIER FILM & RECORDING CORPORATION

3033 Locust Street, St. Louis, Mo. 63103  
Phone: JEFFerson 1-3555 A/C 314

Date of Incorporation: 1936

Theodore P. Desloge, *President and Executive Producer*

Wilson Dalzell, *Vice-President & Gen. Mgr.*

Patrick Murphy, *Director of Sales*

Roger E. Leonhardt, *Production Manager*

Charles Kite, *Editorial Supervisor*

**SERVICES:** Creators and producers of business, industrial, religious, documentary and TV motion pictures and sound slidefilms—16mm or 35mm sound, b&w or color. **FACILITIES:** Sound stages, recording studios, 35mm and 16mm screening rooms. Mitchell 35mm and 16mm cameras; Bell & Howell and Auricon cameras. Fearless dolly, M-R Mike boom, heavy lighting facilities, mobile generator; complete recording, mixing, scoring facilities; tape, disc, magnetic film, interlock system; effects and music library; editing department, writers, directors, editors; record processing and pressing plant.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Wild Kingdom* (Mutual of Omaha); *Bad News from Winnetka* (Brown Shoe Co.); *Gateway Conference '65* (Monsanto Co.); full production facilities used in filming NBC-TV series for Don Meier Productions. **SLIDEFILMS:** *Chet Huntley Reports on Vending* (Vending Co.); *Man Size Pleasure!* (Falstaff Brewing Co.); *How to Succeed in the Supermarket Business* (Hussman Refrigerator Co.).

### Other Missouri Cities

#### VERSATILE PRODUCTIONS, INC.

324 Broadway, Cape Girardeau, Missouri  
Phone: ED 5-5816 A/C 314

Date of Organization: 1956

Branches: Denver, Colo. Bob Hix, 280 Columbine St.; Atlanta, Ga. Harry Harker, 1375 Peachtree St.; Kansas City, Mo. Gene Gray, 1012 Baltimore Bldg.; St. Louis Mo. Gene Gray, 915 Olive St.; Memphis, Tenn. Cecil Beaver, 2155 Union.

Blaine Baker, *Manager, Home Office & Studios*  
**SERVICES:** Animation and live action television commercials; industrial and sales training films.

## WEST CENTRAL STATES

### VERSATILE PRODUCTIONS:

FACILITIES: 16mm & 35mm equipment, b&w printing and processing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Timberlodge Building* (Potts-Woodbury); TV COMMERCIALS for: King Cotton Meats - Nat Buring Packing Co.; Archway Cookies (Wade Adv.); Associates Loan (Doyle Adv.); Atlanta Federal (Crumbley Adv.).

## NEBRASKA

### Omaha Metropolitan Area

#### JACK ANDERSON PRODUCTIONS

1701 North 74th St., Omaha, Neb.  
Phone: 393-3555 A/C 402

Date of Organization: 1958  
Jack Anderson, *Owner*

SERVICES: Production of documentary, educational, sales training, motion pictures, filmstrips, slides, recordings, regionally and from coast-to-coast. Producer services. Cleared to Secret. FACILITIES: 16mm Auricon Pro-600, Bolex Reflex, Cine-Special, Bell & Howell cameras; single and double-system recording equipment including Magnasync, Magnacorder, Ampex, Roberts, Rangertone; animation stand; hot press titles; editorial facilities; sound stage with studio lighting; portable gear for location assignments.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *This Land We Call Ours* (Ogalala Sioux Indians); *Resistor Winding* (Dale Electronics); *Driver Education* - series; *How a Plant Grows*; *Repair Today - Circulate Tomorrow* (Omaha School System).

#### COMMUNICATIONS ASSOCIATES, INC.

33 Kiewit Plaza, Omaha, Nebraska 68132  
Phone: 345-2442 A/C 402

Date of Organization: 1956  
Ray J. Christensen, *Producer, Director*

SERVICES: Research and creation of motion pictures for public information and education, specializing in documentary techniques. FACILITIES: Arriflex 16mm and allied recording, lighting and editing equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To See a City* (Northwestern Bell Telephone Co.); untitled film in production (Metropolitan Utilities District); untitled film in production (Northwestern Bell Telephone Co. of South Dakota). Only titles submitted.

#### WALTER S. CRAIG FILM PRODUCTIONS

4315 Burt Street, Omaha, Nebraska 68131  
Phone: 551-4400 A/C 402

Date of Organization: 1937  
Walter S. Craig, *Owner and General Manager*

SERVICES: 35mm and 16mm production services, color and b&w, sound or silent, location or studio. Everything from TV commercials to entertainment. FACILITIES: Mitchell, Bell & Howell, Cine Special cameras; Westrex sound, Mole-Richardson lighting; Fearless dolly, Worrell Head, Western Electric and Telefunken microphones; Mole-Richardson boom, camera car, portable power, animation. Complete editing, magnetic or optical.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: for Union Bag-Camp Paper Corp.; Lindsay Seed Co.; E. H. Brown Agency; American Petroleum Institute; Vavin, Inc.; American Road Equipment Co.; International Road Seal Corp.; Burroughs Corp., Computer Div.; Board of National Missions United Presbyterian Church. TV COMMERCIALS for: Omaha National Bank; College of St. Mary.

## Other Nebraska Cities

#### FOTO FONIC SALES & PRODUCTION

109 East Ashton (Box 663) Grand Island, Neb.  
Phones: DU 2-9646; DU 2-2500 A/C 305

Date of Organization: 1963

Bill Martin, *Owner-Manager*  
Steve Martin, *Associate Producer*  
Mike Alberts, *Producer-Director*  
Lew Cole, *Sound Production Manager*  
Willard Morton, *Sales Manager*  
Ed Mason, *Director of Photography*  
Ruth Martin, *Manager of Script Dept.*

SERVICES: Production of slides, filmstrips and 16mm motion pictures for public relations, sales, training, education, sales meetings, etc. Sound tracks for all types of film productions. FACILITIES: Audio and studio facilities; art and animation; photo and reproduction; writing and editing; high speed dubbing of magnetic tapes; and all associated services except film duplication.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Water - Where & When* (City of Grand Island, Utilities Dept.); *World of Tomorrow* (Overland National Bank); *The Wonder Workers* (Community Chest); *Improving Your Creativity*; *What Makes People Tick*; *Human Relations*; *How to Make It Yours*; *How to Tantalize* (Sales Sonics).

## NORTH DAKOTA

#### BILL SNYDER FILMS

105½ Broadway, Fargo, North Dakota  
Mailing Address: Box 984, Fargo, N. D.  
Phone: 232-6500 A/C 701

Date of Organization: 1956

Bill Snyder, *Owner, Cinematographer*  
Norm Selberg, *Art & Animation Director*  
John McDonough, *Editor, Director*  
Jim Baccus, *Writer*

SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture; TV commercials; sound slidefilms; news-film coverage; agricultural film stock footage library; film completion for in-plant photographers. FACILITIES: Cine-Special, Eyemo and Blimped Arriflex cameras; Magnasync recorder; three-channel mixing and equalizing equipment; Perfectone ¼" sync recording and transfer; animation stand; music library; sound Moviola; portable lighting equipment; time-lapse equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Stars of the Laredo Run*; *Co-Op Tire Catalog* (National Cooperatives); *More Progress - Greater Prosperity* (N.D. Democrats); *Hard Red Spring Wheat* (N.D. Wheat Commission); *Children's Village Christmas* (Children's Village); *Caging the Killer* (Branick Mfg. Co.). SLIDEFILM: *Otter Tail* (Flint & Assoc.). TV COMMERCIALS for: N. D. Railroads (Flint & Assoc.); Otter Tail Power Co. (Flint); Forest Anderson (Judge Adv.); Arnold Olson (Judge); National Cooperatives; PCA (Colle & MeVoy); N. D. Democrats.

## SOUTH DAKOTA

#### MAX HOWE FILM PRODUCTIONS

P.O. Box 3001, Rapid City, South Dakota  
Phone: 343-6800 A/C 605

Date of Organization: August, 1959

Max & Harriette Howe, *Owners & Operators*  
Edward H. Davies, *Asst. Mgr.-Camerama*  
Cynthia A. Davies, *Writing Consultant*  
Alan Howe, *Art Consultant*

SERVICES: Public relations, sales and product presentation, livestock films, stock footage library; travel films. FACILITIES: Conference and screen-

MAX HOWE FILM PRODUCTIONS:  
ing theatre, hot press, art, portable production Arriflex, 50,000 watts lighting.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Open Road* (S.D. Dep of Highways); *For Those Who Stayed* (Northwestern Public Service Co.); *Camerama US* (Max Howe Film Prod.). TV COMMERCIALS for: Rushmore Meat Co.; Lloyd's Shampoo.

## WISCONSIN

#### KLUGE FILM PRODUCTIONS

5350 W. Clinton Ave., Milwaukee, Wis. 53225  
Phone: 354-9490 A/C 414

Date of Organization: 1951

Don Kluge, *Sales Manager*  
Doug Kluge, *Production Manager*  
Bill Jahrmann, *Director of Photog.*  
Mike Crivello, *First Cameraman*  
Tom Deming, *Lab Manager*  
Liz Arthur, *Creative Director*

SERVICES: Producers of 16mm motion picture and TV commercials; printing, processing, recording, editing, titles; workprinting, edgenumbering, optical sound tracks, release prints. FACILITIES: Sound stage and 16mm camera, recording/mixing, editing, printing and b/w processing facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mike Visits the Farm* (Golde Guernsey Dairy); *Counter-Stacker* (Cutler-Hammer, Inc.); *Safari for Enzymes* (Paul-Lewis Laboratories); *Opportunity Unlimited* (Regalwar, Inc.); *Aluminum Siding Story* (Seaman-Andrew Corp.).

#### Riviera Productions

340 Westmoor, Brookfield (Milwaukee),  
Wisconsin

Phone: SUNset 2-8515 A/C 414

Robert Zens, *Midwest Representative*

(See complete listing under Los Angeles area)

#### SWANSON PRODUCTIONS

Empire Bldg., Milwaukee, Wisconsin  
Phone: BRoadway 1-8774 A/C 414

Date of Organization: 1939

Rudy Swanson, *President*  
Robert Swanson, *Vice-Pres., Exec. Producer*

SERVICES: Creators and producers of all elements of 16mm and 35mm sound, color, sales, sale training, documentary, public relations and sound slide and TV films. FACILITIES: Motion picture center with sound stages, offices, projection, recording and editing facilities. Main stage 40' x 60' with standing sets. 16mm and 35mm Arriflex cameras and Magnasync recording; music scrip and art facilities. Fearless dolly, gear head, Mike boom, 3 channel playback interlock, ¼ Magnacorder, blimped Arriflex; 100,000-watt heavy lighting.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Smithway Marketing*; *Coquette & Oldsmobile*; *Hydro-Buff*; *Automotive News Media Salesman*; *Glasscote* (A. O. Smit Co.); *Vac-Pak*; *Maraflex I*; *Maraflex F*; *Skrin Tunnel for Bread* (Marathon, American Ca Co.); *Shoring Problems or Profits* (Rex Spana Corp.); *There's A Difference* (Campbell Suppl Co.); *Milwaukee County Government Report* (Milwaukee County); *Prod. 1012 Kasten* (Kaste Mfg. Co.); *Series E* (Kearney-Trecker Co.); *Grendale Story* (Page-Schwessinger Agency); *Ideas in Motion 1964* (Hanksraft Co.); *The Golden Giant* (Wisconsin Cheese Foundation). TV COMMERCIALS for: Ariens Sno-Thru 196 (Geer-Murray Agency); Claire (Gruetzmann Agency); Jet Rocket (G-M); Kanksraft Vaporizer (Towel Agency); Memoninee Enterprise (Menoninee Agency).



## ARIZONA

### CANYON FILMS OF ARIZONA, INC.

834 N. Seventh Ave., Phoenix, Ariz. 85007

Phone: 252-1718 A/C 602

Date of Organization: 1953

Raymond A. Boley, *President*

Robert J. Allen, *General Mgr., Secy. Treas.*

David H. Burch, *Vice-Pres., National Sales Mgr.*

**SERVICES:** Motion picture producers for industry, television, advertising and education. TV spots; sound slidefilms. Contract shooting or editing for outside producers. Art, animation and script services. **FACILITIES:** Three sound stages (largest 60' x 100'), sound recording facilities; Magna-synch Mark IX DC interlock, dubbing facilities or Ampex ¼" tape equipment. Set lighting and complete portable lighting. Synchronous camera, recorders and dubbers, camera crane. Editing department, including sound cutting. Set construction. 16 and 35mm production; location equipment. Sound stage and equipment available on rental to out-of-state producers.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Turf Care* (Diamond Alkali Co.); *King of Sports* (Ariz. Downs & Turf Paradise); *Abomi* - 1965 (Valley Nat'l. Bank); *You Telephone and You* (Elba Corp.); *The Southwest Story, Rio Grande Estates, New Tucson, Horizon City* (Horizon Land Co.); *Tucson - Wish You Were Here* (Tucson Chamber of Commerce; Maxon Construction Co.); *Adventures of Duffy Dog* (Western Int'l. Film Corp.); *Tom McCahill for El Paso Gas* (Mithoff Adv.; El Paso Gas); *East African Camera Safari* (Dr. Hilton J. McKeown). **SLIDEFILMS:** *Arizona City* (Arizona City Dev. Co.); *He Never Knew* (Elba Corp.). **TV COMMERCIALS for:** Salt River Project (Rhea Bennett Adv. Agcy.); Roy Elson for Senate Campaign (Cook & Rau Adv.); Clover Club Potato Chips (Harris & Love, Inc., Adv.); Pioneer Paints (Harwood Adv.); Valley Nat'l. Bank (Jennings & Thompson Adv.); United Fund Campaign (Curran-Morton Adv.); Peyton Lunch Meats, El Paso Gas (Mithoff Adv.); Painting Contractors Ass'n. (Owens & Assoc.); Stopit Products; Ruth O'Neil Political Campaign; Republican Nat'l. Committee, Washington, D.C., Political (No agencies); Yashica Cameras; Chinatown Brand Chinese Food; Hy-Road Ford; Schwartz Peanut Butter (Torobin Adv., Ltd.).

#### DIVERSIFIED FILM SERVICE

(Formerly AirLab Films)

1702 N. 44th St., Suite 4, Phoenix, Arizona

Phone: 275-6162 A/C 602

Date of Organization: 1953

John W. Raymond, *Owner, Manager*

Virginia R. Raymond, *Office Manager*

**SERVICES:** 16mm films; sound-filmstrips; slides; industrial A-V; reports; sales; training. Kodak Commercial lab. service 16mm/8mm, 16mm to 8mm reduction printing. **FACILITIES:** Arriflex, Bolex, ¼" sync tape; editing; animation; sync projection.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Colorado Riviera* (Rivecor); *The Stitch Bonder; The Die Bonder* (Motorola Semiconductor). **SLIDEFILMS:** *Cook Christian Training School* (Cook Christian); *Arizona Western Living* (First Nat'l. Land Co.); *Benefit Rights Interview* (Employment Security Comm.). **FILMOGRAPHY:** *The Phoenix Story* (Motorola Military).



this symbol, appearing over a listing in these pages, indicates that display advertising containing additional useful reference data appears in other pages of this 15th Annual Production Review.

## SOUTHWESTERN STATES PRODUCERS

### NEW MEXICO

#### JACONA FILMS CORPORATION

Box 230, Rt. 1, Santa Fe, New Mexico

Phone: 455-2511 A/C 505

Date of Organization: 1960

Dorothy S. Ewing, *President*

Maxwell Ewing, *Executive Producer*

Tim Glidden, *Vice-Pres. & Prod. Supr*

David S. Glidden, *Secretary-Treasurer*

**SERVICES:** 16mm and sound slidefilm production of business and industrial films for public relations, sales and training. Visual communications counsel, script writing, original photography, sound recording and editing for all 16mm. **FACILITIES:** Equipment for 16mm sound and 35mm filmstrip production.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Atom Changes Washday* (Interstate Laundry); *Dedication* (St. John's College); *C.A.P. Story* (New Mexico Wing, C.A.P.); *Choice to Govern* (Anderson Co.). **PRODUCTION SERVICES:** Filmed sequence for New Mexico Dept. of Development TV series.

## TEXAS

### Metropolitan Dallas

#### CARLOCKE/LANGDEN

712 Reliance Life Bldg., Dallas 1, Texas

Phone: RI 1-5239 A C 214

Date of Organization: June, 1960

Betty Whitlock, *President*

Gerald L. Armstrong, *Vice-President, Production*

**SERVICES:** Creating, producing business motion pictures, slidefilms, TV commercials. Technical script services; color, b&w still photography; producer services; animation. Planning, production of sales programs and meetings. Technical supervision, direction of Videotape production. **FACILITIES:** 16mm or 35mm production, live or animation.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mathematics - Mind's Sharpest Tool, Modern Mathematics - Primary & Elementary* (Dallas Independent School District). **TV COMMERCIALS for:** Morton's; Wolfbrand (Crnok Adv.); Dallas Power & Light Co. (Rogers & Smith Adv.); Wards Drugs (Pams Adv.); Borden Co. (Tracy-Locke Adv.). **SALES PRESENTATIONS:** American Gas Ass'n. **PRODUCTION SERVICES:** Script for *Dallas County United Fund Film*

#### FIDELITY FILM PRODUCTIONS

3024 Fort Worth Ave., Dallas, Texas

Phone: FE 9-8349 A C 214

Date of Organization: 1958

Branch Office: P.O. Box 1739, 901 S First St., Abilene, Texas. Phone: OR 4-1342 A/C 915

Norman E. C. Naill, *General Manager*

Brett Allison, *Assistant Manager*

Robert W. Holton, *Director*

Robert E. Anderson, *Production Supervisor*

Brockford Gordon, *Director of Photography*

**SERVICES:** Industrial, education, training, public relations and religious motion pictures; TV still photography; sound-slidefilms. **FACILITIES:** Capability in both 16mm and 35mm; studios in both Dallas and Abilene.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Herald of Truth*, weekly series (Highland Church of Christ); *Progress and Profit* - 1963 (United Fruit & Steamship Co.);

#### FIDELITY FILM PRODUCTIONS:

*Educating for Christian Living* (Nat'l. Development Council of Abilene Christian College); *What is Christianity; Christianity at the Fair* (Queen's Church of Christ); *Processing the Golden Carrot* (SEMCO Mfg. Co.). **SLIDEFILMS:** *The Challenge of 100 Million* (Queen's Church of Christ); *Are We Really Doing Enough?*, *An Idea Whose Time Has Come* (Highland Church of Christ); *Fuels for the Future* (Kerr-McGee Oil Co.); *Golden Hand of Profit* (United Fruit & Steamship Co.); *\$115,000 Reward* (Beserve Life Ins. Co.); *As Ye Sow, The Other Fellow*, *Yesterday's Tomorrow* (No sponsor listed). **TV COMMERCIALS for:** West Texas Utilities; Gooch Packing Co.; First Nat'l. Bank of Abilene (Fidelity Adv.).



#### JAMIESON FILM COMPANY

3525 Bryan Street, Dallas 4, Tex.

Phone: TAYlor 3-5155 A C 214

Date of Organization: 1916

Bruce Jamieson, *President*

Hugh V. Jamieson, *Executive Vice-President*

Jerry Dickinson, *Vice-President, Television*

Chester Gleason, *Vice-Pres., Mgr., MSC Div.*

Walter Spiro, *Secretary, Treasurer*

Lloyd Abernathy, *Producer Services Director*

David Orr, *Producer, Director*

Frank Sloan, *Laboratory Manager*

Robert Bethard, *Camera Department Head*

James Ferguson, *Editing Department Head*

Oliver H. Oliver, *Sound Department Head*

Dan Inglis, *Creative Director*

L. G. Sims, *Art Director*

Larry Kuehn, *TV Sales Manager*

**SERVICES:** Industrial, educational, training and public relations motion pictures, 16mm and 35mm; filmed TV programs and commercials; sound recording, laboratory and printing services for industrial, educational or producer organizations. **FACILITIES:** 15,000 sq. ft. studio, sound stage and laboratory; complete 35mm & 16mm production equipment; RCA 16mm and 35mm sound channels; editing, printing, and processing 16mm and 35mm; color printing; 16mm Ektachrome color processing; animation, creative staff.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Barometric Altimeter, P2H Instrument Approaches, A6A Carrier Operations* (U.S. Navy); *Sincerely Yours* (Houston Lighting & Power Co.); *Trans-season Oil* (Tracy Locke Adv., Champlin Oil & Refining); *Acute CCC, Kex Mop* (Callaway Mills); *AZROCK* (Glenn Adv.). **SLIDEFILMS:** *Better Bread Wrapping* (Pollock Paper Co.) *Charlie, Al, and ADS, Marketing* (Dr. Pepper Co.); *Supervisor - The Key Man* (Campbell Taggart Bakeries). **TV COMMERCIALS for:** Champlin Oil & Refining; Bordens Milk & Ice Cream; Haggard Slacks; Southern Union Gas; Mrs. Baird's Bread; Frito-Lay; Austex; Pearl Beer; Imperial Sugar; First Nat'l. Bank (Tracy Locke Adv.); Phillips 66 Agricultural (I. Walter Thompson); Ashland Oil (Ralph Jones Co.); Gladiola Flour (Couchman Adv.); Lone Star Beer; Republic Bank; Quaker Oats - Corn Products (Glenn Adv.); SEGO (Gardner Adv.); Ohio Bell Telephone (McCann-Marshall); Big Boy; El Versa Cigar (W. B. Doner Co.); Carlings Beer (Lang, Fisher, Stashower); Boncoe Spaghetti (Simon & Gwynn); Eckrich, Indiana/Michigan Electric (Bonsib, Inc.); DP & L (Rogers & Smith); Rainbow Colonial Bakery Products (Bel-Art); Carmen Rice (Stone-Stevens).

For the BEST in Film Production Sources  
- Refer to These Review Pages During 1965!

## SOUTHWEST STATES:

### KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas 4, Tex.  
Phone: LA 6-5265 A C 214

Date of Organization: 1950  
Date of Incorporation: 1960

L. F. Herndon, *President*  
R. K. Keitz, *Executive Vice-President*  
Tom Young, *Vice-President, Art Director*  
Don Lusby, *Sales Manager*  
John Bronaugh, *Head of Photography*  
Bill Bracken, *Asst. Art Director*  
Monte Young, *Chief Animator*  
Steve Maris, *Officer Manager*

SERVICES: 35mm and 16mm color and b&w motion picture production for sales, training, educational, government agency films, and TV commercials. Complete slidefilm production services. FACILITIES: Sound stage, optical printing; animation stand; 35mm and 16mm motion picture equipment; sound facilities; editing; animation art staff; location truck equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gentlemen, Start Your Engines*; *Energy* (Humble Oil & Refining Co.); 1965 *Advertising Presentation*; *Buick Skylark Gran Sport* (Buick Motor Division); *Bottlers Presentation* (Dr. Pepper Co.); *Dallas-Ft. Worth* (WBAP-TV); *Jot '64, Jot '65* (Southern Baptist Radio-TV Commission). SLIDEFILMS: *Buick Skylark Gran Sport* (Buick Motor Division). TV COMMERCIALS for: Bropon (Continental Oil Co.); Teena (Imperial Sugar); Delta Airlines; Frito Lay Co.; Orkin Exterminating Co.; Stuckey's Candies; Borden's Buttermilk; B C Headache Powders; Cain's Coffee. THEATER TRAILERS: 1964 *Theater Trailers, Sprite '65* (Coca-Cola Co.).

### SHULER PRODUCTIONS

(Formerly Linda Shuler Productions)

3505 Turtle Creek, Dallas, Texas 75219  
Phone: LA 8-6020 A/C 214

Date of Organization: 1952

Mrs. Linda Shuler, *President*,  
*Executive Producer*

Robert C. Shuler, *Vice-President, Treasurer*  
Dr. Robert R. Wheeler, *Associate*:

*Science, Education*  
David Mulheren, *Associate: TV, News*,  
*Special Features*

SERVICES: Writing, research staff. Production services for 16mm and 35mm; travel promotion, public relations, educational, public affairs, safety, documentary, and industrial motion pictures; TV films and series, news and special features. Creative and production services and crews available to other producers. FACILITIES: Sound stage or location filming, including air-conditioned sound stages; preview theatre; music scoring stage with 16mm and 35mm interlock.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mexico Maravilloso* (International Petroleum, Ltd.); *Geological Vistas of New England* (Dr. Robert R. Wheeler); *Teller Portrait* (Dallas Health & Science Museum); *Kids, Cowboys and Quarterhorses* - in production (Garvin Oil Co.); *Mexico, The Hand and the Heritage* - in production (On speculation).

### VISUAL PRESENTATIONS, INC.

3000 Turtle Creek Plaza, Dallas 19, Texas  
Phone: LA 6-7701 A C 214

Date of Organization: 1961  
Date of Incorporation: 1962

James M. Guthrie, *President*  
J. Bert Rodriguez, *Vice-President*  
Bob Davis, *Secretary, Treasurer*  
Edward C. Bryant, *Sales Manager*  
Robert M. Dettman, *Business Manager*  
Peggy Norton Dillard, *Production Supervisor*

SERVICES: Production of industrial, sales, service and training motion pictures; slide presentations

## VISUAL PRESENTATIONS:

and slidefilms; TV commercials; storyboards; scripts; direction and production of sales and convention meetings. FACILITIES: 16mm and 35mm, live and animation.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Forward Oak Cliff* (Oak Cliff Chamber of Commerce); *World Gift Product Presentation* 1964-65 (World Gift Co.); *New Orleans Land Development* (Kontrak Corp.). SLIDEFILM: *World Gift Product Presentation* 1964-65 (World Gift Co.). TV COMMERCIALS for: Martinizing (Ralph H. Jones Co., Adv.); New Moon Mobil Homes; Redman Industries; Dodge Automobile (BBD&O); Rainbo/Colonial Bread (Bel Art Adv.); and others.

## Metropolitan Houston

### A V CORPORATION

2518 North Boulevard, Houston, Texas  
Phone: JA 3-6701 A/C 713

Date of Organization: 1945

J. C. Rebman, *President*

J. B. Wilson, *Exec. Vice President*

William B. Padon, *Vice President*

*Secretary-Treasurer*

A. Tyler, *Vice Pres., Scientific Div.*

David Cazalet, *Production Director*

SERVICES: Inhouse capability - script to screen service. Commercial, industrial, science, sales, sales promotion, training, tv films. Writers, cameramen, producers, directors, editors, processors, etc. Art and animation department. FACILITIES: Processing labs, printing, sound studios, sound stage, 8 channel mixing, 16mm and 1/4" tape recorders and dubbers, optical sound equipment, contact printers, step printers, Oxberry animation stands, Mitchell stand, 16mm black & white and color processing, black & white negative, positive, reversal and sound track. Ektachrome original, work prints, release prints, Eastman color negatives, internegatives, positive release prints, scene to scene color and density correction, etc. 16/35mm cameras, lighting equipment, boom truck.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Service Please* (Humble); *Management of Severe Burns in Children* (Eaton Labs); *Fusiform Aneurysm of Thoraco-Abdominal Aorta* (Baylor University College of Medicine); *Security Profile: Gemini Rendezvous* (NASA Manned Spacecraft Center).

### VITAL RESEARCH FILMS

2472 Bolsover Road, Houston, Texas  
Phone: JA 4-1671 A/C 713

Date of Organization: 1963

Raymond O'Leary, *Producer*

SERVICES: Motion picture production, editing and sound services. FACILITIES: 16mm and 35mm production, sound and editing equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Circulatory Responses to the Vasopressor Drugs* (CIBA); *Uterine Phlebography* (Savage Laboratories); *In Time of Stress* (IBM); *Neglected Heritage* - series of 3 (Hale Schaleben); *An Application of Research in Orthotics* (Texas Inst. for Rehabilitation & Research); *Periapical Surgery* (University of Texas Dental Branch); *Spleno-Renal Shunt*; *Surgery for Frontal Sinus Disease* (Baylor University College of Medicine). PRODUCTION SERVICES: Editing and sound for feature film: *Passion in the Sun* (Trans American Pictures Corp.).

• These Annual Production Review listing pages provide the most complete reference data available anywhere to the buyer of business films.

## MOUNTAIN STATE:

## COLORADO

### ALEXANDER FILM COMPANY

Alexander Film Bldg., Colorado Springs, Col  
Phone: 303-633 1771; TWX 303-473 1414

Date of Organization: 1928

Branches: New York: 6 E. 45th St., Phone: 212-YU 6-3537; Detroit: 9615 S. Brys. Gro Pointe Woods, Mich. Phone: 313-886-3044; Chicago: 400 N. Michigan Ave. Phone: 312-WH 4-5980; St. Louis: 7361 Pershing University City, Mo. Phone: 314-VO 3-2811; Denver: Security Life Bldg. Phone: 303-222-4515; Los Angeles: 441 S. Beverly Drive, Beverly Hills. Phone: 213-272-0140; Toronto: 111 Richman West, Phone: 416-363-2757.

#### OFFICERS

Cortlandt S. Dietler, *President*

John C. Drake, *Vice-Pres., Treasurer*

Don Alexander, Jr., *Secretary*

SERVICES: Production and distribution of TV film and theater screen commercials; slidefilms, business, industrial and education films. FACILITIES: Mitchell, Arriflex 16mm and 35mm cameras, zoom lens, camera crane and dolly. Mobile units, boom insert car and grip truck, portable sound equipment, two RCA equipped sound studios. 16mm and 35mm Magnasync and 1/4" Ampex tape recorders; RCA six-channel mixer and 35mm optical recorder, Maurer 16mm optical recorder. Custom and library music; interlock screening. Lab processing, 35mm and 16mm color and b&w. Contact, reduction and optical printing, Movie editing. Still lab for slidefilm processing; art and animation department; stop-motion and timelapse cameras; Oxberry stand.

#### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: Plymouth (N. W. Ayer); Skelly Oil (Bruce B. Brewer); Sege (Gardner Advertising); Carling Black Label Beer (Lan Fisher & Stashower); Imperial Oil of Canada Ltd (McLaren Advertising); Buick, Georgia Pacific (McCann-Erickson); Auto Club of Michigan (Stockwell & Marcuse); Seven-Up (J. Walter Thompson); General Foods Export (Young Rubicam); Sohio Oil (McCann-Marsechalk); New Era-Frito Lay, Inc. (Post-Keyes-Gardner); and others.



## Metropolitan Denver

### Alexander Film Co.

Security Life Building, Denver, Colorado.  
Phone: 222-4515 A C 303  
(See complete listing under Colorado.)

### THOS. J. BARBRE PRODUCTIONS, INC.

2130 So. Bellaire St., Denver 22, Colo.  
Phone: 756-8383 A/C 303

Date of Organization: 1940  
Date of Incorporation: August, 1963  
Anita T. Barbre, *President & Bus. Mgr.*  
Paul F. Emrich, *Vice-President in charge*  
*Operations & Sound*  
Paul West, *Treasurer*  
Gerald L. McGuire, *Mgr. of Sales & Customer Relations*  
Harold J. Anderson, *Production Manager*  
Toshio Okano, *Director of Photography*  
Kenneth A. Meyer, *Cameraman*  
Jo Ann Shevlin, *Film Distribution*

**SERVICES:** Complete production of all types of business films. Sales, training, public relations, advertising, educational. Color and black and white. TV commercial and TV entertainment films. Complete animation. Producer services. Complete film distribution service. **FACILITIES:** 400 sq. ft. sound stage, theater, Maurer and Arriflex cameras. 100,000 watts lighting equipment. Maurer optical recording; magnetic film recording; tape recording; portable Arriflex-Nagra syne system. Portable camera crane. Editing and titling rooms; equipment and staff; full animation stand; editors, script writers.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Colorado Game Animals*; *Colorado Game Birds* (Colorado Game, Fish and Parks Dept.); *1964 Progress Parade*; *Scope of Rifle Scopes*; *The Gifts of Tomorrow* (Redfield Gun Sight Co.); *Structural Fabric - Time Saver for Builders* (Wire Reinforcement Institute); *Wyoming Wings*; *Fishing Wyoming - Headwaters of the West* (Wyoming Game & Fish Dept.); *Simas-Myocardial Augmentation System* (Sunstrand Aviation-Denver); *Colorado - The Trailblazers* (Colorado State Historical Society); *Almost A Miracle* (Colorado State Public Health Dept.); *Chemical Weed Control in Sugar Beets* (Great Western Sugar Co.). **SLIDEFILMS:** *One Step Closer* (Martin-Marietta-Denver). **TV COMMERCIALS:** for Denver U.S. National Bank; Blu-Ja; Colorado National Bank (Prescott Agency); Public Service Co. of Colorado; Wisconsin Public Service Co.; Gates Rubber Co.; Frontier Air Lines (Broyles, Allebaugh & Davis Agency); Windsor Gardens.

### MARSHALL L. FABER PRODUCTIONS

1310 Estes, P.O. Box 15275, Denver, Colo. 80215

Phones: 237-1501; 238-1710 A/C 303

Date of Organization: May, 1963  
Branch: 726 Wyandott, Denver, Colo.

Marshall L. Faber, *Producer*

**SERVICES:** Producers of motion picture, slidefilms, TV spots and programs. **FACILITIES:** Denver office - stage and editorial facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *It's All Yours* (Gates Rubber Co.); *Mommy Save Me* (Children's Asthma Research Institute); *Sound of Service* (Mile High United Fund); *Keystone to the Future* (University of Idaho). **PROGRAMS:** *The Sprinkler Line* (Gates Rubber Co.); Wyoming State Republican Committee. **TV COMMERCIALS:** for Colorado Interstate Gas Co.; Structural Clay Products Co.; Wyoming State Republican Committee; Cheyenne Frontier Days; Mile High United Fund; Colorado State Democratic Committee.

## J P I DENVER

2785 N. Speer Blvd., Denver, Colorado  
Phone: 477-5802 A/C 303

Date of Organization: 1958

Jack E. Carver, *President & Dir. of Dev.*  
Jerome P. Vondergeest, *Vice-Pres. & Prod. Mgr.*  
Dallas P. Boyd, *Sec.-Treas. & Exec. Producer*  
Ruth Patton, *Production Assistant*

**SERVICES:** Motion pictures, slidefilms; TV films and commercials (live & animated); live shows, meeting presentations; still photography; video tape production. **FACILITIES:** Creative, writing and art departments; opticals; animation; 16mm and 35mm production equipment; studio or location sound recording; still photo equipment and photo lab.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *No Silence . . . Please!* (Colorado Broadcaster's Assn.); *Report* (Denver Medical Society); *Inside the Challenge* (Dow Chemical). **SLIDEFILM:** *Architecture - Tomorrow* (More, Conbs and Burch); untitled (Hunt-Weston Sales). **TV COMMERCIALS:** for Great Western Sugar (Frive-Sills and Bridges); Public Service Co. of Colorado; Sigmans Meat Co. (The Prescott Co.); Central Bank and Trust Co. (Eby, Everson, Inc.); Cervi's Rocky Mountain Journal; Blu Ja Co.; National Ski Patrol (Ekberg, DeGroff and Hunter).

### RIPPEY, HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver, Colo. 80203

Phone: 222-5601 A/C 303

Date of Organization: 1943

Gilbert H. Bucknum, *Partner, Producer*  
Arthur G. Rippey, *Partner*  
Clair G. Henderson, *Partner*  
Harry A. Lazier, *Partner*  
Robert G. Zellers, *Chief Cameraman*  
Kenneth C. Osborne, *Film Editor*  
Lee Yetter, *Executive Art Director*

**SERVICES:** Script writing and production of 16mm motion pictures, including industrial, business, sales, promotional, public relations, educational and religious subjects. Sound, b&w or color. Sound slidefilms. **FACILITIES:** Sound stage, editing rooms, 16mm cameras, interlock projection, four-channel sound mixing equipment, magnetic film and tape recording, complete lighting and electrical equipment, creative staff, art department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Research*; *DDD for Taos and Santa Fe* (Mountain States Telephone & Telegraph Co.); *The Treasure and the Trinket* (Colorado Women's College); *Dentistry Through the Ages of Man* (Rocky Mountain Dental Products Co.); *All-Call Dialing* (Northwestern Bell Telephone Co.).

### SONOCHROME PICTURES

Glendale Cine Center, 995 So. Clermont St.  
Denver, Colo. 80222

Phone: 756-3615 A/C 303

Date of Organization: 1942

R. B. Hooper, *Owner-Producer*  
George E. Perrin, *Associate Producer*  
G. H. Spurlock, *Technical Director*  
Herbert McKenney, Jr., *Owner, Multichrome Laboratories, San Francisco*

**SERVICES:** Motion picture and television producers; Sound recording, titles, animation, slides filmstrips, (DuKane) national distribution. **FACILITIES:** 16mm and 35mm cameras, Magnasync recorders, portable lighting equipment; camera cars; new building.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Kingdom of Breckenridge* (Breckenridge Lands Inc.; Tallant-Yates Adv.); *54 Akers - KLZ TV*; *Journey to Yesterday* (Denver & Rio Grande Western R.R.; Frive-Sills &



### SONOCHROME PICTURES:

Bridges); *Space Frontier* (Sierra Power Co.); *F.O.E. - Conviction* (Fraternal Order of Eagles); *G.W. Sports Special* (Great Western Sugar Co.).

### Other Colorado Cities

#### SUMMIT FILMS, INC.

Vail, Colorado

Phone: 476-5940 A/C 303

Date of Organization: 1961

Date of Incorporation: 1964

Branch: Jackson, Wyoming. Barry Corbet, *Director of Photography, in charge*  
Roger C. Brown, *President*  
John P. McBride, *Vice-President*  
Barbara Brown, *Secretary-Treasurer*  
Robert Parker, *Writer-Director*  
John Moran, *Writer*  
Stewart Iskow, *Mgr., Still Photo Dept.*

**SERVICES:** 16mm and 35mm sound color (b&w) film production for public relations, sales, education and TV. Subcontracting. Specializing in mountain sports photography (skiing, climbing, kayaking, fishing, hunting, remote location work under severe weather conditions). **FACILITIES:** Offices; editing rooms; lighting and sound recording equipment for location work. Still photography staff and facilities for producing slidefilms. Stock footage library on mountain sports. Snow skiing cinematography department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Ski Country, U.S.A.*, foreign versions (United Air Lines); *A New Mexico Ski Affair* (New Mexico Ski Areas Assn.); *Aspen, Summer Mood* (Aspen Assn.); In production: *Salt from the Sea* (Exportadora de Sal); *Search for Noah's Ark* (Archaeological Research Foundation); *Sentinel Climb*; films for Jackson Hole Ski Corp; Head Ski Co.

## UTAH

### EVANS SIGHT AND SOUND PRODUCTIONS

Evans Bldg., 110 Social Hall Ave.

Salt Lake City, Utah

Phone: 328-8663 A C S01

Date of Organization - Parent Company: 1943

Emanuel A. Floor, *Vice-Pres. & Gen Mgr.*  
Lorin Wiggins, *Still Photo Division*  
Darrel Bateman, *Production Manager*  
Lyle K. Moss, *Cinematographer*  
James Dearden, *Cinematographer*  
William Onyon, *Art Director*  
Jack Goodman, Don LeFevre, *Script*

**SERVICES:** Motion pictures and slidefilms for public relations, sales, training, education and TV, sales meetings. Production in 8mm, 16mm and 35mm with studio and location shooting. **FACILITIES:** Studios and offices, large sound stage, fully equipped kitchen, editing rooms, sound recording studios, Arriflex and Cine-Special cameras; lighting and sound equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Pasture Profits*; *Time to Hit the Road*; *The Grass is Greener*; *Tom Fields - U.S. Steel*; *Amber Fields of Grain* (Washington Wheat Commission); *Eternity is Now* (Church of Jesus Christ of Latter-Day Saints); *Stone Age Rules of the Road* (American Motor Scooter Assn.); *Ski Utah-USA The Greatest Show On Earth* (Utah Tourist and Publicity Council); *1964 Awards Film* (Advertising Assn. of the West).

# PACIFIC WEST COAST REGION

## San Francisco and Bay Area



### MARVIN BECKER FILMS

915 Howard St., San Francisco, Calif. 94103  
Phone: EXbrook 2-1655 A C 415

Date of Organization: 1952

Marvin E. Becker, *President*  
Ann Becker, *Secretary-Treasurer*  
Frank E. Wulzen, *Production Manager*  
Jack Halter, *Studio & Striping Dept.*  
Wm. C. Birdsey, *Sales Promotion*

**SERVICES:** Industrial, documentary, business, public relations, sports and education motion pictures and slidefilms. TV films and commercials, newsreel coverage. Motion picture editing. High-speed photography. Franchised Reeves Soundcraft Magna-Striping service. **FACILITIES:** Creative staff, 16mm and 35mm production equipment and facilities. Sound recording and sound stage; multi-channel dubbing. Music and effects library; lights, set, art department, animation equipment. Editing and projection service.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Fibremaster - A System of Packaging* (Fibreboard Paper Prod. Co.); *The Policeman and the Community*, series of five (San Francisco Police Dept.); *Religion and the Schools* (Subscription TV Corp.); *Kaerazawa Kawa - River of Constant Flowing* (Marvin & Ann Becker); *Old Steel Production Line* (Judson Steel Co.); *Dam Construction* (Nevada Irrigation Dist.); *Dam Construction* (Merced Irrigation District); **TV PROGRAMS:** *Senior Citizens*; *Synanon*; *Free Speech Movement*; *Student Strike, U. of C.*; *Mud Flat Art*; *The Car Cult*; *Suicide in San Francisco*; *L S D - Controversial Drug* (British Broadcasting Corp.); *Republican Convention*; *Emigrant Scientists* (Canadian Broadcasting Co.).



### Chapman 5 Productions Inc.

2011 Arden Way, Sacramento, Calif.  
Phone: 927-3537

James Cotton, *Manager*

(See complete listing under Los Angeles area)

### DAVIDSON FILMS

1757 Union St., San Francisco, Calif. 94123  
Phone: TU 5-6853 A C 415

Date of Organization: 1955

John M. Davidson, *Owner*  
Arthur M. Kaye, *Production Director*  
Richard T. Gilbert, *Producer*  
Peter J. Smith, *Producer*  
Dayne H. Webb, *Director of Public Rel.*  
Warren Zimmer, *Art Director*  
Francesca Greene, *Graphic Designer*  
Carole Eickhoff, *Office Manager*  
Gary Schneck, *Production Assistant*

**SERVICES:** 16mm and 35mm motion picture production; research and writing; shooting, recording, art and animation. **FACILITIES:** Sound stage, mixing, dubbing, interlock, editing, projection, b&w processing and printing, still lab, set and construction, animation, art dept.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Chemical Bonding* (CIEM Study - National Science Foundation); *A New View of Corticosteroid Action in Inflammatory Dermatoses* (Svntex Lab.); *Set Your Harvest Date* (California Chemical Co.); *Challenge in the Classroom*; *The Methods of B. L. Moore* (Mathematics Assn. of America); *Beginning Number Concepts* (National Council of Teachers of Mathematics).

### FILMS FOR INDUSTRY, INC.

970 O'Brien Drive, Menlo Park, Calif.  
Phone: 325-4453 A C 415

Date of Incorporation: 1959

Paul B. Rich, *President*  
Ralph Chandler, *Dir. of Photography*  
Ralph Chedester, *Associate Producer*  
Manuel Urquiza, *Associate Producer*  
Freda Gray, *Chief Editor*  
Evie Molod, *Secretary*

**SERVICES:** Complete or partial services for audio-visual presentations: planning, writing, production, distribution for all types of motion pictures and filmstrips: including industrial, educational, documentary, training, public relations, sales promotion, TV commercials. **FACILITIES:** Sound stage, animation, 16mm and 35mm production equipment, sound recording and re-recording, editing, interlock and projection rooms.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Rogallo Transducer*; *Tektites* (NASA); *RL-10* (Pratt & Whitney); *Data Conversion Terminal* (IBM Corp.); *Stockholders Report* (Burroughs Corp.); *Calo-15*; *Mobility Aid* (SRI); *El Porguero* (TVP Inc.); *Three Cousins* (No. Coast Plastering Industries); **TV PROGRAMS:** Professional football highlights.



### FRASER PRODUCTIONS

38 Hotaling Place, Jackson Square  
San Francisco, California 94111

Phone: YUkon 2-9988 A/C 415

Date of Organization: 1956

Thomas H. Fraser, *President & Creative Dir.*  
Frank V. Robinson, *Production Manager*  
Mary Hansen, *Office Manager*  
Hubert Salisbury, *Chief, Photography & Lighting*

**SERVICES:** Complete production of sales, training, educational, public relations motion pictures (35mm and 16mm) and filmstrips; TV spots and programs. Studio and location photography and recording. Cartoon and industrial animation; music scoring. Consultation services and production assistance, writing, staging and supervision for client conferences, sales meetings, etc. Out-of-town producer services. **FACILITIES:** Conference and screening theatre; shooting stage, recording studio; editing and interlock facilities; music library, art department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Highway to Hawaii* (Matson Navigation Co.); *San Francisco Medal of Advertising Art* (Art Directors and Artists Club of San Francisco); *RX: C<sub>2</sub>H<sub>5</sub>OH - The Medical Uses of Wine* (Wine Advisory Board of California Dept. of Agriculture); *Stamping Market Profile*; *Truck Bodies Market Profile*; *Stand Out & Sell* (Kaiser Aluminum & Chemical Sales Inc.); *Aluminum Culvert Progress '64* (Kaiser Aluminum & Chemical Corp.); *Kaiser Today* - revised (Kaiser Industries, Inc.). **FILMSTRIPS:** *Computers Can't Shake Hands*; *Now There Are Two* (Bank of America); *How About You?* (U.S. Leasing Corp.); *Clamshell Buckets* (ESCO Corp.) **TV COMMERCIALS** for Italian Swiss Colony-United Vintners (Honig-Cooper & Harrington); Pacific Telephone (BBDO); Crocker-Citizens National Bank (Doremus & Co.); Advertising Recognition Program (N.W. Ayer, Inc.); KPIX-Westinghouse; Fuller Paints (Wyman & Co.).



This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears on other pages of this 15th Annual Production Review issue.

### GOLDEN STATE FILM PRODUCTIONS

1032 Mariposa Ave., Berkeley, California  
Phone: 524-6251 A C 415

Date of Organization: 1950

John L. Siegle, *Owner-Manager*  
John E. Pedersen, *Production*

**SERVICES:** 16mm motion pictures for industrial, documentary and training. **FACILITIES:** Production, script writing, editing and sound recording.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Beat Patrol*; *The Police* (California Peace Officers' Assn.); *Circle* (Cuekler Steel Span Co.); *This is Caliform* (Univ. of California); *Ski American* (Dodge Ridge Ski Slopes).



### ROY GRANDEY PRODUCTIONS

1045 Sansome St., San Francisco, Calif. 94111  
Phone: 433-4565

Date of Organization: 1949

Roy Grandey, *Owner, Direct Management & Production*

Gene K. Walker, *Consultant*  
William H. Beck, *Research*

Richard Brace, *Effects (Visual and Audio)*

**SERVICES:** Film production for all visual requirements. Emphasis on staff-written planning, story treatments and screen-plays. **FACILITIES:** Studio live cinematography, animation; sound-recording, mixing, music scoring; mobile equipment with lighting system for large location areas.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *One for All* (Standard Co. of California); *The Hidden City* (The Frontier Corp.); *My Life and Wife in Nicaragua* (INFAC of Nicaragua); *The Driving Force* (Salvation Army); *South American Scenes* (Folger Coffee); *Pure Water* (East Bay Municipal Utility District); *The Golden Gateway* (Perini Corp.) **TV COMMERCIALS:** for Salvation Army National TV Campaign; March of Dimes, North California Chapter.

### IMAGINATION, INCORPORATED

531 Pacific Ave., San Francisco, California  
Phone: YUkon 6-6075

Date of Organization: 1950

Date of Incorporation: 1960

John Magnuson, *President*  
Robert Hovorka, *Executive Vice President*  
Donald Albrecht, *Vice President*

**SERVICES:** Films for TV commercials, business, industry, government, education, entertainment; radio and original musical production; scriptwriting. **FACILITIES:** Motion picture, animation and graphic arts equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *History of the Bank* (Bank of America); *The Great Garden Search* (Dow Chemical Co. - Standard Oil of California); *Science in Action* (Wells Fargo); *Our Style Customers* (Spice Islands Co.). **FILMSTRIP:** *The Pineapple* (Dole Corp.). **TV COMMERCIALS:** United Vintners (Honig-Cooper & Harrington); Foremost Dairies (Hoefler, Dieterich & Brown); Standard Oil of California; Dodge Dealers Assn.; Pacific Telephone (BBDO); Modern Baking Co. (Long Adv.); Washington Apple Advisory Board (Dancer-Fitzgerald-Sample); Sunsweet Growers Assn. (Long); McCormick-Schilling Co. (Capp, Pera & Reid); American Assn. of Advertising Agencies (N.W. Ayers).

### All the Facts You Need to Know

Concise, accurate data on film production sources throughout the world appears in the pages. The buyer is invited to preview current pictures made by listed companies; the nature of their experience is noted under Client Reference.

**MOTION PICTURE SERVICE COMPANY**  
125 Hyde St., San Francisco, Calif. 94102  
Phone: ORdway 3-9162 A/C 415

Date of Incorporation: 1935  
Gerald L. Karski, *President, Gen. Manager*  
Harold A. Zell, *Vice-Pres. in Chge. of Prod.*  
Boris I. Skopin, *Title & Trailer Dept.*  
Gerald B. Patterson, *Mgr. Laboratory Dept.*  
SERVICES: Industrial, commercial and public relations films; special announcement and advertising trailers for theaters, business. TV films, not commercials. FACILITIES: Maurer & Cinecine 16mm cameras; 3 studio 35mm cameras; 10 title 35mm cameras; 16mm & 35mm laboratory developing, printing, reduction and enlarging; dept.; magnetic & optical recording; dubbing equipment; sound stage; editing equipment; print-to-release print service; screening room equipped for CinemaScope, 35mm and 16mm projection.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: 1964 *Workshop* (Nations, Inc.); TV COMMERCIALS for Andersen Pea Soup (Leamont, Hohman & Durstine, Inc.); Pacific (Paul O. Michelson, Inc.); Foamettes (Cunningham & Walsh, Inc.); Kilpatrick's Bread; Wilms Bread (Reinhardt Adv. Inc.); Standard Oil of California; Standard Oil Co. of British Columbia; Pacific Telephone (BBD&O).

**ALFRED T. PALMER PRODUCTIONS**  
52 Beale Street, San Francisco, Calif. 94105  
Phone: YUkon 1-1620 A/C 415

Date of Organization: 1931  
Alfred T. Palmer, *President*  
Alexa H. Palmer, *Vice-President, Treasurer*  
Donald A. Palmer, *Associate Producer*  
Thomas A. Dailey, *Cameraman-Associate*  
Mrs. Arthur Gist, *Educational Consultant*  
SERVICES: Industrial, educational and documentary films. Specialize in production of maritime and overseas subjects related to the promotion of human understanding through trade and travel and radio commercials. Production and consultation. Also specialize in medical and optical cinematography and production. FACILITIES: Production and sound studios, drive-on and stage, two preview theatres. 35mm & 16mm, interlocked recording facilities, b&w & color printing and processing, art department; 16 photographs and 16mm color film library world subjects. Camera associates abroad.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Pacific Rhapsody* - tentative title (American President Lines); *Thailand Holiday* - tentative title (Tourist Organization of Thailand); *Explore the World* - television series; *Sea Frontiers* - television series; *Science Action* - eight episodes (California Academy of Sciences).

**S. P. I. TELEVISION CENTER, INC.**

155 Fell Street, San Francisco, Calif.  
Phone: HEmlock 1-5490 A/C 415

Date of Organization: 1954  
E. E. Gregg Snazelle, *President & Excc. Producer*  
Richard Ortner, *Vice-President & Treasurer*  
Donald Arlett, *Vice President*  
Donald M. Moore, *Vice-Pres. & Art Director*  
M. A. Chapman, *Sound*  
James E. Porter, *Vice Pres. & Program Director*  
Helga A. Wilson, *Production Manager*

SERVICES: 16 and 35mm motion pictures; slides, industrial, sales and training films, tv commercials and programs. FACILITIES: Patented F Mobile Video Film System, 3 camera tape for studio and remote tv production, sound stage, 75' x 35', editing rooms, sound recording, optical & magnetic. Dubbing, mixing & interlock services. 16 and 35mm facilities. BNC Mitchell, Arriflex, Super 1200 Auricons, anima-

**S. P. I. TELEVISION CENTER**

tion, art & titling services, set department, studio and remote lighting facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
TV SERIES: *Cable Kindergarten* (Subscription Television, Inc.); *Adventists Hour* - ABC release (Seven Day Adventists Council); *Pick A Pair* (Morey Amsterdam); *5 Day Plan to Stop Smoking* (National Health Foundation). SLIDEFILMS: *Middle of the Island* (Pacific Telephone & Telegraph Co.); *Untitled* (Pabco Paint). TV COMMERCIALS: for California Comm. to Eliminate Railroad Featherbedding - also on radio (Whittaker-Baxter); Laurentide Finance Corp. - also on radio (Advertising Associates); Recover (Baxter-Anderson-Hubbert & Cole); Viking Trailer Homes (Resor, Anderson & Etcetera); Hexol Disinfectant (L. C. Cole Co.); Jenkel-Davison (Cole).



**VISTA PRODUCTIONS, INC.**

675 Howard St., San Francisco, Calif. 94105  
Phone: YUkon 2-4180 A C 415

Date of Incorporation: August, 1959

Florence H. Fowler, *President*  
Richard M. Fowler, *Vice-President*  
Joe W. Winters, *Production*  
Celie Roberts, *Office Manager*  
James Mansen, *Traffic Manager*  
Frances C. Barrett, *Secretary*

SERVICES: Communications for business, industry, education and TV through 16mm and 35mm color and b&w motion pictures, TV spots, sound slidefilms and slide duplication. Production services for out-of-town producers. FACILITIES: Production and sound studios, recording, projection and interlock, laboratory facilities available and portable sync-pulse Nagra recording.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Where Do the Walnuts Go?* (Diamond Walnut Growers, Inc.); *Potatoes Plus* (Idaho Power Co.); *Someone Knows* (United Bay Area Crusade); *Safe In Your Own Backyard*; *Pre-Planned Harvest* (California Chemical Co.); *What To Look for in Semiconductor Test Equipment* (Fairchild Semiconductor Co.); *Operation Skyhook* (Pacific Gas and Electric Co.). SLIDEFILMS: *It's What You Say* (Standard Oil Co.); *Brake Safety Clinic* (Wagner Electric Corp.). TV COMMERCIALS: for Georgia Pacific (McCann-Erickson); San Francisco Symphony Foundation (Ranney Corp.); United Bay Area Crusade; Pacific Gas & Electric Co. (BBD&O).



**WALKER & GRANDEY PRODUCTIONS**

1045 Sansome St., San Francisco, Calif. 94111  
Phone: 433-4565 A C 415

Date of Organization: 1963

Gene K. Walker, *President*  
Roy Grandey, *Vice-Pres., General Manager*  
(For other details, see Roy Grandey Productions)



**Wilding Inc.**

Pier 27, San Francisco, California  
Phone: DOuglas 2-7789 A/C 415  
(See complete listing under Chicago area)



**Chapman 5 Productions Inc.**

1231 Market St., Suite 278, San Francisco.  
Phone: 621-6322  
Edmond D. Boles, *Manager*  
(See complete listing under Los Angeles area)



**San Diego Area**

**ARJAN MOTION PICTURE PRODUCTIONS, INC.**  
1351 First Avenue, San Diego, Calif. 92101  
Phones: 232-1031; 232-5559 A C 714

Date of Organization: July, 1962  
Date of Incorporation: January, 1963  
D. David Bash, *President, Director of Photography*

William E. Brown, *Vice-Pres., Prod. Mgr.*  
Jess Mininger, *Laboratory Manager*  
Richard Duncan, *Color Consultant*

SERVICES: Production of 8mm and 16mm motion pictures and 35mm slidefilms and sound filmstrips for industry, public relations, education and business sales meetings. FACILITIES: Laboratory facilities including b&w and color printing, editing and projection rooms. Camera equipment for 16mm filming, silent and sound; optical and magnetic sound.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Hazard Bloc Plant* (Besser Co.); *Bect Top Master*; *Mark VII* (Lockwood Grader Corp.); *Discovering Lake San Marcos*; *Electric Show* (Barnes Chase Adv.); *Modul 112-T Antenna* (Whittaker Corp.); *San Diego's Health 1963* (San Diego County Public Health); *Flexible Tube Drop* (Aerollex Corp.); *Control Panel* (Elevator Electric, Inc.). TV COMMERCIALS: for SD Epilepsy Society; San Diego Gas & Electric, (Barnes Chase Adv.).

**D. DAVID BASH PRODUCTIONS**

1351 First Avenue, San Diego, Calif. 92101  
Phones: 232-5559; 224-2501 A C 714

Date of Organization: 1958

D. David Bash, *Owner-Producer*  
Jean A. Bash, *Secretary-Treasurer*

SERVICES: Newsfilm service for television. FACILITIES: Sound and silent cameras, rapid negative processor, editing and projection rooms.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Freightair Service* (United Airlines); *Waterski Meet, Lake San Marcos* (Barnes Chase Adv.); *Caliente Christmas Party* (Champ Adv.); *Christmas at Hotel Del Coronado* (Rogers & Cowan, Inc.); *The Sea Maids of Sea World*; *Dolphin Tank and Lagoon Training*; *Murata Pearl Exhibit*; *Jean Majors Show*; *Shane at Sea World*; *Sea World Skyline* (Sea World); *Picturephone at Disneyland*; *Phone Fair Exhibit*; *Blind Instructor for Camera*; *Cable Splicing*; 1965 *Directory Covers* (Pacific Telephone). TV COMMERCIALS for National Date Festival (Bill Arballo Assoc.); Sea World (Barnes Chase Adv.).

**COPLEY PRODUCTIONS**

7776 Ivanhoe Ave., LaJolla, Calif.  
Phone: 404-0411

Date of Organization: October, 1956

Branch Film Libraries: 434 Downer Place, Aurora, Ill. 60506, Phone: 312/892-0465; Mrs. Helen Hansen; 313 So. 6th St., Springfield, Ill. 62701, Phone: 217 544-5711, John L. Satterlee; 2411 W. 5th St., Los Angeles, Calif. 90057, Phone: 213 387-3296, Charles C. Hushaw; Suite 421 Land Title Bldg., 235 Broadway, San Diego, Calif. 92101, Phone: 714 234-7111, Thomas Pike; c/o 1139 Waieli St., Honolulu, Hawaii 96819, Phone: 31-778, Jack Heintz.

C. Howard Matson, Jr., *Producer-Manager*  
Frank L. Willey, *Film Editor*  
Raymond T. Sperry, *Writer*

SERVICES: 16mm motion pictures and 35mm slidefilms on newspaper operations, in addition to promotional films. FACILITIES: Complete studio

# PACIFIC COAST STATES

COPLEY PRODUCTIONS:

capabilities at LaJolla headquarters of The Copley Press, Inc.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *The San Diego Zoo*; *A Spirit of Freedom* (Copley Newspapers). SLIDEFILMS: *Newspapers in the Classroom*; *Fighter for Freedoms*; *The Living Legend on Abraham Lincoln* (Copley Newspapers).

## ROGER TILTON FILMS, INC.

241 West G St., San Diego, California  
Phone: 233-6513 A/C 714  
Date of Incorporation: 1954  
Roger Tilton, *President*  
Miles Harvey, *Vice-President*  
Robert Sherry, *Production Manager*  
Patricia Tilton, *Secretary*

**SERVICES:** Complete motion picture and filmstrip production. Comprehensive communication programs for government and industry. **FACILITIES:** 60 x 60 sound stage, offices, cutting rooms, animation department; preview theater with 35mm and 16mm projection, interlock, sound recording, dressing rooms, 16mm and 35mm production.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Living Response* (Methodist Board of Missions); *S-M Cigarette* (S-M Cigarette; Philips-Ramsey); *Sound of Silence*; *Unhurried Look*; *Extended Time*; *Ford Puppets*; *Fairlane Fun*; *Ford Billboard* (Ford Motor Co.); J. Walter Thompson); *Modern Gas*; *Electric Blanket* (S.D. Gas and Electric Co.; Barnes Chase); *Union Tribune* (Copley Press; Barnes Chase).

## Other California Cities



### Chapman 5 Productions Inc.

521 N. Van Ness Ave., Fresno, Calif.  
Phone: 268-5643  
Larry Mobley, *Manager*  
(See complete listing under Los Angeles area)

(Listing Received at Presstime)

### JOHN J. HENNESSY MOTION PICTURES

1702 Marengo Ave., South Pasadena, Calif. 91030  
Phone: MUrray 2-2353 A/C 213

Date of Organization: 1953  
John J. Hennessy, *President/Exec. Producer*  
Harold H. Marquis, *Vice-President/Manager*  
*Educational Films*  
Jean-Philippe Carson, *Associate Producer*  
E. C. Norton, *Music and Sound Director*  
Marge Benson, *Casting Director*

**SERVICES:** Producers of industrial, documentary, public relations, training, educational motion pictures; TV commercials and programs; sound slidefilms; sales and promotion of educational films. **FACILITIES:** Creative department; camera, sound, lighting, editing, projection equipment.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *One Day*; *The Friendly Way* (Mobil Oil Company); *Headlines in Flowers* (Pasadena Tournament of Roses Assn.); *The Questions and the Answers* (Pepperdine College/Maurice Ries). SLIDEFILMS: *Let Mobil Be Your Travel Guide*; *The Friendly Way Payman* (Mobil Oil Company).



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.

# METROPOLITAN LOS ANGELES

## Alexander Film Co.

441 South Beverly Drive, Beverly Hills, Calif.  
Phone: 272-0140 A/C 213

(See complete listing under Colorado.)



## CHARLES CAHILL AND ASSOCIATES, INC.

5746 Sunset Blvd., Hollywood, Calif. 90028  
Phone: HOLlywood 4-2131 A/C 213  
Date of Organization: 1956  
Charles H. Cahill, *President*  
Homer O'Donnell, *Production Manager*  
MacDonald MacPherson, *Writer*  
Jeb Gholson, *Director*  
Grace Fendrich, *Mgr. Film Library*

**SERVICES:** Industrial, educational and TV commercial film production. Distribution: traffic safety, education and law enforcement training films. **FACILITIES:** 16mm and 35mm production and editorial equipment. Motion picture studio and stage facilities, KTTV.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mob and Riot Control* (Federal Laboratories, Inc.); *Defensive Driving Tactics* (National Safety Council and Chicago Police); *Bicycle Rules of the Road* (California Highway Patrol and So. California Auto Club); *Economics - It's Elementary*; *Physical Education - Basic Skills*; *Moon - Adventure in Space*; *Electricity - Wires in Your Home*; *Heat - Molecules in Motion*.



## CHAPMAN 5 PRODUCTIONS, INC.

3805 W. Magnolia Blvd., Burbank, Calif. 91505  
Phone: 849-6889 A/C 213

Date of Organization: 1960  
Date of Incorporation: 1961

Branches: Cincinnati, Ohio: 6880 Wooster Pike. Phone: 271-3675. William J. Landry, *Manager*. Fresno, Calif.: 821 N. Van Ness Ave. Phone: 268-5643. Larry Mobley, *Manager*. Sacramento, Calif.: 2011 Arden Way. Phone: 927-3537. James Cotton, *Manager*. San Francisco, Calif.: 1231 Market St., Suite 278. Phone: 621-6322. Edmond D. Boles, *Manager*. Birmingham, Ala.: 1404 Linda Vista Lane. Phone: LYrie 2-4716. Robert C. Thomas, *Manager*.

James H. Flint, *President*  
Frank E. Guire, *Vice President & Treasurer*  
James R. Graham, Jr., *Vice President-Prod.*  
Mary K. Flint, *Secretary*  
Wayne Mitchell, *Director - Cinematography*  
William Garnet, *Director - Still Photography*  
Stod Herbert, *Director - Art & Animation*

**SERVICES:** Complete or partial services for 16mm and 35mm audio-visual productions; idea development, planning, creating, writing, photography, editing, sound recording, programming; distribution of all types of motion pictures and filmstrips including: documentary, educational, training, public relations, sales and sales promotion, industrial, TV commercials and news clips. **FACILITIES:** Equipped for writing, photography, lighting, 1/4", 16mm and 35mm sound recording, sound stage, animation, editing, 16mm and 35mm screening rooms, location sound equipment; fully staffed.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Industrial Design in Electronics*; *Starvation Without Hunger* (Dairy Council of California); *A Child in Our Care* (Vista Del Mar Child Care Center). SLIDEFILMS: *Water On the Land* (Fiese & Firstenberg Mfg. Inc.); *Fountain Fantasy*; *Garden Enchantment*

## CHAPMAN 5 PRODUCTIONS:

(Shalda Lighting Products Co.); **SPECIAL PRODUCTION SERVICES** for Botsford, Constantine Gardner, Inc.; Clinton E. Frank, Inc.; WESCON Spender Roberts & Assoc.; BMW Corp. TV COMMERCIALS for Sales Development Services, Inc.

## R. B. CHENOWETH FILMS

8021 East Second, Downey, California 9024  
Mailing Address: P.O. Box 1061, Downey, Ca  
Phone: TOpaz 1-9909 A/C 213

Date of Organization: 1955

Robert B. Chenoweth, *Owner*

**SERVICES:** Motion pictures and slidefilms for public relations, sales, reports, training and education. TV commercials. **FACILITIES:** Production facilities except for sound stages and dubbing facilities which are rented.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *F-105D Aircraft - Selected Emergency Procedures*; *MA-3 Air Conditioning System (AGE)* (U.S.A.F.); *Varidyne* (U.S. Motors Div. of Emerson Electric); *Challenge of the 70's* - partial production; *Supersonic Transport Task A Film Report* - partial production (Loheed-California Co.).



## DATA/FILMS

2626 Temple St., Los Angeles, Calif. 9000  
Phone: DUmkirk 5-3911 A/C 213

Date of Organization: 1960

Charles (Cap) Palmer, *In Charge*  
David Bowen, *Quality Control*  
Ted (W. T.) Palmer, *General Manager*  
Audrey Kaczanski, *Office Manager*

**SERVICES:** Sales company for release-prints Parthenon Pictures. Production company for 8mm "Data/Films" for instruction, skill, training, and sale aids. **FACILITIES:** Operates as an affiliate Parthenon Pictures, Hollywood.

### RECENT PRODUCTIONS AND SPONSORS

(See listing of Parthenon Pictures - Hollywood)



## Cal Dunn Studios, Inc.

1040 N. Las Palmas, Hollywood, Cal. 900  
Phone: HOLlywood 9-9011 A/C 213

Alan S. Lee, *Manager*

(See complete listing under Chicago area)

## Elliot, Unger & Elliot

c/o Columbia Studios, 1438 N. Gower,  
Hollywood, California

Phone: HOLlywood 2-3111 A/C 213

Joe Swavely, *Division Supervisor*  
Richard Kerns, *Division Supervisor*

(See complete data under New York City)

## EMC CORPORATION

### Film Designers Division

1440 N. Highland Ave., Hollywood, Calif.  
90038

Phone: HO 3-3252 A/C 213

Date of Organization: 1951

M. H. Halpern, *President*  
Jerry Greenfield, *Vice-President*  
Robert Hyskell, *Art Director/Div. Mgr.*  
Thomas Conrad, *Writer-Director*

**SERVICES:** Motion picture and slidefilm production, script writing, photography, editing, animation and art production, motion picture se-

**E M C CORPORATION:**

ing, with stock or original music, and sound recording services for music, narration and dubbing. **FACILITIES:** 35mm and 16mm Arriflex cameras, Moviolas, etc., writing, editing and production rooms, sound recording and shooting studios, animation production equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Tomorrow's Programmers* (Rand Corp.); *Unique Capability* (Beckman Instruments Inc.); *Underwater Technology* (U.S. Navy); *To Search the Unknown*; *SST, Challenge of the 70's*; *Rigid Rotor Revolution* (Lockheed California Co.); *Douglas Delta Report* (Douglas Aircraft Co.). **SLIDEFILMS:** *The Republic of Vietnam* (U.S. Navy); *God's Children Pray* (Concordia Films).



**JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.**

1330 North Vine St., Hollywood, Calif. 90028  
Phone: HOLLYWOOD 2-1101 A/C 213

Date of Organization: 1929

**Branches:** Detroit, Mich. 4S226: 1260 Library. Phone: 962-899S. Malcom A. Dooley, *Representative*; Washington, D.C.: 4352 No. Henderson Rd., Arlington, Va. Phone: JA 2-8702. Col. Richard R. Fender, (Ret.), *Representative*.

Jerry Fairbanks, *President & Exec. Producer*  
Charles Salerno, Jr., *Vice-President*  
Leo S. Rosencrans, *Creative Director*

**SERVICES:** Industrial, theatrical and TV motion pictures and commercials. **FACILITIES:** Full studio facilities; sound stage; 16-35 camera units including Multi-Cam process; 16mm, 35mm and magnetic sound recording and re-recording; editing; opticals; blue screen, film and music libraries; technical art, creative and music staffs.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *We Learn About The Telephone*; *Plane Talk* (American Telephone & Telegraph Co.); *Warehouse Automation*; *Careers in Oceanography* (U.S. Navy); *Vacation Travel Quiz* (Delta Steamship Lines). **SLIDEFILMS:** series of four (American Tel. & Tel. Co.). **TV COMMERCIALS:** for Chevrolet (Campbell-Ewald); Froh's Beer (Zimmer, Keller, Calvert); Oldsmobile (D. P. Brother & Co.).

**FIDELITY FILMS, INC.**

1450 N. Seward St., Hollywood, Calif. 90025  
Phone: HOLLYWOOD 2-7454 A/C 213

Date of Organization: 1951

Date of Incorporation: 1958

Ed Johnston, *President, Production Manager*  
Jacqueline V. Bulloch, *Assistant Production Manager*

Ernesto Cervera, *Sound Technician*

Libby Wright, *Art Director*

**SERVICES:** Art, animation, still and live photography. Complete production of live and animated TV commercials, business films, sound slidefilms. Equipment distributor. **FACILITIES:** Art, animation, editorial departments; sound insert stage, dressing rooms, sound booth with Ampex equipment; 16mm and 35mm motion picture equipment; 16mm animation crane; still photography studio and equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** for N.B.C. Watch-A-Star and Video. John Heikes & Assoc.). **TV COMMERCIALS:** for California State Forestry Dept.; Fabric-Gard (Robert E. Lee Advertising). **STV OPENING TITLES:** Consolidated Film Industries.

For year-around reference to specializing producers of business film/tape media, use these detailed listings in the 15th Annual Production Review.

**FILMFAIR**

10920 Ventura Blvd., Studio City,  
California 91604

Phone: 577-3191 A C 213

Date of Organization: 1960

August A. Jekel, *President & Exec. Prod.*  
Kenneth Champin, *Vice-Pres. & Anim. Dir.*  
Dick van Benthem, *Vice-Pres. & Art Dir.*  
Bob Sage, *Vice-Pres., Live Action Supervisor*  
Kay Himes, *Treasurer*  
William Jekel, *Secretary*  
Ted Goetz, *Vice Pres. & Live Action Prod.*  
George Alch, *Sound*  
Jan Cornell, *Production Coordinator*  
Jacques Dury, *Editor*  
Bill Domish, *Editor*

**SERVICES:** Live action and animated films for commercial and industrial accounts. **FACILITIES:** Complete studio. Includes art rooms, animation crane, sound editing and recording, editing rooms and live action insert stage.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** for Bank of America; Champion Paper (Needham, Louis & Brorby). **TV COMMERCIALS:** for Bardahl (McCann-Erickson); Purina Cat Chow; Bissell, Inc. (Gardner Adv.); Household Finance Corp. (Needham, Louis & Brorby); Fling (Tatham-Laird); Chrysler (Young & Rubicam); Zenith TV; Johnson's Wax (Foote, Cone & Belding); Heinz; Crown Zellerbach (Zee) (Doyle, Dane & Bernbach); RG Dum Cigars (W.B. Doner); Ken-L-Ration; Life Cereal (J.W. Thompson); American Dental Assn., Crest Toothpaste (Benton & Bowles); Max Factor; Olympia Beer (Botsford, Constantine & McCarty).

**FLAGG FILMS, INC.**

6345 Fountain Ave., Hollywood, Calif. 90028  
Phone: HOLLYWOOD 2-0902 A/C 213

Date of Organization: 1948

Don Flagg, *President*  
Anne Schwartz, *Secretary-Treasurer*  
Eleanor Koppel, *Office Manager*

**SERVICES:** TV commercials, sales, industrial films; 35mm b&w and color. **FACILITIES:** Editing rooms, insert stage.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Rugged New Breed* (Massey Ferguson); *Bulls* (Schlitz Brewing Co.). **SLIDEFILM:** *Bravo* (Johnsons Wax Co.). **TV COMMERCIALS:** for Carnation Instant Milk; Japan Air Lines; Interstate Securities; Foremost Ice Cream; Sweetheart Bread; Saucy Rice; Allstate Insurance.

**FORMAT PRODUCTIONS, INC.**

4721 Laurel Canyon Blvd., North Hollywood,  
Calif. 91607

Phone: POplar 9-3610 A C 213

Date of Organization: October, 1963

Herbert Klynn, *President*  
Henrietta Jordan, *Vice President, Sales*  
Melvin Getzler, *Vice President*  
Raymond Thursby, *Production Coordinator*  
Rudy Larriva, *Director*  
Joe Siracusa, *Editorial Supervisor*

**SERVICES:** Producers of animated and live action films for TV commercials and programming, theatrical shorts; feature and industrial films. **FACILITIES:** Creative and production facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Impact Study* (CBS-TV sales film); **TV COMMERCIALS:** for Mission Pak (Cannon-Roberts); Cleveland Trust Co. (Lang, Fisher & Stashower); Goodyear Tire & Rubber Co. (Young & Rubicam); Foremost Dairies (Guild, Bascom & Bonfigli); Wells-Fargo Bank (McCann-Erickson).

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a Copyrighted Business Screen Feature



**DOUG GEORGE ASSOCIATES**

1137 N. Cole Avenue, Hollywood 38, Calif.  
Phone: HOLLYWOOD 2-2450

Date of Organization: 1954

**Branch:** 250 Golden Gate, San Francisco. Pat Patterson, *Manager*

Douglas F. George, *Owner, Producer*  
John Freeman, *Art Director*  
Peggy Laird, *Asst. Art Director*  
Margaret McGarrigle, *Photography*  
Bob Burbridge, *Photography*  
Ben Sweet, *Writer*  
Mike Davis, *Sales*

**SERVICES:** Motion pictures, slidefilms, slides, sales and meeting presentations; presentation equipment rentals. **FACILITIES:** Fully equipped photography, lighting, editing; Ampex tape recording; art department.

**RECENT PRODUCTIONS AND SPONSORS**

**MEETING PROGRAMS:** Squirt Bottling Co.; So. California Edison Co.; Blue Cross. **SLIDEFILMS:** *Employee Grievances* (California State Employees Assn.); *Challenge of Change* - also wide-screen presentations (Successful Farming Magazine).

**GRAPHIC FILMS CORPORATION**

916 N. Citrus Ave., Hollywood, Calif. 90038  
Phone: HOLLYWOOD 7-2191 A/C 213

Date of Organization: 1941

Lester Novros, *President*  
Conrad Pederson, *Vice-President*  
Benjamin Jackson, *Vice-Pres., Exhibits Dir.*  
Paul Novros, *Treasurer*  
Bonnie Childs, *Secretary*  
James Connor, *Chief, Camera Dept.*  
J. Gordon Legg, *Chief, Animation Dept.*

**SERVICES:** Production of animated and live action films for industry and government; films and special effects for exhibits. Design and publication of booklets, brochures and visual presentations. **FACILITIES:** Animation and live action facilities and staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Reaching for the Stars* - for World's Fair (Martin Marietta Corp.); *Fabrication of Brazed Piping* - two films (U.S. Navy). **Rx:** SCATA, *Tactical Employment of the Medical Service*; *Space in Perspective* (U.S.A.F.); *Biosatellite Program* (NASA); *Why Is a Ship?* (General Dynamics Pomona).



**The Jam Handy Organization, Inc.**

1650 North Vine St., Hollywood, Calif. 90028  
Phone: HOLLYWOOD 3-2321 A C 213

Service office and production.

(See complete listing under Detroit area)

**HANNA-BARBERA PRODUCTIONS**

3400 Cabuenga Blvd., Hollywood, Calif.  
Phone: 466-1371 A C 213

**Branch:** Chicago, Ill.: One East Wacker Drive Suite 3728. Ken Drake, *Vice President*

Joseph Barbera, *President*  
William Hanna, *Vice-President*  
Jess Morgan, *Secretary-Treasurer*  
Ross M. Sutherland, *Vice Pres., Sales & Industrial Films*  
Arthur Pierson, *Supr. Dir. & Assoc. Prod., Live Action*  
Carl Urbano, *Supr. Dir. & Assoc. Prod., Animation*

**SERVICES:** Motion picture production - live action and animation - for industry, theatre and tele-

## LOS ANGELES AREA:

### HANNA-BARBERA PRODUCTIONS:

vision. Permanent staff of over 100 professional artists and technicians. FACILITIES: New, fully equipped studio, including sound recording facilities, editorial rooms, art department.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Story of Dr. Lister* (Warner-Lambert Pharmaceutical Co.); *Mr. Leaf* (National Assn. of Tobacco Distributors); *Here Comes a Star* (Ideal Toy Co.); *Of Mutual Interest* (Investment Company Institute); *Your Voice Is Showing* (General Telephone & Electronics).

### HARRIS-TUCHMAN PRODUCTIONS, INC.

751 North Highland, Hollywood, Calif. 90038  
Phone: WEster 6-7159 A C 213

Date of Organization: 1950

Ralph G. Tuchman, *President*  
Fran Harris, *Vice-President*  
Martin Strudler, *Art Director*  
Dick Wyatt, *Prod. Supervisor*

SERVICES: Creative writing, planning, production of motion pictures and sound slidefilms for sales, training, public relations, sales talks on film, sales meetings, TV commercials, live action or animation. FACILITIES: Staff writers and artists, fully equipped stage, complete working kitchen, all editing facilities for 35mm and 16mm, animation department, projection, music library, stock film library.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Positive Link* (Hollister, Inc.); *People Are Your Business* (Title Insurance Inc.); *The Wonders You Work* (United Crusade, Inc.); *Halo for a Cap*; *Take Two and See* (Farmers Insurance Group).

### ALFRED HIGGINS PRODUCTIONS

9100 Sunset Blvd., Hollywood, Calif. 90069  
Phone: TRemont 5-0330 A C 213

Date of Organization: 1959

Alfred H. Higgins, *President*  
James Connor, *Executive Producer*  
Anthony Jacalone, *Executive Producer*  
Dorothy Prosser, *Administration*

SERVICES: Production services from script to screen for motion pictures and sound slidefilms. FACILITIES: Equipped for all phases of production; mobile lighting and location equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Richfield Roving Reporter*; *The Richfield West*; *Richfield's New Boron Gasoline* (Richfield Oil Corp.); *Greenbelt, U.S.A.* (Red Cedar Shingle Bureau); *Your Clothing Can Burn* (self-sponsored with cooperation of National Fire Protection Assn. and U.S. Public Health Service); *To A Babysitter* (self-sponsored with cooperation of U.S. Public Health Service); *A Nation of Spoilers* (self-sponsored with cooperation of National Park Service and Keep America Beautiful, Inc.).

### HOLLYWOOD ANIMATORS

7401 Sunset Blvd., Hollywood, Calif. 90046  
Phone: 576-1190 A C 213

Date of Organization: 1958

William F. and Jean M. Selleck,  
*Owners & Executive Producers*  
H. Eugene Burson, Jr., *Producer*  
Alan J. Levi, *Director*  
Raymond E. Lee, *Sales Director*

SERVICES: Research, writing, directing, photographing and editing of 16mm and 35mm motion pictures for business, TV commercials; live action and animation; sound slidefilms. FACILITIES: Photographic, lighting and editing equipment, studio and location shooting; two animation stands; miniature revolving stage; small insert sound stage.

### HOLLYWOOD ANIMATORS:

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Builder's Package* (Gaffers & Sattler); *Tabulables for Business* (Avery Label Co.); *Your Golden Opportunity* (Golden Valley Land Co.); *Instrument for Decision* (FMA, Inc.); *This is Toyota*; *Jeepers Jamboree* (Toyota Motors); *The Year Ahead* (IBM). SLIDEFILMS: *The \$50,000 Penny* (Bank of America); *Profile of the L.A. Market* (Los Angeles Herald-Examiner).

### TOM HOTCHKISS PRODUCTIONS

P. O. Box 4102, San Fernando, Calif. 91342  
Phone: 367-1132 A C 213

Date of Organization: 1950

Tom Hotchkiss, *Executive Producer*  
Evelyn Hotchkiss, *Business Manager*

SERVICES: Complete 16mm production, business films and television documentaries. FACILITIES: Mobile photography and sound unit, overseas equipment and crew package.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Business of Reliability* (Custom Component Switches, Inc.); *Cable from Bombay* (Methodist Board of Missions); *Bathing Your Baby* (Carnation Co.); *California Dairy Story* (Dairy Council of California); *A Searching Journey* (Conservative Baptist Foreign Mission Society).

### INTERNATIONAL PRODUCTIONS, INC.

9229 Sunset Boulevard, Los Angeles, Calif. 90069

Phone: 272-8292 A C 213

Date of Organization: 1960

Robert Brandt, *President*  
Richard Rosenbloom, *Vice President*  
Clarence Fleming, *Secretary*

SERVICES: Development and production of television programs, feature length movie production. FACILITIES: Videotape and motion picture facilities.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *National Hare & Hound Championships*; *Florida State Circus*; *Colorado Nine Hour Enduro*; *Retriever Dog Trials*; *Salton Sea 500* (CBS Television).



### Robert H. Klaeger Associates of California, Inc.

5255 Beverly Blvd., Los Angeles, Calif.

Phone: OL 3-4461 A C 213

Facilities at Paramount Studios

Robert H. Klaeger, *President*  
Robert A. Drucker, *Vice-President*

(See complete listing under New York City)

### KLEIN/BARZMAN

6022 Wilshire Blvd., Los Angeles,  
California 90036

Phone: 938-3805 A C 213

Date of Organization: November, 1960

Bob Klein, *Partner*  
Alan Barzman, *Partner*

SERVICES: Creation and production of advertising campaigns, commercials, specializing in humor. Radio, TV, live action and animation, and print media. Also integration into marketing, promotion and merchandising. FACILITIES: Full animation and live action facilities; producing and recording. Also TV program production.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Westinghouse Broadcasting; campaigns for WJZ-TV, KDKA-TV; *How to Murder Your Wife*. (United Artists); Only reference titles provided

### LOU LILLY-MINUTEMEN PRODUCTIONS INC.

1522 N. Van Ness Ave., Hollywood, Calif.  
Phone: HIO 6-6454 A/C 213

Date of Organization: June, 1952

Lou Lilly, *Executive Producer*  
Ron Seawright, *Production Manager*  
Mary Ann Wood, *Office Manager*  
Stewart O'Brien, *Editorial*  
Jack Perrin, *Comptroller*

SERVICES: TV commercials; industrial and educational films. FACILITIES: offices, editing, stages etc.

#### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: Camel Cigarettes-R. J. Reynolds (Wm. Esty Co.); Clorox - P&G (Honig Cooper); Mattel Toys (Carson/Roberts); Swis Colony Wine (Honig-Cooper); Laura Scudde Co. (D.D. & B).

### LUMAR FILM PRODUCTIONS, INC.

6223 Selma Avenue, Hollywood, Calif. 90028  
Phone: HOLlywood 7-5168 A/C 213

Date of Organization: 1960

Bill Webb, *President, Director-Writer*  
Don Henderson, *Exec. Vice-Pres., Prod. Spvr.*  
Cran Chamberlin, *Exec. Producer, Writer*  
Pat Livingstone, *Script, Research*  
Mary Morar, *Graphic Arts*  
Stanton Fox, *Lighting*  
Lewis Guinn, John Winfield, *Editing*  
James Crabe, Glen Smith, *Photography*  
S. E. Ritchie, *Accountant*

SERVICES: Motion pictures for sales and communication; films designed for public service television release; military, public relations, industrial sales, religious, tourist attractions, commercial and test commercials. FACILITIES: Facilities and staff for all aspects of 35/16mm production.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Willie* (Wham-O Toy Co.); *Customer Talks Back* (Ralston Purina Co.); *The American Sportsman* - four TV specials (Post Production: ABC network). TV COMMERCIALS for: Wells Fargo Bank; Gallo Wine Co; Continental Airlines; Wham-O Toy Co.; Chick of the Sea Tuna; California Chemical Co.; Orth Div. Knott's Berry Farm; Movieland Wax Museum.



### MPO-TV of California, Inc.

800 North Seward St., Hollywood, Calif.  
Phone: HOLlywood 6-3341 A/C 213

Mel Dellar, *Vice-President*

(See complete listing under New York City)



### Fred A. Niles Communications Centers, Inc.

650 North Bronson, Hollywood, Calif. 9006  
Phone: HOLlywood 3-8154 A/C 213

Lionel Grover, *Vice-President*

(See complete listing under Chicago area)

### PACE PRODUCTIONS INCORPORATED

155 No. La Peer Drive, Los Angeles, Calif.  
90048

Phone: BR 2-8067 A/C 213

Date of Organization: 1960

Robert Ellis, *President, Creative Director*  
J. Robert Rogester, *Account Supervisor*  
Earl Scott, *Photography*  
Carol Ulrich, *Production Assistant*

SERVICES: Production of color sound filmstrips from conception to screen. Consultant and scri services for audio-visual programs of all kind. FACILITIES: No data provided.

#### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Executive Development Seri*



PACE PRODUCTIONS:

12 films (Executive Development, Inc.); 7-11 *Market Training Series* - 14 films (Southland Corp.); *Success with Livestock* - 10 films (Albers Milling Co.); *Opportunity at Lake Havasu City* (Holly Corp.); *A & W Training Program* - 8 films (A & W); *Go, Glow and Grow* - also in French (Carnation Co.); *The SWECO Story* - also in Spanish & Portuguese (Southwestern Eng. Co.); *Just Ask Questions* (Jet Propulsion Laboratories); *Show Up in a Catalina* (Catalina Swim Wear); *Concept* (Hollywood Museum); *Tr. Novak* (M.G.M.).



**PARTHENON PICTURES**  
Hollywood

2625 Temple Street, Hollywood, Calif. 90026  
Phone: DUnkirk 5-3911 A/C 213

Date of Organization: 1954  
Charles (Cap) Palmer, *In Charge*  
John E. R. McDougall, *Producer-Director*  
David Bowen, *Producer-Director*  
Don Livingston, *Assoc. Prod., Director*  
Guy Adenis, *Assoc. Prod., Director*  
Ted (W.T.) Palmer, *General Manager*  
Marge Benson, *CASTING Director*  
Glen Hulse, *Art Director*

**SERVICES:** Films for business and education; TV documentaries. Datafilms Division makes short films for 8mm release. Parthenon-Reel/3 is animation and design affiliate, with separate studio and own equipment. **FACILITIES:** Sound stage with offices, craft rooms, and projection theater adjoining. Using full professional equipment in camera, sound, lighting, editorial and projection: 5mm, 16mm and 8mm. Access to all Hollywood resources.

**MOTION PICTURES:** *Heavy Going* (FMI-Ford Motor Co.); *Happy Holidays* series; *Anywhere in Michigan* (Standard Oil Div.); *Slips and Falls* (American Tel. & Tel. Co.); *Schooled in Safety* - sound version, 8-subject package (American Oil Co.); *With Care and Concern* - Spanish (The John Co.); *Three For the Road* (self-sponsored Driver Education trilogy: *What'll You Do . . . ?*; *What's Under Your Hood?*; *Your Car and the Laws of Nature*); *Washington, City of the World* (self-sponsored).



**PARTHENON-REEL/3**  
(Formerly Reel/3)

5439 Melrose Ave., West Hollywood 69, Calif.  
Phone: OLive 3-0630 A/C 213

Date of Organization: 1963  
Richard Earle Spies, *Executive Producer*  
Charles (Cap) Palmer, *Associate*  
David Bowen, *Parthenon Liaison*  
Anthony Lee Gorsline, *Writer-Director*

**SERVICES:** All services from concept to delivery. animated motion pictures; technical, instructional and theatrical. Animation integrated with live-action are produced in collaboration with Parthenon Pictures' talent and facilities. **FACILITIES:** Professional creative art, editorial and camera equipment for animation work.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Swing-Nose Giant*; *Saturn S-C-5A Proposal* (Douglas Aircraft); *Transcursion Elements* (Lawrence Radiation Lab., AEC); *Schooled in Safety* (American Oil Co.); *Slips and Falls* (American Tel. & Tel. Co.); IBM World's Fair film (animation consultant to Charles Eames office).



this symbol over a producer's listing in these pages refers to display advertisement in this 15th Production Review issue.

PICTURES FOR BUSINESS

Box 2309, Hollywood, Calif. 90028  
1260 North Wilcox Ave., Hollywood 38, Calif.  
Phone: 467-7009 A C 213

Date of Organization: 1951  
Bill Deming, *Executive Producer*  
Ann Deming, *Producer-Director*  
A. H. Holywell, *Administration*

**SERVICES:** Motion pictures and slidefilms for business and government. TV program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. **FACILITIES:** Studio and location equipment; animation department, complete from planning through photography.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** Sales promotion film (Enyart & Rose Adv.); *Health & Nutrition* - script & direction for first 2 of 15 (Dairy Council of California). **FILMSTRIPS:** *Wynn's Friction Proofing*; *Wynn's Carburetor Cleaners*; *Wynn's Engine Tune-Up*; *Wynn's Auto-Medic*; *Wynn's Radiator Stop Leak/Stop Rust* (Wynn Oil Co.); Report (So. California Baptist Convention); *Architecture of Southern California* (Winslow & Girvician).

PLAYHOUSE PICTURES

1401 North La Brea Ave., Hollywood, Calif.  
90028

Phone: HOLlywood 5-2193 A/C 213

Date of Organization: 1952  
Date of Incorporation: 1957  
Adrian Woolery, *President*  
Gerry Chiniquy, *Director*  
Mary Matthews, *Secretary-Treasurer*  
H. A. Halderson, *Business Manager*  
George Woolery, *Public Relations Director*  
Bernard Gruver, *Creative Story Director*  
Hugh Kelly, *Film Editor*  
Ted Bemiller, *Head Cameraman*

**SERVICES:** Animation specialists in industrial, entertainment, educational films and TV commercials. **FACILITIES:** Complete creative staff and facilities for production of color and b&w films from story through camera.

**RECENT PRODUCTIONS AND SPONSORS**  
**TV COMMERCIALS** for: Holloway Candy Co. (Don Kemper Co.); Ford Motor Co.-Falcon (J. Walter Thompson Co.); Del Monte Foods (McCann-Erickson Co.); Falstaff Beer (Dancer-Fitzgerald-Sample); Carnation Milk Co. (Erwin Wasey Co.); General Mills Co. (D-F-S); Western Airlines (BBD&O); Webers Bread (Honig-Cooper); Colgate-Palmolive Co. (Ted Bates & Co.).

QUARTET FILMS, INC.

5631 Hollywood Blvd., Hollywood, Calif.  
90028

Phone: HOLlywood 4-9225 A/C 213

Date of Organization: July, 1956  
Arnold B. Gillespie, *President*  
Stanley L. Walsh, *Vice-Pres. & Secretary*  
Michael R. Lah, *Vice-Pres. & Treasurer*

**SERVICES:** Production of animation television and live action television spots. **FACILITIES:** For production of spots including track.

**RECENT PRODUCTIONS AND SPONSORS**  
**TV COMMERCIALS** for: The Green Giant Co. (Leo Burnett Co., Inc.); The Kellogg Co. - two cereals (Leo Burnett); Allstate Insurance Co. (Leo Burnett Co., Inc.); The Kellogg Co. - two Inc. (Leo Burnett); National Brewing Co. - National Bohemian Beer (W. B. Doner & Co.); Hamm Brewing Co. (Campbell-Mithun, Inc.); AC Spark Plug Division, General Motors Corp. (D. P. Brother & Co.); Anheuser-Busch, Inc. - Budweiser Beer (D'Arcy Adv. Co.); Foremost Dairies, Inc. (Guild, Bascom & Bonfigli, Inc.).



RAMPART STUDIOS

2625 Temple St., Los Angeles, Calif. 90026  
Phone: DUnkirk 5-3911 A C 213

Date of Organization: 1955  
Ted (W.T.) Palmer, *In Charge*

**SERVICES:** Operates as service producer on sub-contract for primary producers, specializing in "photoplay" studio-type work under IATSE union conditions. **FACILITIES:** Sound stage with scene dock and 2-way mike; insert stage; "Spectroflex" black-light stage; optical room; dressing rooms; projection theater and offices.

**RECENT PRODUCTIONS AND SPONSORS**  
**PARTIAL PRODUCTIONS** for: Parthenon Pictures; Bay State Film Productions; Video Film; Canadian Broadcasting Corp.; and others.

ROLAND REED PRODUCTIONS, INC.

650 North Bronson Ave., Hollywood, Calif.  
90004

Phone: HOLlywood 9-1625 A C 213

Date of Organization: 1936  
Roland D. Reed, *President*  
Duke Goldstone, *Vice-President*  
James Fay, *Secretary-Treasurer*  
Jesse C. Corallo, *Production Manager*

**SERVICES:** Producers of feature motion pictures, TV film series, industrial, educational and public relations films, TV commercials. **FACILITIES:** Based at Producer's Studio, Hollywood, Calif.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Espionage Target - You!*; *The Line is Drawn* (Dept. of Defense); *Group Portrait* (National Automobile Dealers Assn.); *Teaming Up for Greater Profits* (Alcoa); *The Million Club* (American Cancer Society); *The Top Loader* - 1964; *Crisis at Guantanamo* (Westinghouse); *The Man Nobody Likes*; *In Or Out* (U.S. Navy-Bumed); *The Best Investment We Ever Made* (F.A.A.). **TV COMMERCIALS** for: General Foods - Prime (Ogilvy, Benson & Mather); Richfield Oil Co. (Hixson & Jorgensen); Carling's Black Label (Lang, Fisher & Stashower); A.M.F. (Wen Mac).

Reeder Motion Picture Productions

417 Garfield Ave., Glendale, Calif. 91204  
Phone: 246-4265 A C 213

Thomas W. Taylor, *in charge*  
See complete listing under Knoxville, Tenn.

STUART REYNOLDS PRODUCTIONS

195 So. Beverly Drive, Beverly Hills, Calif.  
90212

Phone: CRestview 4-7563 A C 213

Date of Organization: 1949  
Stuart Reynolds, *President*  
Beverly Reynolds, *Secretary-Treasurer*

**SERVICES:** Television film; educational and training films. **FACILITIES:** Sound studios

**RECENT PRODUCTIONS AND SPONSORS**  
**TV FILMS:** *General Electric Theatre* (General Electric Co.); *Cavalcade of America* (DuPont Co.); *Jeweler's Showcase* (International Silver and Hamilton Watch Company); *Electric Theatre* (ECAP - Electric Companies of America); *Wild Bill Hickok* (Kellogg Co.)

The Most Complete Studio Reference

• These pages of detailed producer reference listings comprise the world's most complete buyer reference source to business and television film production facilities in the U.S. and abroad.

## LOS ANGELES AREA:

### RIVIERA PRODUCTIONS

6610 Selma Ave., Hollywood, Calif. 90028

Phone: 462-5555 A C 213

Date of Organization: 1947

Branches: 3303 Rumson Road, Cleveland, Ohio. Phone: REdwood 1-6076. Pat Rancati, *Eastern Repr.* 340 Westnoor Blvd., Brookfield (Milwaukee), Wis. Phone: SUNset 2-SS15. Robert Zens, *Midwest Repr.*

F. W. Zens, *Executive Producer*

Leif Rise, *Associate Producer*

Cliff Bertrand, *Production Manager*

A. Kirsanoff, *Animation*

**SERVICES:** Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, medical, religious, technical, theatrical motion pictures. TV programs and spots. **FACILITIES:** Executive office; studios; editing rooms; projection room; sound recording and mixing. Location equipment, musical and sound effects library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Challenge to Serve* (Religious of Sacred Heart of Mary); *A B's-Eye View of Europe* (The British Motor Corp.); *The Air Force Nurse* (U.S.A.F.); *Spy Squad* (Parade Pictures); *Yucatan Adventure* (Nelson Mathison); *Market Training Institute* (Market Training Institute).



### ROCKET PICTURES, INC.

1541 No. Western Ave., Los Angeles, Calif. 90027

Phone: HOLlywood 7-7131 A/C 213

Date of Incorporation: 1943

Dick Westen, *President*

John Russo, *Executive Vice-President*

Don Bartelli, *Vice-President, in Charge of Production*

Kay Shaffer, *Secretary-Treasurer*

**SERVICES:** Creators and producers of ready-made and custom-made programs for recruiting, training, selling and public relations, incorporating motion pictures, filmstrips and records and other audio-visual media. Planned programs include collateral material such as booklets, manuals, charts, direct mail, etc. Single-Step Service from idea to completion. **FACILITIES:** Shooting, stage, recording, art and animation, creative writing staff, camera department, editing.

#### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** Sales Training Series — five films (United California Bank); Sales Training Meeting Presentation Series (Union Oil Co.); *Consumer Selling* (Farmers Ins. Group); *Is It Worthwhile?* (Associated In-Group Donors); *Which Do You Want?* (Better Selling Bureau).



### F. K. ROCKETT PRODUCTIONS, INC.

729 Seward St., Hollywood, Calif. 90028

Phone: HOLlywood 4-3153 A C 213

Date of Organization: November, 1926

Arthur J. Sowers, *President*

Stanton Webb, *Vice-Pres., Exec. Prod.*

Ron Sexton, *Production Manager*

Iona Harrison, *Executive Assistant*

Eddie Norton, *Music*

Stan Rabjohn, *Editor*

Larry Ramond, *Camera*

Colin Mackenzie, *Writer*

**SERVICES:** Production service from script to screen for motion pictures and sound slide-films; documentary, sales promotion, industrial, educational and training for industry and government agen-

### F. K. ROCKETT PRODUCTIONS:

cies; TV commercials. **FACILITIES:** Fully-equipped for all phases of production.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Helium* (Cities Service Helix); *Who Needs You, Buchanan?* (U.S. Navy); *To See or Not to See*; *Two Plus You* (Univis, Inc.). **SLIDEFILM:** untitled (Family Record Plan).

### SOLTYS PRODUCTIONS

1550 Cross Roads of the World,

Hollywood, California 90028

Phone: 464-4642 A/C 213

Date of Organization: 1960

Richard J. Soltys, *Owner*

**SERVICES:** Complete and supplemental motion picture services, 16mm and 35mm. Emphasis on public relations, advertising, training and documentation films. **FACILITIES:** Production offices, projection, camera and editorial equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Your Responsibility For Safety* (Pacific Telephone); *The "B" Wire Method of Splicing* (General Telephone); *Happy Birthday, Will* (NBC); *Snake River Surgeon* (TV Pilot "Quest" series). **SLIDEFILMS:** *The Economic Story of Hawaii* (Hawaiian Sugar Planters Assn.).

### SONAFILM PRODUCTIONS CORPORATION

1040 N. Las Palmas, Hollywood, Calif. 90038

Phone: WE 3-7900 A/C 213

Date of Organization: 1958

C. T. Fetterly, *President*

Philip Stuart, *First Vice-Pres., Exec. Producer*

D. Livingston Dosch, *Treasurer*

J. B. MacSwain, *Vice-President, Sales*

**SERVICES:** Specialize in the creation of communications programs. **FACILITIES:** Self-contained technical, creative departments; special effects department; machine shops and audio-visual experimental facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Western Canada: Land of International Adventure* (Western Airlines); *Yellowstone: A World Apart* (Continental Oil Co.); *The Road Ahead* (Fleetway Corp.). **SLIDEFILMS:** *Kiss and Make-Up*; *Pam Charts a Course* (Ovation Cosmetics).

### JOHN SUTHERLAND PRODUCTIONS, INC.

201 No. Occidental Blvd., Los Angeles,

California 90026

Phone: 388-5121 A C 213

Date of Incorporation: 1943

John E. Sutherland, *President*

Jean Matheis, *Treasurer*

Sue Muffler, *Corporate Secretary*

Carl Urbano, *Director, Animation*

George Gordon, *Director, Animation and Vice President*

**SERVICES:** Complete production of live-action and animation films from research and script development through release printing. Industrial, documentary, public relations, sales promotion and educational films. **FACILITIES:** Motion picture studio, completely staffed animation department, fully equipped including two animation cameras and cranes. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Editorial department equipped with 35mm and 16mm. Projection theater equipped for 35mm and 16mm.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *At Your Service* (American Tel. & Tel. Co.); *Life Line On Wheels* (Automobile Manufacturers Assn.); *Productivity: Key to America's Economic Growth* (Alfred P. Sloan Foundation); *General With the Cockeyed Id* (Associated General Contractors of America); *Tommy Looks at Tires* (B. F. Goodrich Co.); *Safe Handling of Light Ends* (E. I. duPont de Nemours & Co.).

### TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Blvd., Los Angeles, California 90025

Phone: CR 3-1440 A/C 213

Date of Incorporation: April, 1955

Leon Vickman, *Pres. & Prod. Supvr.*

Fred E. Miller, *Vice-President, Animation Director*

**SERVICES:** 16mm and 35mm motion pictures, sound filmstrips and slide presentations for business and industry, with specialization in technical engineering films and military briefing aids; animation. **FACILITIES:** Complete creative and production facilities including 5000 sq. ft. building; stage; complete animation and art dept. including animation crane; motion picture scripts.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Electric Propulsion* (National Aeronautics and Space Administration); *La Fleur Cryogenic Refrigeration Systems* (La Fleur Corp.); *Electronic Countermeasures — Emission Control* (U.S. Navy); *T76 Turboprop* (The Garrett Corp.); *Ion Engine Flight Test Programs* (Electro-Optical Systems, Inc. — Xerox).

### UNIT/ONE FILM PRODUCTIONS

3421 Cahuenga Blvd. West, Hollywood, Calif. 90028

Phones: HO 2-2422; HO 6-1331 A/C 213

Date of Organization: 1959

J. C. Frandsen, *Producer-Director*

Hank Ludwin, *Producer-Director*

Larry DeSota, *Supervising Editor*

Leroy Robbins, *Recording*

**SERVICES:** Motion picture production, script, photography, recording, editing, dubbing, release print services. **FACILITIES:** 35mm, 16mm Reflex cameras; pulse sync recorders; insert stage; 35mm, 16mm editing.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Advanced Ideas* (General Concrete Products, Inc.); *Aquatic Weed* (California Chemical Co., Standard Oil of California); *Borer Spray*; *Chinch Bug*; *Greenol*; *Sub-Sul*; *Upstart*; *Weed-B-Gon*; *Whirly Duster* (ORTHO Division, California Chemical Co., Standard Oil of California); political film (Fuller, Smith Ross); political film (A.M.S.&B.). **TV COMMERCIALS** for: Alcoa; McCulloch (Fuller, Smith Ross); Allstate; Kellogg's (Leo Burnett); Frisbee (A.M.S.&B.); Knickerbocker (Larry Harmon) Mattell (Carson Roberts); Rambler (Anderson McConnell); Richfield (Hixson, Jorgensen); Wells Fargo Bank (McCann-Erickson).

### United Film & Recording Studios, Inc.

390 South Hauser, Los Angeles, Calif.

W. Bailey, *Hollywood Representative*

(See complete listing under Chicago area)

### JOHN URIE & ASSOCIATES

5531 Sunset Blvd., Los Angeles, Calif. 90028

Phone: HO 6-7701 A C 213

John Urie, *Producer*

Guy Deel, *Producer*

Jeremy Leopard, *Producer*

Edward Martin, *Cinematographer*

Robert Curtis, *Art Director*

**SERVICES:** Animation, live action, stop motion production. **FACILITIES:** Studio and sound stage set up for animation, live action and stop motion

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS** for: Hawaiian Punch (Athen-Privett); Bank of America (Johnson & Lewis, Leslie Salt (Doyle, Dane, Bembach); Del Mont (McCann-Erickson); Goodyear Tires (Young, Rubicam); Falstaff Beer (Wade); Cole Swin Suit (R. M. Klosterman); Pacific Telephone Telegraph (BBD&O); Hamm's Beer (Campbell Mithum); Southern California Ford Dealers (Walter Thompson).

**Van Praag Productions, Inc.**

1659 Western Ave., Hollywood, Calif.  
Phone: HO 2-2341 A/C 213

(See complete listing under New York City)

**VPI of California, Inc.**

1515 N. Western Ave., Hollywood, Calif.  
90027

Phone: HO 6-8691 A/C 213

Peck Prior, *President*  
Mike Michaels, *Vice Pres., General Manager*  
Bob Chenault, *Executive Producer*  
(See complete listing under New York City)

**JERRY WARNER & ASSOCIATES**

1040 N. Las Palmas Ave., Hollywood, Calif.  
90038

Phones: HO 9-9011; HO 5-7300 A/C 213

Date of Organization: 1953

Branches: Detroit, Mich. 48214: 1130 Parker.  
Phone: 231-9003 AC 313. Te 4-0838.  
Henry A. Houston III, *Midwest Sales Planning & Representation*

Jerry Warner, *President, Exec. Prod.-Dir.*  
V. M. Warner, *Vice-President, Treasurer*  
Ephraim Schaffer, *Production Executive*  
George Carillon, *Producer-Director*  
Bernie Cooper, *Assoc. Prod.-Dir.*  
Jonne Vickers, *Office Manager*  
G. Eckart, *Industrial Theater*  
Philip Howard, *Editorial*

SERVICES: Producers of industrial and sponsored motion pictures, TV commercials; live staging for industry, sales meetings, pageants, commemorative programs. FACILITIES: Studios, prop department, casting service, camera, lighting, location equipment, transportation, special effects, recording, scoring and dubbing, laboratory supervision, editorial services.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *A New Art in Cooking* (Lawsy's Foods, Inc.); *This is Pharmacy* (American Pharmaceutical Assn. - Co. Prod. Portafilms-West); *Sense and Nonsense* (Chevrolet Div.); *Shock for Stan* (Delco Div. of General Motors); *Love and Marriage* (Colgate-Palmolive).

**W C D, Inc.**

1041 N. Formosa Ave., Hollywood, Cal. 90046  
Phone: HOLLYWOOD 3-3113 A/C 213

Robert Carlisle, Jr., *Supervisor*

(See complete listing under New York City)

**WEXLER FILM PRODUCTIONS, INC.**

801 N. Seward St., Los Angeles, Calif. 90038  
Phone: HOLLYWOOD 2-6671 A/C 213

Date of Incorporation: 1961

Sy Wexler, *President & Exec. Producer*  
Helen R. Wexler, *Office Manager*

SERVICES: Educational and medical-educational motion pictures. Specialized services of 16mm and 35mm production, color printing, animation and equipment design. FACILITIES: Offices, art dept., animation camera, editing, projection room, 55' x 45' stage.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Biochemistry and Molecular Structure; Electrochemical Cells* (Chem Study, Univ. of California, Berkeley); *Healthy Teeth, Happy Smile* (National Dental Assn.); *A Lifetime of Learning; Traumatic Transfection of the Pancreas* (Kansas Univ. Medical Center).

**Wilding-Fedderson, Inc.**

8460 W. Third Ave., Los Angeles, Calif.  
Phone: OLIVE 1-1860 A/C 213

Jack Minor, *President*

(See complete listing under Chicago area)

**RAPHAEL G. WOLFF STUDIOS, INC.**

1714 North Wilton Place, Hollywood,  
Calif. 90028

Phone: HOLLYWOOD 7-6126 A C 213

Date of Organization: 1931

William S. Gerrie, *President*  
Raphael G. Wolff, *Consultant*  
MacDonald MacPherson, *Senior Writer*  
Ford Beebe, *Director*  
Hoyt Curtin, *Music Director*

SERVICES: Sales promotion, industrial, business, technical, training and institutional motion pictures; TV programs and TV commercials. PHOTOGRAPHICS INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U. S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. Extensive musical library. FACILITIES: Stages and complete production facilities; lighting equipment, generators, camera equipment. Mobile units for nationwide production; staff of editing, animation, animation, music and creative personnel. Stereo motion picture cameras, 16mm and 35mm for 3-dimensional films. Available for rental. Cleared for complete security for all types of classified production work for national defense.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Paper World* (Moore Business Forms, Inc.); *Arizona Miracle: Precident to Progress* (Salt River Project); *Magic Circle* (Wolff Studios Release); *Silent Plague* - VD Story - (Wolff Studios).

**WONDERLAND PRODUCTIONS**

7934 Santa Monica Blvd., Hollywood, Calif.

Phone: OL 4-8342 A/C 213

Date of Organization: 1953

Marvin Bryan, *Executive Producer*  
Ralph Drewry, *Sales Manager*  
Robert R. Mulqueen, *Editorial Supervisor*  
N. S. Martinez, *Production Coordinator*

SERVICES: Production of motion pictures for business and industry, from script to screen, 35mm and 16mm. Location shooting anywhere in U.S. via company-owned airplane. FACILITIES: Sound-proof studio, permanent staff for all phases, music library, company-owned camera, sound, lighting, editing, dubbing equipment; creative personnel.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *This is Automation; Non-Destructive Testing* (Automation Industries, Inc.); *Grade Crossing Predictor* (Marquardt Corp.); *Story Behind A Symbol* (Blue Cross); *Operation Underground* (Borg-Warner).

**NORMAN WRIGHT PRODUCTIONS, INC.**

1836 Hyperion Ave., Hollywood, Calif. 90027  
Phone: NO 5-1191 A/C 213

Date of Organization: 1948

Date of Incorporation: 1951

Norman H. Wright, *President*  
Michael M. Wright, *Vice-President*  
Peter Wright, *Vice-President*  
Gilbert Wright, *Writer-Director*

SERVICES: Production of industrial live action or animation films, public relations corporate image, slidefilms, training and educational films. FACILITIES: Sound stage and location facilities for all types of live action and animation motion picture production.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Conventional Ordnance Delivery, Part II* (U.S. Navy); *The Great Land* (State of Alaska); *Halliburton Land* (Halliburton Oilwell Cementive Co.), produced in 1964.

**Client References to Guide the Buyer**

• Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed; preview work of your prospective producer listed in these pages.

**OREGON****DON HORTER PRODUCTIONS, INC.**

925 Northwest 19th Ave., Portland, Oregon  
97209

Phone: 227-0601 A/C 503

Date of Organization: 1958

Branch: Don Horter Productions (Canada) Ltd., 22 Front Street West, Toronto, Ontario, Canada.

Don Horter, *President*  
Eric Horter, *Secretary-Treasurer*  
John Schaaf, *Director, Cameraman*  
Doreen Knowles, *Editor*  
Rochelle McClure, *Office Manager*

SERVICES: 16mm and 35mm, b&w and color motion pictures and sound slidefilms. Consulting, editing, scripting and shooting services available. Specialists in documentary, public relations, wildlife, and promotional motion pictures and slidefilms. FACILITIES: Cameras, lighting, and sound crews; editing rooms; 35mm and 16mm studio theatre (seats 56); interlock projection; business office.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Living Fiber* - Wool (Pendleton Woolen Mills); *The Love of Living at the Kahala Hilton* (Hilton International, Inc.); *... an Arch to Build ...* (Macalester College; Reader's Digest; BOAC; Hilton Hotels International, Inc.); *Trees Forever* (Crown Zellerbach Corp.); *College Bowl* (Lewis & Clark College); *Oregon Primary* (RKO-General; WOR-TV); *The Fingers of Work, Cable-Laying* (Pacific Northwest Bell); *Public Relations Meeting* (Nat'l Ass'n. of Manufacturers); *Round-the-World Report* (Omark Int'l.); *Corn Harvester* (Food Mfgs. Corp.).

**NORTHWESTERN INCORPORATED  
MOTION PICTURES & RECORDING**

2525 S. W. Front Ave., Portland, Ore. 97201  
Phone: 224-3456 A/C 503

Date of Organization: 1953

Robert M. Lindahl, *President*  
Sheldon Goldstein, *Vice-President*  
Fred Miller, *Director*  
Edward Tramill, *Director*  
Michael Carter, *Recording Division*  
Karen Linn, *Office Manager*

SERVICES: Public relations; sales, industrial and training motion pictures; medical photography; TV commercials and programs; sound slidefilms; scripting, artwork, animation, titling, scoring. Complete production service from script to screen. FACILITIES: 22,000 sq. ft. of space exclusively for motion picture production; sound stages for 16mm and 35mm b&w and color photography; remote trucks; lighting and generators; Westrex editors; cutting rooms; animation camera and stand; music and sound effects library; interlock projection; hot press titles; 16 and 35mm theater; recording for motion pictures, radio and TV; still photography.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Outcasts* (Pacific Research Laboratories); *Heck, Jody and TB* (Oregon TB & Health Assoc.); *High Speed Compaction* (Hyster Co.); *Catheter Technique for Arterial Embolectomy* (University of Oregon Medical School); *Micro-Gastria* (Permanent Hosp.); *Rockefeller in Oregon* (Dawson, Turner & Jenkins). SLIDEFILMS: *It's a Service Business, Roll 'em* (Pacific Supply Cooperative); *The Inside Story* (ESCO Corp.); *Registered Home Program* (Weyerhaeuser Co.). TV COMMERCIALS for: First Nat'l Bank (Cole & Weber Adv., Inc.); Grandma Cookies Co. (Searev Adv. Agcy.), etc.

## PACIFIC NORTHWEST

### WASHINGTON

#### Metropolitan Seattle

##### CAMERON FILM PRODUCTIONS

314 Fairview Avenue, North, Seattle, Wash.  
98109

Phone: MAin 3-4103 A/C 206

Date of Organization: 1955

Richard W. Cameron, *Owner and Producer*  
Ludwig Zwilgmeyer, *Director-Chief Editor*  
Donald Egerstrom, *Chief Cameraman*  
Buela Armstrong, *Film Librarian*

SERVICES: 16mm and 35mm sales, advertising, public relations and training motion pictures; shorts. All services from initial research to final utilization. FACILITIES: 16mm and 35mm cameras for normal, wide-screen and anamorphic photography; 16mm and 35mm animation and stop-motion camera, wide-angle through telephoto lenses, also 16mm zoom lens; Magnasync and 1/4" pulse sync sound systems for studio or location. Studio; screening room; 16mm and 35mm editing equipment, dubbing equipment with optical and mag. playback; 16mm sync magnetic interlock equipment. Music library; studio; location lighting; grip, transportation equipment.

##### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *CX-HLS* (Boeing Co.); *Monkey & Fox* (University of Washington; Rockefeller Foundation); *Gun Mayhem* (U.S.A.F.); *It's Stealing* (Self-sponsored); *U.W. Marching Band, Rose Bowl* (University of Washington); *Century City* (Century City Corp.); *Simpson Management Conference and Newsreels* (Simpson Timber Co.). TV COMMERCIALS for: Political (Botsford, Constantine & McCarty); Political (Jay Rokey); Greater Seattle, Inc.; Phoenix Chamber of Commerce; Boeing Co.

##### COMMERCIAL PRODUCTIONS, INC.

1426 Fifth Avenue Bldg., Seattle, Washington  
Phone: MA 4-8390 A/C 206

Date of Organization: 1954

Richard G. Larson, *President*  
L. J. Lathrop, *Vice-President*  
Lyle C. Thompson, *Secretary-Treasurer*  
Lester D. Irion, *Sales Manager*

SERVICES: Motion picture and sound recording studios, production for public relations, sales promotion, industrial and training films; tv programs and spot commercials. Writing, directing, editing and recording. FACILITIES: 16/35mm camera equipment, 1,700 ft. studio & sound stages; Ampex 350 & 354 tape machines; 16mm Magnasync recorders; lighting equipment; crab dolly; 12-channel custom mixing facility.

##### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Grange in Action* (Washington State Grange); *The Haunted House* (Weyerhaeuser Timber); *Shelter* (Simpson Timber Co.); *Kitchen Beautiful* (Major Line Cabinets); *Cargo Ready* (Boeing Airplane Co.); *Wings of Truth* (Eastern Washington State College).

##### LOUIS R. HUBER PRODUCTIONS

(Affiliate: Northern Films)

Box 95 — Main Office Station, Seattle,  
Wash. 98111

Phone: ATwater 2-6362 A/C 206

Date of Organization: 1952

Louis R. Huber, *President*  
Hazel I. Huber, *Vice-President*  
Helen Bertram, *Secretary*

SERVICES: Educational, promotional and public relations motion pictures, 16mm color and b&w, specializing in Alaskan and field production; film

##### LOUIS HUBER PRODUCTIONS:

researching, planning, editing, script writing, narration and animation. FACILITIES: Bell & Howell, Cine Special II motion-picture cameras; Hasselblad, Roliflex and Contax still cameras; wide assortment of lenses for all cameras; camera and equipment truck for extended field work. Magnasync recorder; multi-channel sound editing; high-fidelity tape recorders; music and sound-effects libraries; extensive stock-film library.

##### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Alaska Highway*, *Rock-shelter*, *Airmen North*, *Long Trek*, *Earth in Motion* (Northern Films).



##### RARIG'S, INC.

(Film Production Division)

5510 University Way, Seattle, Wash. 98105

Phone: LAkeview 2-0707 A/C 206

Date of Incorporation: 1946

Associates: Griffon-Graphics, Inc., 2100 North 45th St., Seattle 3, Wash. Phone: ME 3-3878. B. C. Films, Ltd., 1403 The Burrard Bldg., 1030 West Georgia St., Vancouver 5, B. C., Canada. Phone: MU 5-8521.

Max H. Rarig, *President*  
Edith A. Rarig, *Vice-President, Treasurer*  
Carolyn Dickson, *Secretary*  
James H. Lawless, *Dir. of Contract Prod.*  
Joe F. Nelson, *Dir. of Production Services*  
John H. Dubuque, *Sound Engineer*

SERVICES: Public relations, sales promotion, industrial and training films, TV programs and commercials. Complete productions from idea to prints. Special services include: writing, directing, editing, recording, studio facilities, animation, mixing and original music. FACILITIES: 16mm and 35mm Arriflex and Bell & Howell cameras, blimp, Westrex 16mm magnetic recording, sound stage, lighting equipment. Full permanent staff.

##### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Something of a Miracle* (United Good Neighbors); *Dignity of Work*; *Dental Care Under General Anesthesia for Cerebral Palsy Out-Patient* (Seattle-King County United Cerebral Palsy Assn.); *Halibut, Treasure of the Deep* (Halibut Assn. of North America); WWPA-65 (Western Wood Products Assn.); *Somerset West* (H. R. Watchie & Associates). SLIDE FILM: *How Long Is a Paycheck?* (Safeco Insurance). TV COMMERCIALS: Everett Car Dealers Assn.; Washington Natural Gas (Kraft, Smith & Ehrig); Washington Voter's Pamphlet (Washington Assn. of Broadcasters).

##### Spokane, Washington

##### EMPIRE FILM CORPORATION

Suite 703, Radio Central Bldg., Spokane,  
Wash. 99204

Phone: MA 4-5570 A/C 509

Date of Incorporation: 1952

C. H. Talbot, *President*  
A. B. Godfrey, *Vice-President*  
M. O. Talbot, *Secretary-Treasurer*

SERVICES: Motion pictures and other audio-visual materials for business, industry, TV and the professions. Studio and location filming and sound. Consultation, research, script production and directorial services for both cinematography and sound recording. FACILITIES: Filming and recording facility for lip-sync or wild sound; post recording; interlock projection; film and sound editorial depts.; narration, dialogue, dramatic sequences, special music. Camera, lighting, editing and recording operations. No laboratory.

##### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Great Fire Show* (Jos. Rosenfield & Assoc.); *History of the Devotion*

##### EMPIRE FILM CORPORATION:

*to The Sacred Heart* (No sponsor listed); *Grading with Rahco* (Cross-Hatch Adv.); *The Rosauer Story* (Soderberg-Cleveland Adv.); *The Whitworth Way* (Whitworth College).

### HAWAII

#### CINE-PIC HAWAII

1547 Pacific Heights Road, Honolulu 13,  
Hawaii

Phone: 50-2677

Date of Organization: 1947

George Tahara, *Owner-Producer*  
M. D. Myers, *Art/Animator*  
Larry Grant, *Narrator*  
Spence Brady, Lloyd Stone, *Writers*

SERVICES: Complete 16mm production for motion pictures and TV. FACILITIES: Arriflex S&M, Auricon 600, Nagra Neopilete, Westrex, and Magnasync magnetic recorders; Maurer Optical; Magnasync dubbers and mixers. Stock shots; music library; animation.

##### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Palolo Story* (C&C of Honolulu; City Hall); *The Hilo Disconnect System* (Hilo Trailer Co.); *The Salesman* (Honolulu Community Chest). TV COMMERCIALS for: Hawaiian Tel Co. (N. W. Ayer & Son); Pola Cosmetic Co. of Japan.

### PUERTO RICO

#### INTER-AMERICAN FILMS, INC.

646 Fernandez Juncos, Ave., Santurce,  
Puerto Rico

Phone: 725-5715

Date of Incorporation: September, 1964

Frank A. Marrero, *President & Producer*  
Rafael Raldiris, *Vice President*  
Susan A. Segarra, *Vice Pres., General Sales*  
Antonio J. Amadeo, *Secretary*  
Rafael Fuertes, *Chairman of the Board*  
Ralph Rodriguez, *Production Manager*  
Antonio O. Negron, *Controller*

SERVICES: Motion pictures, TV films and commercials (live or animated), video tape recording, theatrical distribution, service to independent producers.

FACILITIES: Creative department; 4,000 sq. ft. studio; photographic laboratory; 16mm & 35mm equipment with sound recording in studio or on location; art department; lighting equipment and research department.

(New Company Formed in September, 1964)

#### VIGUIE FILM PRODUCTIONS, INC.

Roosevelt Ext., Hato Rey, Puerto Rico  
Phones: 766-0235; 766-1255

Date of Organization: 1950

Juan E. Viguie, Jr., *President*  
Mannel R. Navas, *Vice-President*  
Salvador Tio, *Vice-President*

SERVICES: 16 and 35mm b&w and color commercial spots; documentary films for government and private organizations; TV and theater news reels; Kinescope facilities; editing; single and double-system photography; b&w laboratory facilities; animated commercials. FACILITIES: Two sound studios (50' x 50' and 34' x 20'); cutting rooms; 35mm and 16mm b&w laboratory; processing, printing; music library.

##### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Yesterday & Today* (Dept. of Instruction); *Drugs* (Narcotics Div., Treasury Dept.); *Roads Are Achievements* (Public Work Dept.). TV COMMERCIALS for: Miller High Life Beer (Mathisson & Assoc., Inc.); Cocinas Elco (Caribbean Adv. Inc.); Coca Cola (McCann Erickson); Limpol Detergent (Intl. Mktng Adv.).

## ALBERTA

### MASTER FILMS (ALBERTA) LTD.

811A — 17th Avenue S. W., Calgary, Alberta  
Phone: 244-2008

Date of Organization: 1955

Robert E. Willis, *President*  
A. Bruce McLean, *Vice-President*  
Walter Howard, *Secretary-Treasurer*  
Gus Jorg, *Director of Photography*

**SERVICES:** Motion pictures for industry, education, TV; sales meetings, etc.; TV commercials; re-action and animated. Services to independent producers. Slide and balop artwork, etc. **FACILITIES:** Auricon Super 1200, double system; Arriflex, Bolex, Cine-Special cameras; OKO and MR portable lighting, 50,000 Watts; Magnasync recording and dubbing; complete editing, cutting, etc. Art dept.; Oxberry animation stand.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Adventure of Tomorrow* (Calgary Power Ltd.); *Something Personal* (United Fund of Calgary); *Seismic Assignment* (Robin Nodwell Mfg. Ltd.); *Seismic Copters over the Yukon* (Socony Mobil Oil of Canada); *Day at the Calgary Zoo* (Calgary Zoological Society).

## BRITISH COLUMBIA

### B. C. Films, Ltd.

1403 The Burrard Bldg., 1030 West Georgia St., Vancouver 5, British Columbia  
Phone: MU 5-8521

Date of Incorporation: 1953

(See listing of Rarig's Inc., Seattle, Wash.)

### Chetwynd Films Limited

1118 Melville St., Vancouver 5, B. C.  
Phone: MUtual 5-0027

A. P. Gardner, *Manager*

(See complete listing under Toronto, Ont.)

## ONTARIO



### CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario  
Phone: 728-3513

Date of Organization: 1939

**Branch Offices:** 181 Eglinton Avenue E., Toronto, Ontario. Phone: 485-0325. William C. Kennedy, *Mgr.* 1 Place Ville Marie, Suite 1503, Montreal 2, Que. Phone: 861-9449. Henry Strub, *Mgr.*

**Subsidiary:** Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ont., Phone: 728-3513.

**Associate Dubbing Company:** Synchro-Quebec, 1318 St. Catherine Street W., Montreal, Quebec. Phone: 866-8136.

#### OFFICERS AND DEPARTMENT HEADS

F. A. Crawley, C. A., *President*  
Graeme Fraser, *Vice-President*  
Charles Everett, *Vice-President*  
William C. Kennedy, *Manager, Toronto Office*  
Henry Strub, *Manager, Montreal Office*  
Thomas Glynn, *Unit Manager*  
William O'Farrell, *Laboratory Manager and Quality Control*  
Glenn Robb, *Asst. Laboratory Mgr.*  
Peter Cock, Rene Bonniere, Tom Farley, James Turpie, Lou Lemkow, Seaton Findlay, Donald Carter, *Senior Producers*  
A. E. Ayre, *Comptroller*  
Sally MacDonald, *Producer's Service Div.*  
Alex Murray, *Executive Assistant*  
Mary Whalen, *Purchasing Agent*  
Rod Sparks, *Chief Engineer*

#### CRAWLEY FILMS LIMITED:

Dave Cochrane, *Sound Department Head*  
Larry Crosley, *Director of Music*  
Stan Brede, *Camera Department Head*  
John Patacairk, *Lighting Department Head*  
Vic Atkinson, *Animation Department Head*  
Judith Crawley, *Script Department Head*

**SERVICES:** Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; plus recording editing, animation and extensive laboratory services for producers, independent cameramen, ten provincial governments and other organizations from coast to coast. **FACILITIES:** 42,000 sq. ft. studio buildings, 40-acre studio lot, two sound stages and two recording studios, 17 cameras: Mitchells, Maurers, Bell & Howells, Arriflexes, Cine-Specials and Newman-Sinclair; blimps, dollies, 375,000 watts of lighting equipment with two generators and transformer station; RCA 35mm and Maurer 16mm re-recording theatres with 8 and 4 mixing consoles. Stancil-Hoffman 35mm and 16mm magnetic recording, 8 magnetic recorders — Rangertone, Ampex, Stellavox, Magnecorder and Tapak, disc recorder; animation department with Saltzman stands; engineering development facilities; 35mm and 16mm laboratory; casting files; music library; fleet of 16 trucks and trailers. Electronic service dept., and stock shot library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Luck of Ginger Coffey*; *Amanita Pestilens* — features; *Return to Oz* — TV special (NBC); *The Fifth Ingredient*; *Le Cinqueme Ingredient* (Molson's); *Queen's Century II* (Queen's University, Kingston); *Alaska-Cruise Style*; *L'Alaska, Pays de Croiseric* (Canadian Nat'l. Railways); *Pipeline Patrol*; *La Patrouille du Pipeline* (Trans-Canada Pipe Lines); *New Brunswick Summer*; *L'Ete au Nouveau-Brunswick* (New Brunswick Travel Bureau); *Modern Maintenance Series*; *Entretien Moderne* (Dustbane); *Armed Forces Display* — multi-screen show (Dept. of National Defence); *You and the Aerospace Future*; *Votre Avenir a L'Age Interplanetaire* (Air Canada); *Charge from Down Under*; *Conquete Australienne* (House of Seagram); *Search without End*; *L'Inlassable Recherche* (Pharmaceutical Mfgs. Ass'n. of Canada); *Northern Dialogue* (Dept. of Northern Affairs & National Resources); etc. **TV COMMERCIALS** for: Compton Adv., Inc.; Canadian Dental Ass'n.; Leo Burnett Co. of Canada Ltd.; Emergency Measures Organization; Central Canada Exhibition Commission; Mayer Kert Adv. Co., Ltd.; MacLaren Adv. Co., Ltd.; Canadian Broadcasting Corp.; John Doherty & Co., Ltd.; James Lovick Co., Ltd.



### GRAPHIC FILMS LIMITED

(A Subsidiary of Crawley Films Limited)

19 Fairmont Avenue, Ottawa 3, Ontario  
Phone: 728-3513

**SERVICES:** Laboratory and producers services division of Crawley Films Limited. Canada's largest color laboratory. **FACILITIES:** 16mm and 35mm negative-positive developing, 16mm Bell & Howell, 35mm and 16mm printers; 16mm Union Step printer; Moy 36mm and 16mm edge numbering machines; negative cutting department, sensitometric control. Ultrasonic cleaning; music library; editing; titles and animation; recording and dubbing.

### ACADEMY TV FILM PRODUCTIONS OF CANADA

433 Jarvis Street, Toronto 2, Ontario  
Phone: 925-5997

Date of Organization: 1961

**Affiliate:** Mickey Schwarz Productions, Inc., 419 E. 54th St., New York, N.Y. 10022  
Phone: 421-7440.

Mickey Schwarz, *Owner, Producer, Director*

## SECTION TWO:

# Sources for Production in CANADA

Specializing Producers  
of Audio-Visual Media  
from Coast-to-Coast . . .

**SERVICES:** Scripts; artwork; storyboards; layouts, animation and live production; editing; etc. **FACILITIES:** 35mm screening facilities; stage; cutting room, etc.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS** for: Carling Black Label Beer (F. H. Hayhurst Co.); Carnation Milk (Baker Adv.); Mentholatum (Street & Finney); Downy (Grey Adv.); Labatts Beer (Ronalds-Reynolds).

#### Alexander Film Co.

111 Richman West, Toronto, Ontario  
Phone: 416 363-2757

(See complete listing under Colorado.)

#### Audiographic Presentations Ltd.

Suite 208, 1560 Bayview Avenue, Toronto  
Phone: 483-0826

Gordon Bain, *Executive in charge*

(See complete listing under Quebec.)

#### CHETWYND FILMS LIMITED

21 Grenville Street, Toronto 5, Ontario  
Phone: 924-4493

Date of Incorporation: Ontario — 1950  
British Columbia — 1960

**Branch:** 1118 Melville St., Vancouver 5, B. C.  
Phone: MUtual 5-0027. A. P. Gardner, *Mgr.*

Arthur Chetwynd, *President & Gen. Mgr.*  
Marjory Chetwynd, *Vice-President & Secretary-Treasurer*

Robert S. Wilson, *Mgr., Sales, Distr. & Adv.*  
Ross McConnell, *Co-ordinator, Planning & Production*

Robert Brooks, C.S.C., *Dir. of Photography*  
William Street, *Supervisor, Sound*

**SERVICES:** 16mm and 35mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; research, writing, editing, scripting, sound recording, artwork and titling, animation, printing and processing. **FACILITIES:** Arriflex, Kodak, Bell & Howell 16mm and 35mm motion picture cameras; 16mm & 35mm editing and negative cutting equipment. Sound; Stancil-Hoffman 16mm sprocket; Ampex and Nagra 1/4" tape recorders; 1/4" sync pulse recording and playback equipment; 3 Magnasync 16mm dubbers, six-channel custom mixing panel; voice recording studio; sound cutting facilities; small sound stage, screening rooms.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Right Point of View* (Gov't. of Ontario, Dept. of Transport); *Stanley Cup Finals*, 1964 (Molson Breweries Ltd.); *Jasper Holiday* (Canadian Nat'l. Railways); *New Concepts in Hi-Rise Construction* (Anthes Steel Products Ltd. and Ontario Concrete Block Industry); *Cultivator*, *Rod Weeder*, *Front End Loader*, *Grain Auger* (Robin-Nodwell Mfg. Ltd.).



### JACK CHISHOLM FILM PRODUCTIONS LTD.

Ste. 104 - 4 New Street, Toronto 5, Ontario  
Phone: 925-2281

Date of Organization: 1956

John J. Chisholm, B.S.A. P.Ag., *President*  
M. di Tursi, B.A., M.A., *Secretary, Treasurer*  
Don Hutchison, *Executive Producer*  
Harvey Navlor, *Camcraaman*  
John M. Weir, *Production Assistant*

SERVICES: Producers of industrial, educational, sales training motion pictures and slidefilms. Specializing in construction, industrial, engineering films. FACILITIES: 16mm and 35mm production equipment. Extensive 16mm Ektachrome stock shot library: Canadian scenic, cities, mining, industrial, wildlife.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Snakes of Ontario*; *Did You Know That?* - TV series (Ontario Dept. of Lands & Forests); *Undaunted City - Hong Kong* (Anglican Church of Canada); *Mine Ventilation - Dust Control* (Mines Accident Prevention Ass'n. of Ontario); *Lone Greene Bonanza Campaign* - Trailer; *It Isn't True* - TV series (Salvation Army).

### Thomas Craven Films (Canada) Ltd.

32 Front Street W., Toronto, Canada  
Phone: 363-4459 A.C. 416

Thomas Craven, *President*  
D. William Robinson, *Vice President*  
James Swackhammer, *Vice Pres., in charge*  
(See complete listing under New York City.)



### Crawley Films Limited

181 Eglinton Avenue E., Toronto, Ontario  
Phone: 485-0325  
William C. Kennedy, *Manager*  
(See complete listing under Ottawa, Ontario)

### GROUP PRODUCTIONS OF CANADA LTD.

105 Yorkville, Toronto, Ontario  
Phone: 416-921-2216

Date of Incorporation: 1961  
William J. Pearce, *President*  
Tully F. Rector, *Vice-President*  
Donald B. Young, *Treasurer*  
Terry Cake, *Executive Producer*  
Mike Brown, *Executive Producer*

SERVICES: Motion picture and TV commercial producers. FACILITIES: Complete live-action motion picture and animation production facilities.

#### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: Molson's Ale; Esso Oil Co.; Westroc - Western Gypsum (Cockfield, Brown & Co.); Scott Tissues; Purex Co. (J. Walter Thompson Co.); Tex-Maid Sheets; Joy - Proctor & Gamble (Grey Adv.); B/A Oil & Tires - British American Oil Co. (James Lovick & Co.); Ritz Crackers - Nabisco (McCann-Erickson, Inc.); Mark Ten Cigarettes - Benson & Hedges (McCann-Erickson, Inc.); Silvikrin Shampoo (McLaren Adv.).



### The Jam Handy Organization of Canada Ltd.

103 Queen Street, East, Toronto 1, Canada  
Phone: EMpire 3-8856  
Wilbur E. Dalley, *in charge*  
(See complete listing under Detroit area)

### Don Harter Productions (Canada) Ltd.

22 Front St. West, Toronto, Ontario  
(See listing under Portland, Oregon)

### ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.

38 Yorkville Avenue, Toronto 5, Ontario  
Phone: 925-5561

Date of Organization: 1955

Branch: 2100 Drummond St., Montreal, Quebec

John T. Ross, *President*  
Donald F. Hall, *Vice-President, Executive Producer*  
Gerald J. Keeley, *Vice-President, Sales*  
Marilyn Stonehouse, *Vice-President, Client Service*  
Douglas Cowan, *Director*  
Fritz Spiess, C.S.C. *Director of Photography*  
Helmut Englehardt, *Director of Art*  
Barry Bittle, *Supervising Editor*  
Mary Adams, John Griffiths, Sheila Sone, Blanche McDermaid, *Producers*  
J. Peter Elliott, *Director of Operations, Videotape Division*  
John Winter, *Videotape, Sales*  
John Grinsky, *Comptroller*

SERVICES: Motion picture production services, on film and videotape for TV, industry, education and theatres. FACILITIES: Three sound stages, separate recording studios with Westrex system, 2 mobile VTR vans, 35mm and 16mm BNC Mitchell, NC Mitchell and Arriflex cameras, 8 TV cameras, 4 VTR units, GE switching facilities with telechrome special effects generator, teletime chain and audio facilities; Marconi TV recorder and tape-to-film transfer.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Moment of Truth* (NBC & CBS Networks); *Star Route* series, *Leroy Van Dyke Shows*, *NHL Hockey* (Telemeter of Canada Ltd.); *A.F.L. Football* (no sponsor listed); etc. TV COMMERCIALS for: Chrysler Corp. of Canada Ltd. (BBD&O); B.A. Oil Ltd. (James Lovick); Canada Packers Ltd.; Imperial Oil Ltd.; Alean (Cockfield, Brown); Lever Bros. Ltd. (Needham, Harper & Steers); Proctor & Gamble Ltd. (Y & R; Compton; D.F.S.); Colgate Palmolive (Norman, Craig & Kummel); General Foods Ltd. (Y & R, McConnell Eastman, McKim); Vick Chemical Co. (F. H. Hayhurst; Leo Burnett); Swifts (McCann Erickson); Gov't of Canada; Javex Co.; General Motors (McLaren Adv.); Hygrade Food Products (W. B. Doner); Bristol-Myers (Ogilvy & Mather); O'Keefe Brewing (Foster Adv.); Carling Breweries (McKim); F. H. Hayhurst; Labatts Breweries (James Lovick; Ronalds-Reynolds); Coutts-Hallmark Cards, Clairol (Foote, Cone & Belding); Salada Foods; Greb Hush Puppies (Goodis, Goldberg, Soren); Canadian Kodak (Baker Adv.); and others.

### LESSER STUDIO LIMITED

55 Charles St., West, Toronto 5, Ontario  
Phone: 924-6611

Date of Organization: 1947

Mort Lesser, *President*  
Bruce Walker, *Creative Director*  
Lock Haight, *Production Manager*  
Claude Lewis, *Sales Representative*

### Worldwide Resources for Production

☆ On this page and in the many others in this issue, film sponsors and advertising agents are provided with details about specializing film production companies throughout the world. The 15th Production Review is literally a "cross-roads" of the worldwide community of factual, business and TV filmmakers. ☐

### LESSER STUDIO LIMITED:

SERVICES: 35 and 16mm film production - live, animated and Dynafilm; tv commercials; industrial, sales training and public relations films; slides and slidefilms; script and storyboard services. FACILITIES: 30'x45' studio and 60'x80' sound stage; Mitchell NC w/zoom lens; Arriflex w/zoom lens; Nagra sound; editing for 35mm-35mm, 35mm-16mm; 16mm-16mm, 35mm interlock screening; Oxberry electronic animation stand w/35mm-16mm Oxberry camera; still photography, animation, art department, hot press tiling.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES for: *Elmer - Our Hero* (Ontario Dept. of Transport). SLIDEFILMS: *Story of Oil*; *The Oil Movers* (Imperial Oil). TV COMMERCIALS for: Alka Seltzer (Miles Laboratories; Vickers & Benson Ltd.); Cat Food (Dr. Ballard's; Stanfield, Johnson & Hill); Chex (Ralston Purina Co.; James Lovick & Co. Ltd.); El Producto (Simon's Cigar Co.; Stanfield, Johnson & Hill); Export Ale (Molson Breweries Ltd.; Cockfield, Brown & Co. Ltd.); Ford (Ford Motor Co. of Canada Ltd.; J. Walter Thompson Co. Ltd.); Gold Keg, Pilsener (Labatt Breweries Ltd.; Ronalds-Reynolds & Co.); Shreddies (National Biscuit Co.; F. H. Hayhurst Co.); Wilkinson Bladies (Wilkinson; H. V. Petersen Adv.).

### MORELAND-LATCHFORD PRODUCTIONS LTD.

7 Pleasant Blvd., Toronto, Ontario  
Phone: 925-5929

Date of Organization: 1958

Hugh Moreland, *President*  
Frank Latchford, *Vice-President*

SERVICES: Producers of films, sound slidefilms, filmstrips, slides, television and radio programs for industry, government, education, religion and public service. FACILITIES: Full production services and facilities.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Upper Canada Village* (Province of Ontario); *The Man in Room 117* (Canadian Cancer Society); *Depression - Deafness - Epilepsy* (Canadian Medical Ass'n.); *Vim-Vigour* (The President's Council of Physical Fitness); *5 and 10 BX* (The Royal Canadian Air Force).

### MOTION PICTURE CENTRE LIMITED

577 Jarvis Street, Toronto 5, Ontario  
Phone: 924-8329

Date of Incorporation: 1953

G. S. Kedey, *President*  
David A. Smith, *Writer-Director*  
Margaret Harris, *Office Manager*

SERVICES: Motion pictures and slidefilms for TV industry, sales promotion, staff training, religious travelogues and public relations use. FACILITIES: Auricon, Arriflex cameras, Magnasync recording, equipment, editing, writing, screening facilities.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Science Off The Shelf: Polishes, Plastics, Paints, Pesticides* - 4 films in English; *Science Off The Shelf* - 3 films in French, (Imperial Oil Ltd.); *Roads to Prosperity* (Ont. Dept. of Highways); untitled film (St. Lawrence Seaway; Nat'l. Film Board). SLIDEFILMS: *A Question of Faith* (Anglican Church of Canada).

### THATCHER FILM PRODUCTIONS

895 O'Connor Drive, Toronto 16, Ontario  
Phone: 759-2711

Date of Organization: 1940

Leslie P. Thatcher, *Owner & Producer*

SERVICES: 16mm industrial, commercial, educational and medical motion pictures; TV program and commercials on film. FACILITIES: All equipment, facilities and personnel necessary for a types of 16mm motion picture productions.

THATCHER FILM PRODUCTIONS:

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *MacCorquodale Interview*; *Calvert Interview*; *Telstar Documentary*; *Steel Documentary*; *When the Hamster Died*; *Music and Message*; *Jesus, Saviour Pilot Me*; *The Wayward Boat*, *Crossroads*; *The Magic Twig*, etc. (Salvation Army).

WESTMINSTER FILMS LTD.

5 Balmuto Street, Toronto 5, Ontario  
Phone: 921-3138  
Branch: 2085 Noel Street, Montreal, Quebec.  
Phone: 747-6622. Will Allister, *Manager*.  
Date of Organization: 1959  
Don Haldane, *President*  
Lee Gordon, *Producer-Director*  
Malcom Cobby, *Producer-Director*  
Bill Mounsey, *Filmstrip Division Manager*  
Peter Alford, *Supervising Editor*  
Margaret Beadle, *Production Manager*

SERVICES: 16mm and 35mm films for business, industry, public relations and training. TV spots and sound slidefilms: TV and theatrical productions. FACILITIES: All facilities including fully equipped editing rooms, theater, camera equipment, Moviola, etc.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Devil in Alf*, *Talking About Trenching* (Construction Safety Ass'ns. of Ontario); *The Carling Story* (Carling Breweries Ltd.); *The Wonder of Communications* (Bell Tel. Co.); *Land on the Move* (Township of Toronto); *Challenge - Engineering in Telecommunications*; *Town for Tomorrow* (Northern Electric Co. Ltd.).



Wilding/Canada Ltd.

875 Don Mills Road, Don Mills, Ontario  
Phone: 429-1270  
Norman B. Terry, *Vice President*  
(See complete listing under Chicago area)

QUEBEC

Metropolitan Montreal

AUDIOGRAPHIC PRESENTATIONS LIMITED

2065 Sun Life Bldg., Montreal, Quebec  
Phone: 861-9274  
Date of Organization: 1964  
Branch: Suite 208, 1560 Bayview Ave., Toronto, Ontario. Phone: 483-0826. Gordon Bain, *Executive in Charge*.  
Anthony Brian, *President*  
Gordon Bain, *Vice-President*  
Toni Cole, *Executive Producer*  
Roger Armand, *Art Director*

SERVICES: Counseling, production of sound-slidefilms for sales, training, public relations, education. Producers aid for industrial audio-visual departments and equipment sales. FACILITIES: All production to camera for still production.

RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Mutual Funds*, *Investment Purchase Plan* (Toronto-Dominion Bank); *Sales Management is Your Business* (Ford Motor Co. of Canada); *The New Heart of Montreal* (Place Bonaventure); *The Steel 2x4* (Steel Co. of Canada).



Crawley Films Limited

1 Place Ville Marie, Suite 1503  
Montreal 2, Quebec  
Phone: 861-9449  
Henry Strub, *Manager*  
(See complete listing under Ottawa, Ontario)

Robert Lawrence Productions  
(Canada) Ltd.

2100 Drummond Street, Montreal, Quebec  
John T. Ross, *President*  
Claude Barnwell, *Manager*  
(See complete listing under Toronto, Ont.)



Synchro-Québec Limitée

1318 Catherine Street West,  
Montreal, Quebec  
Phone: 866-5136  
Yvon Charette, *President*  
Andre Seguin, *Vice-President*

SERVICES: Dubbing of sponsored films and TV series from English into French and from French into English. Exclusive sales agents Crawley Films Limited. (See Crawley Films complete listing under Ottawa, Ontario.)

Westminster Films Limited.

2085 Noel Street, Montreal, Quebec, Canada  
Phone: 747-6622  
Date of Organization: 1959  
Will Allister, *Manager*  
(See complete listing under Toronto, Ontario.)

LATIN-AMERICA

AUDIOVICENTRO

Rio Panuco 116, Mexico 5, D.F., Mexico  
Phone: 43-55-91  
Cable: AUDIOVICENTRO  
Date of Organization: 1956  
Dr. David Grajeda, *President, Director*

SERVICES: Filmstrip production. Dubbing into Spanish for TV shows; Spanish versions of foreign films. Optical and magnetic sound recording; animation; documentary, scientific and educational film production. Audio-Vexsystem (slides and records). TV commercials; titling; distribution of Spanish language films. FACILITIES: Sound studios; Arriflex, Bolex, Cine-Kodak Special cameras; Ampex, Magnasync, RCA sound; Moviola equipment; Vi-Mex title system.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Art Series - Six color films (Films Associates of Calif.); *Grúa Viajera* - color (Petroleos Mexicanos); *Chem Study* - ten films in color; (Nat'l. Science Foundation); *Estrogens in Bleeding* - color (Ayerst Laboratories); SLIDEFILMS: *Library Services Series* (Eye Gate).

BELGIUM

SOFEDI - FILMS

147, Avenue de l'Hippodrome, Brussels 5  
Phones: 47-10-03; 47-28-77

Date of Incorporation: 1948  
C. A. Magnel, *President, chge. Production*  
J. Botermans, *Exec. Producer, Animation Head*  
J. P. Liefbrig, *Distribution Dept. Head*

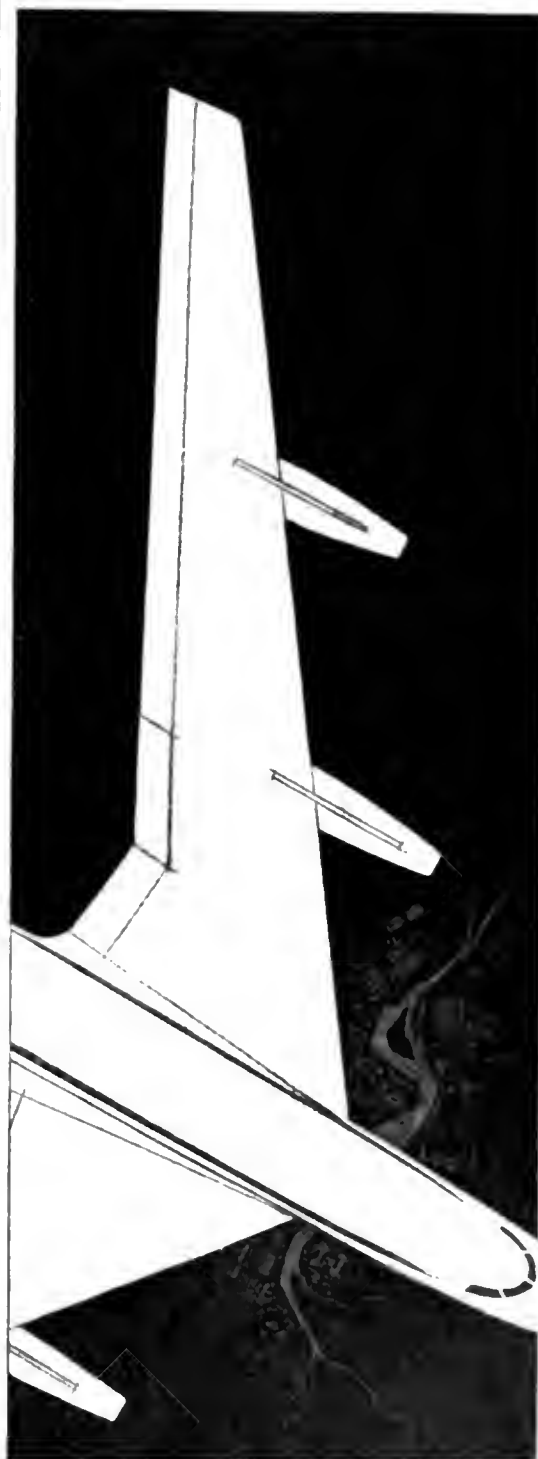
SERVICES: Production of live and animated 16mm and 35-mm films. Non-theatrical distribution of sponsored films. Member of INFORFILM. FACILITIES: Arriflex, Bell & Howell cameras; location lighting; 30' x 15' ft. studio, four editing rooms; picture and sound, Steenbeck table; 35mm & 16mm viewing theatre; Animation stand with Debrie camera; electronic inspection equipment.

RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Rohquieres Incline* (Ministry of Public Works); *Ford-Genk* (Norabel); *Cargos* (Campagnie Maritime Belge); *TV Waves* (Philips); *Birth of a Brewery* (Brewery of Ghlin).

# BUSINESS SCREEN INTERNATIONAL

Worldwide Production  
Facilities: Latin-America,  
Europe, the Middle East,  
Africa, Australia, India,  
Japan and Malaysia



## PRODUCTION: ENGLAND

### ANVIL FILMS LIMITED

Beaconsfield Studios, Beaconsfield, Bucks

Phone: BEAconsfield 2551

Date of Incorporation: July, 1952

Ken Cameron, O. B. E., B. Sc.,

R. J. C. H. Warren, R. K. T. Scrivener, *Directors*

SERVICES: Film production; sound recording. FACILITIES: No data provided.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Touch of Scotland* (British Travel); *Dead End Creek* (Children's Film Production); *Production Control* (British Productivity Council); *Minesweeping* (H. M. Admiralty); *The One That Nearly Got Away* (Ford Motor Co.).

### ARMADA PRODUCTIONS

56 Wardour Street, London W. 1.

Phone: GERard 5738

Date of Organization: 1947

John Dooley, *Director*

H. G. Hurrell, *Chairman*

John Huish, *Camera*

SERVICES: Producers of industrial, entertainment, training films. FACILITIES: Studio sound stage 40' x 20'; sound recording studio; location lighting; 35mm and 16mm cameras, sound and silent.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sixty Glorious Summers* (Southport Publicity Committee); *Survival Swimming* (Plymouth Education Office); *Four Degrees West* (Plymouth Publicity Committee); *Falmouth for Orders* (Falmouth Town Council); *In Russia Now* (Educational Foundation); *Discovery in the Antarctic* (National Institute of Oceanography); *Land of Sherry* (Messrs. Geo. Sandeman Ltd.).

### BIRMINGHAM COMMERCIAL FILMS, LTD.

28 Sutton Street, Birmingham 6

Phone: ASTon X 4294

Date of Organization: 1938

Harold Juggins, *Chairman*

Godfrey Davies, *Managing Director*

SERVICES: 16mm and 35mm film production for industry, commerce, TV. FACILITIES: Equipment hire; editorial service; film presentation. Small stage; rostrum camera work; sound recording; dubbing; lifting; foreign language versions.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Canning Harperizer* (W. Canning & Co., Ltd.); *Better Late than Never* (Favorite Distributors); *Go Shopping at Hills* (Rho Hills Black Pool); *Police Recruitment* (Midlands Police Forces).

### JOHN BYRD PRODUCTIONS

61 Arthur Road, Wimbledon, London S.W. 19

Phone: WIMbledon 2183

Date of Organization: 1946

John Byrd, *Producer-Director*

Bettine Braham, *Film Editor*

Marian Ludin, *Production Associate*

Henry Hall, *Lighting Cameraman*

SERVICES: Documentary, travel, TV and entertainment films; specializing in world-wide assignments. FACILITIES: Studio, theatre, cutting rooms, recording; Magnasynce & TR 51 sound system; Arriflex camera equipment; 16mm and 35mm facilities.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Design for a Tall Building* (Redpath Brown Ltd.); *Dreamland Cake* (Easi-power Electrical Appliances); *Hi-Tone Raising Machine* (Wilson & Longbottom Ltd.); *The VC-10 Airliner* (British Insulated Callender's Cables Ltd.); *Document Conveyors* (Sovex Limited).

### CAMPBELL FILMS LTD.

355 Strand, London W.C. 2

Phone: TEMple Bar 7036-7

Date of Organization: 1959

John Hann-Campbell, *Managing Director*

John Hall-Guy, *Secretary*

Sam Hindley, *Director*

Martin D. Romain, *Sales Manager*

Roger Guertin, P.A. to M/Dir.

SERVICES: 16mm and 35mm producers, live action narrative and dialogue; complete production and post production facilities and services. FACILITIES: Production offices, film library sound and picture. Viewing theatre 35mm and 16mm; 3 cutting rooms, 35mm Aemiolas, 16mm Aemiolas, 16mm Aemades. Full ACTT Union crews used during productions. Fully staffed editing department.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Operation Exactitude* (Lucas Electrical Ltd.); *Caesarian Section of Sheep* (May and Baker Ltd.); *Cresta Comes to Samrebor* (Lintas-Unilever); various documentaries - editing only (BBC-TV). THEATER SPOTS: *Elder Dempster Lines Ltd.*

### CARRICKFORD PRODUCTIONS LTD.

118 Fleet Street, London E.C. 4

Phone: FLEet 4484

Date of Organization: 1957

Richard Carrickford, *Director-Producer*

Sheila Carrickford, *Producer-Writer*

Lilian Carrickford, *Writer*

SERVICES: Producers of 35mm and 16mm color and b&w documentary, industrial, educational, training, recruiting, public relations, sales promotion and 'prestige' documentary films. FACILITIES: 35mm and 16mm production equipment; editing, writing, etc.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: two untitled films on Free China (Government Information Office); *Land of the Wild Palm* (Sierra Leone); *Wool House; Models; New House* (International Wool Secretariat); *Visible Flow* (Q.V.F. Ltd.).

### CYGNET FILMS LIMITED

295 Northolt Road, South Harrow, Middlesex

Phone: BYRon 7277-8

Date of Incorporation: 1951

R. Evans, *Managing Director*

J. W. Reeve, *Director*

D. W. Grainger, *Director*

SERVICES: Production of 35, 16 & 8 mm business films and filmstrips. Editing and completion. FACILITIES: Two studios, 100 x 144 sq. ft. 35mm and 16mm Arriflex; C. K. S. and Bolex cameras; Siemens magnetic sound system; 16mm and 35mm cutting room, Moviola; theatre.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Chronic Bronchitis - The English Disease* (Lederle Laboratories Division of Cyanamid of Great Britain Ltd.); *Loads of Power* (Calor Gas (Distributing) Co. Ltd.); *Oral Contraception in General Practice* (G. D. Searle & Co. Ltd.); *The Fifth Wall* (S. C. Johnson & Son Ltd.); *A Good Cup of Coffee* (The Coffee Council).

### DRAYTON FILM PRODUCTIONS LTD.

14, Abingdon Road, Kensington, London W. 8

Phone: WESTern 4547/8

Date of Organization: 1952

K. W. Daley, *Director*

J. R. Ward, *Director*

SERVICES: 16mm film producers for complete productions or finalising customer's own material. FACILITIES: 16mm magnetic film interlocked forward and reverse with picture for recording live commentary or from discs or tape at 18, 24 or 25 f.p.s. 16mm dubbing facilities.

### DRAYTON FILM PRODUCTIONS:

16mm Arriflex camera equipment. Editing and master cutting.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *All Clear Below* (M. B. Dredging Co. Ltd.); *North From Preston* (Cement & Concrete Assn.); *Play for Safety* (Protective Footwear Service Ltd.); *Aerofall Mills in Cement Production* (Power Gas Corp.); *Sir Brian Horrocks* (Neil Tuson Productions Ltd.); *Hold to Thy Faith* (United Transport Co.).



### THE FILM PRODUCERS GUILD LTD.

Guild House, Upper St. Martin's

Lane, London W. C. 2

Phone: TEMple Bar 5420

Date of Incorporation: 1944

Associate London Companies:

Films of Today, Ltd.; Greenpark Productions Ltd.; Guild Animation Ltd.; Guild Television Service Ltd.; Interfilm Ltd.; The Larkins Studio; Merton Park Studio Ltd.; Publicity Films; R. H. R. Productions Ltd.; Sound-Services Ltd.; Talkstrips Ltd.; Technical & Scientific Films Ltd.; Verity Films Ltd.

K. Lockhart Smith, *Chairman*

A. T. Burlinson, *Managing Director*

E. W. Becket, H. S. Hind, H. G. Jessop, J. J.

Henderson, D. C. R. MacDonald, E. S.

Morden, R. C. Tyrrell, *Directors*

SERVICES: Creative advisers, producers and distributors of 35mm and 16mm documentary, industrial, educational, scientific, advertising, sales promotion and national propaganda films; TV and cinema advertising films; sound filmstrips; Cartoon, puppets & technical diagram animation, feature films for theatrical distribution; complete live shows for conventions and sales meetings; displays; exhibits; printed materials and audiovisual installations, including CCTV. FACILITIES: Two sound stages and insert stage at Merton Park, London; mobile location units. Cutting rooms, recording and preview theatres; Westrex recording. Cartoon and animated diagram studios. Casting dept. Film library and non-theatrical distribution organization.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Knowledge is Light* (Arabian American Oil Co.); *It Started With Eccrest* (Mobil Oil); *A Town in Germany* (NATO); *Germany - A Regional Geography* (Bundesregierung Bonn); *North Slope Alaska; Muloorina; Shutdown* (British Petroleum); *Power from Fusion; Safe Transport of Radio-active Materials* (U.K. Atomic Energy Authority); *Dragon* (Organization for Econ. Coop. & Devel.); *Industrial Diamonds* (Indus. Diamond Info. Bur.); *Fire; Living with Aircraft* (Admiralty); *Business Connections* (Cent. Office of Info. for Gen. Post Office); *The Telephone Exchange; Sound of Living* (Gen. Post Office); *The Poet's Eye* (Cent. Off. of Info. for Foreign Office); *Making the Sparks Fly* (Dagenite Batteries); *Computer Project* (Westminster Bank); *The Case of the Key Pipe* (Key Eng.); *Hollow Section* (Stewarts & Lloyds); *Al in Good Time* (A. Guinness, Son & Co.); *The Man from HIDA* (High Duty Alloys); *Skid Sense* (Dunlop); *Ship Shape; Forest Products Research* (Dept. of Sci. & Ind. Research); *Teamwork International* (Taylor Woodrow); *The Other 1; Hours* (Factoryguards); *The Age of Steam* (Babcock & Wilcox); *Abovemanship* (Bowaters Assoc. Industries); *This is Your Lung* (Allan & Hanbury); *Wahala Komot; The Traceller; Cynthia Money's Nothing* (Barelays Bank DCO); *A Girl's Best Friend; Silence is Golden; The Knights* *The Banking Game* (Barelays Bank); *Plutoni Attachments* (Shell Mex & B.P.); *Both Feet on the Pad* (Midland Bank); *Automotive Product* (Automotive Products); *Care of the Homelet* (Civil Defense). SLIDEFILMS: *Calling for Profit* *The Closing of the Sale* (Massey Ferguson); *Hot*



**THE FILM PRODUCERS GUILD:**

*o Save Your Family in a Fire* (Assoc. Fire Alarms); *Nothing Succeeds Like Success* (A. Guinness, Son & Co.); *A Warm Welcome* (Electrolux). **SALES SHOW:** for Dubarry Perfumery Co.

**GATEWAY FILM PRODUCTIONS LTD.**

470/472 Green Lanes, London N. 13

Phones: Palmers Green 1003 & 7440

Date of Organization: 1946

W. H. Baddeley, *Managing Director*

C. W. Bending, *Educational Director*

G. L. Smart, *Sponsored Production Mgr.*

Josef Leszczynski, *Chief Sound Recordist*

Robert Webb, *Education Division Dir.*

**SERVICES:** Production of motion pictures for industry, public relations, sales, training, education, religion, TV. Distributors of educational films Coronet, Churchill and Indiana University films). **FACILITIES:** Sound stage 40' x 20'; sound recording; editing rooms; animation.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Catalogue* (Ford Motor Co. Ltd.); *Road to Dabou* (Methodist Missionary Society); *The Suez Canal* (Gateway Educational Films); *Homemaking with Fibreboard* (F. I. D. O. R.); *The Quiet Contribution* (Amalated Dental Co. Ltd.).

**Grand Prize Films, Ltd.**

80 Park Street, London W. 1

(See complete listing under New York City)

**GUILD TELEVISION SERVICE LTD.**

(Associate of the Film Producers Guild Ltd.)

7 Exchange Court, Strand, London W. C. 2

Phone: COvent Garden 2733

Cable: Filmicity, London

Date of Organization: 1955

K. Lockhart Smith, *Chairman*

J. J. Henderson & D.C.R. MacDonald,

*Joint Managing Directors*

A. T. Burlinson, *Company Director*

D.P.L. Matthews, *Company Director*

J. Oldknow, *Company Director*

R. Trainer, *Company Director*

**SERVICES:** Production of motion pictures and TV commercials from consultation through script and storyboard to finished film, b&w and color. **FACILITIES:** Sound studios for live-action film production. Location filming resources. Equipment for special animation, trick, model and photo-animation. Commentary and effects, recording studio, sound library, 6 cutting rooms, etc.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS & THEATER SPOTS:** for Gillette Razors & Blades (S.H. Benson Ltd.); Dunlop Tyres (Charles F. Higham Ltd.); Castrol Oils (Dorland Adv. Ltd.); Ola (Hobson Bates & Partners Ltd.); Sunblest Bread - Garfield Weston (S. H. Benson Ltd.).

**HALAS & BATCHELOR  
CARTOONS FILMS LTD.**

Lysbeth House, 10A Soho Square, London, W. 1

Phone: GERard 7681-2

Date of Organization: 1941

**Representative:** RTV International Inc., 405 Ave., N.Y.; N.Y. 10022. Phone: HA 1-0680. Stephen Mann

**Associate:** Louis de Rochemont Associates Inc., 18 E. 48th St. N.Y., N.Y. 10017. Phone: PL 5-9710

**Representative:** European Artists, Kampchaussée 12, Hamburg 205, West Germany. Phone: 718675. Eberhard Kruger.

John Halas, *Director*

Joy Batchelor, *Director*

**HALAS & BATCHELOR CARTOON FILMS:**

S. Eckman, Jr., C. B. E. (U. S. A.), *Director*

Jack King, *Chief Editor*

Bernard Gitter, *Sales Manager*

**SERVICES:** Staff of 50 for animated film production for advertising and entertainment for TV and cinema. Industrial, public relations and educational films. **FACILITIES:** Studio for both celluloid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Oxberry; 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Ways to Security* (Gemeinschaftsdienst der Boden und Kommunalkredit-institute, Germany); *The Single-Use Plastic Syringe* (Johnson's Ethical Plastics); *The Axe and the Lamp* (British Film Institute); *Men in Science* (Appeal for Amnesty in Spain); *Midsummer Nightmare* (Halas & Batchelor); *Don't Drink and Drive; Water Safety* - series of five (Central Office of Information and Ministry of Transport). **TV COMMERCIALS:** for: Esso (Greminger's Advertising Agency, Switzerland); for European Advertising Agencies.

**KINOCRAT FILMS LIMITED**

55, Cromwell Road, London S. W. 7

Phone: FRObisher 2242 3 4

Date of Organization: 1937

**Associate Companies** (Contact through head office): Photographic Illustration Ltd.; Sixteen Services Ltd.; Telecameras; Kinocrat Films - Audio-Visual Division.

Gerald Cookson, *Manager Director*

Brian Gibson, *Technical Director*

Innes Watson, *Sales Manager*

Alec Snowden, *Production Manager*

**SERVICES:** Production of 16mm and 35mm technical, industrial, sales, TV and all other films for specialized purposes. Audio-visual division covers filmstrip and sound slide production; associate companies cover still photography, closed-circuit TV color and b&w installations; production facilities for external units. **FACILITIES:** Sound stages and silent insert studio; 16mm and 35mm editing facilities, script dept., sound recording, dubbing and post-syncing, foreign language versions; preview theatre, titling, animation; full technical facilities and staff, location services.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Pembrokeshire and People* (Regent Oil Co. Ltd.); *Basildon Bond* (John Dickenson & Co.); *Cast of Thousands* (Monsanto Chemicals); *Smiths in Action* (S. Smith & Sons (England) Ltd.); *Brands Hatch Beat* (Castrol Ltd.).

**LITTLETON PARK FILM PRODUCTIONS LTD.**

Shepperton Studios, Shepperton, Middlesex

Phone: CHERTsey 2611

Date of Organization: 1961

Ronald Spencer, *Managing Director*

Roy Boulting, *Director*

David Kingsley, *Director*

Theo. Richmond, *Producer*

Erica Masters, *Production Mgr.*

**SERVICES:** Specialized film production company of British Lion Films; producers of feature, documentaries, sponsored and advertising films, training films, TV commercials, etc. **FACILITIES:** All the facilities of Shepperton Studios.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Young Detectives* - series (Children's Film Foundation); *Project D* (Ford Motor Co. Ltd.); *Golf for All* - series of six (Athlon Sports Ltd.). **TV COMMERCIALS:** for: Player's Gold Leaf 'Last Chance' (Mather & Crowther Ltd.); Shell Petrol (Mather & Crowther Ltd.).

For the BEST in Film Production Sources

- Refer to These Review Pages During 1965!

**PRODUCTION: ENGLAND****MOTTERSLOW COMMERCIAL FILMS**

Union Road, Sheffield 11, Yorkshire

Phones: 5-3351 Sheffield

Date of Organization: 1929

J. R. Motterslow, *Director*

I. R. Gillott, *Senior Cameraman*

P. B. Jones, *Theater Manager*

A. Dalby, *Sales Manager*

**SERVICES:** 16mm productions: sales, technical, educational, etc.; sound recording, mixing, etc. **FACILITIES:** Dubbing theater, cutting room.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Water* (Sheffield Corporation Waterworks); *Engineers to the World* (Ruston & Hornsby Ltd.); *Invest in a Casting* (British Investment Casters Technical Assn.); *Automation of Forging* (British Iron & Steel Research Assn.); *Let's Take A Brake* (Clayton De Wandre Ltd.).

**Signal Films**

5 Berwick Street, London W. 1

Phone: Regent 1555

(See listing under Elliot, Unger & Elliot, New York)

**STEWART FILMS LIMITED**

2 Orchard Road, Malvern, Worcestershire

Phone: MALvern 4975

John R. F. Stewart, *Managing Director*

Richard J. Need, *Director*

Michael A. Seligman, *Director*

R. K. Hardy, *Director*

**SERVICES:** 35mm and 16mm motion picture production; scripting, editing. **FACILITIES:** Editing and sound recording; insert and model stage; Arriflex, Mitchell, Newman-Sinclair 35mm cameras; Arriflex, Bolex, Filmo 16mm cameras.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Taurodync* (The Dowty Group Ltd.); *Technical Officer* (Royal Air Force); *Prestressed Concrete* (Cement & Concrete Assn.); *Instructional Technique Part 3* (Ministry of Defense - Navy); *Streaked Lighting* (Central Office of Information).

**SWIFT FILM PRODUCTIONS**

1 Wool Road, London S. W. 20, England

Phone: WIMbledon 2040

Date of Organization: 1952

T. Peter Haddingham, M.B.K.S., *Director*

**SERVICES:** 16mm b&w and color film production, specializing in documentary and industrial subjects; live dialogue, foreign versions and all stages of part-production. Sound recordings for films, filmstrips and exhibitions. **FACILITIES:** 16mm cameras, lighting and recording equipment, cutting room.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Film Pak* (British Celilynd Ltd.); 16 color educational films - editing and completion of existing material (Educational Foundation for Visual Aids).

**TALKING PICTURES, LTD.**

27 Albermarle Street, London W. 1

Phone: GROsvenor 7466

Date of Organization: 1960

Myron L. Brown, *Director*

Talbot N. Hamault, D.S. Greaves, *Directors*

N. G. Brown, *Production Supervisor*

R. V. Baker, *Sound Dept. Head*

T. A. Hudson, *Sales Manager*

**SERVICES:** Motion picture production (live and animated); sound slidefilms, slides, conference management, exhibition devices. **FACILITIES:** Creative department; rostrum camera; 16mm and 35mm editing facilities; sound cartridge facilities for Salesmate projectors. (Continued)

## PRODUCTION ENGLAND:

TALKING PICTURES LIMITED:

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *The International Woolmark* (International Wool Secretariat); *Introducing the D Series; The Cortina Aeroflow System* (Ford Motor Co. of Britain); SLIDEFILMS: *A Tale of Two Sillies* (Shell-Mex and B. P. Ltd.); *Communication and Response* (British Petroleum).

### TURNER'S FILM PRODUCTIONS

Pink Lane, Newcastle-upon-Tyne  
Phone: NEwcastle 2-5391

Date of Organization: 1945  
F. Binns, *Managing Director*  
F. B. Nicol, *Film Prod. Chief*

SERVICES: Producers of 16mm industrial and commercial films. FACILITIES: 16mm cameras; lighting; recorder; studio; cutting rooms; two preview theatres; 16mm neg and reversal film processing titles, animated diagrams.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *This is the Northeast* (North East Development Council); *Howden at Kincardine Power Station* (James Howden & Co.).

### T. V. CARTOONS LIMITED

36-35 Dean Street, London W. 1, England  
Phone: GERard 9355

Date of Organization: 1957  
George Dunning, *Managing Director*  
John Coates, *Business Director*  
Alan Ball, *Associate Director*  
Bill Sewell, *Associate Director*

SERVICES: Cartoon film producers for T.V. commercials, documentary and entertainment films. FACILITIES: No data provided.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Visible Manifestations* (Shell International); *Scotch Whiskey* (Scotch Whiskey Assn.); TV COMMERCIALS for: Golden Wonder Crisps (Young & Rubicam); Mothers Pride Bread (J. Walter Thompson Co., Ltd.); Frys Crumchie Chocolate (London Press Exchange.).

### WORLD WIDE ANIMATION LTD.

34 Cursitor Street, London E. C. 4  
Phone: HOlborn 7666

Date of Organization: 1955  
Hindle Edgar, *Managing Director*  
James Carr, *Director*  
V. L. Price, *Director*

SERVICES: Animated cartoon films, film credits and titles. FACILITIES: see World Wide Pictures.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Hot Gas Engine* (Phillips, Eindhoven); *Physics & Chemistry of Water; Biology of Water* (Unilever).

### WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E. C. 4  
Phone: HOlborn 7666

Date of Organization: 1942  
James Carr, *Chairman of Group*  
V. L. Price, *Joint Managing Director*  
Hindle Edgar, D. H. Kentish, C. T. Parris, *Directors*

SERVICES: 35mm and 16mm sponsored public relations, documentary, training and sales films for industry and Government depts. TV programs. FACILITIES: Theatre and cutting rooms; 85' x 45' studio with full equipment and ancillary facilities. Western Electric recording theatre.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Today in Britain* (Central Office of Information); *L. P. G. in Light Industry* (Shell International Petroleum); *Asian Crescent* (Unilver); *September Spring* (British Petroleum Co.); *Power for Brazil* (George Wimpey & Co.).

## FRENCH PRODUCERS

### LES ANALYSES CINEMATOGRAPHIQUES

15 Avenue de Segur, Paris, France  
Phone: 705-84-20 +

Date of Organization: 1947  
Georges Roze, *General Manager*  
Jean Vincent, *Edition & Equipment Mgr.*  
Robert Arquer, *Production Manager*  
Gerald Baigneres, *Sales Manager*  
Yvette Roze, *Office Manager*

SERVICES & FACILITIES: Department Production and Realization: Documentaries, industrial and sales promotion films, 16mm and 35mm and filmstrips. Department Ultra-Ralenti: Studios with high speed Kodak camera. Department Film: Editing, titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment: Authorized dealer for Bell & Howell. Department Edition: Diffusion and sale of sales-training and human relations films.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Les difficiles d'une Secrétaire Debutante; La Secrétaire de Direction; A la recherche de la Secrétaire Ideale* (Ministry of National Education); *Les Mines de Phosphates de Tunisie* (U.P.H.A.); *Est Africain* (Air France); *Un Probleme de Robinets* (Ets. Porcher). SLIDE-FILMS: *Mobiles d'Achats; Six cordes a son arc* (Arthur Martin). TV COMMERCIALS: Alka-Seltzer (Agence EDIP).

### LES CINEASTES ASSOCIES

25 Chemin de Presles, Saint-Maurice,  
Seine, Paris

Phone: Entrepot 68-50  
Date of Organization: 1953  
Jacques Forgeot, *President*  
Graham Vine Clutterbuck, *Commercial Director*  
Daniel Rondeleaux, *Production Director*  
Serge Vincent-Vidal, *Company Secretary*

SERVICES: Bilingual staff in French, English, German, Italian. Cartoon dept., stop motion; live action; photo animation; marionettes; music; design. FACILITIES: Six stages, laboratory, projection cinema, dressing rooms, restaurant, sound studios adjacent.

RECENT PRODUCTIONS AND SPONSORS  
TV COMMERCIALS: for Kellogs Ricles (J. W. Thompson, London); General Mills Snacks (Doyle, Dane & Bernbach, New York); Colgate-Palmolive (McCann-Erickson, Milan); Alka Seltzer (London Press Exchange, Milan); Formica (Ted Bates, Paris).

### CINEMA ET PUBLICITE

24 Avenue Marceau, Paris, France  
Phone: 225-21-28

Date of Organization: 1939  
Jacques Meynot, *President*  
Jacques Zadok, *General Manager*  
Pierre Picherit, *Public Relations*

SERVICES: Advertising films, 35mm Eastmancolor and black and white for commercial TV and cinema. FACILITIES: Exhibition of advertising films in cinemas; exclusive screening rights in 1420 cinemas in France, 510 in North Africa, 98 in West Africa, 65 in Madagascar, 52 in French Caribbean Islands and Polynesia.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: series of films for Martini (International); Renault; Compagnie Francaise de Distribution Total; Paic (Colgate-Palmolive).

### Studio EAG

18 rue Louis Blanc, Levallois/Seine, Paris  
Phones: PER 37-46; 39-46

Kevin Farrell, *Executive in charge*  
(See listing under Filmex, Inc., New York)

## FRANCE - ECRANS

9 Rue Ampere, Paris, France  
Phone: WAGram 71-01 +

Date of Organization: 1931  
Henri Chaplais, *President, General Manager*  
Jean Rosset, *Asst. General Manager*  
Jean Goua, *Commercial Manager*  
Roger Large, *Art Director*  
Lucien Pillon, *Production Manager*

SERVICES: Industrial and public relations films, TV and cinema commercials; all techniques. FACILITIES: Distribution through 750 cinemas. Stock library of several hundred films.

RECENT PRODUCTIONS AND SPONSORS  
THEATER SPOTS: for Jordan Tobacco & Cigarette Co. S.A.; Berkshire Knitting; Matsushita Electric. TV COMMERCIALS for: Kleber Colombes; Hahn.

### COMPAGNIE LYONNAISE de CINEMA

71 rue de la Republique, Lyon 2° (Rhône)  
Phone: 37-88-92

Date of Organization: 1938  
Laboratory & Screening Room: 274 cours  
Emile Zola a Villeurbanne (Rhône)  
Phone: 84-87-98

Henri Giraud, *President*  
Victor Kandelaf, *Administrator, Director-General*  
Andre Jalibert, *Sales Director*

SERVICES: Production of short and feature films, industrial films and TV commercials. FACILITIES: Production equipment, laboratories and viewing theatre, double screen viewing room.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Par Le Feu; Equatoriales Valles; L'Espace D'Un Matin; La Course A La Mer; Le Fleuve Dompte.*

### Vavin, Inc.

(Video and Visual Information Films)

72 Boulevard Raspail, Paris VI, France  
Phone: LITtre 99-61

Mme. Yvonne Oberlin, *Manager*  
(See complete listing under New York City)

## GERMANY

### FILMSTUDIO KURT PIT MULLER

506 Bensberg-Frankenforst Eidechsenweg 8-10  
Phone: Bensberg 64175

SERVICES: Industrial and educational films, features, advertising, films for cinema and TV. FACILITIES: Normal and trick cameras; micro and macro film apparatus for scientific work; two trick tables, rear-projection; optical printer, cutting room, sound recording, studio, auditorium.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *The Rats* (Bayer-Worll); *Lord and Lady* (Rosenkaimer GmbH); *Tankinivi I; Tankinivi II* (Westdeutscher Rundfunk ABT/FS); *Tesa-Ballet 1964* (Beiersdorf & Co. A.-G.).

### GONG-FILM BODO MENCK

Hofweg 53, Hamburg 22  
Phone: 22-35-17

Date of Organization: 1956  
Branch: Bamberger Strabe 2, Berlin-Wilmersdorf

SERVICES: Production of sponsored films; synchronizing and distribution of sponsored films for non-commercial use in Western Germany, Austria, etc. FACILITIES: Studio, camera equipment playback, etc., 35mm; Land Rover.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *A Story of a Blue Silk Rob* (Industrievereinigung Chemiefaser); *Three Boy On Their Way* (Bundespostministerium); *Mijn herr Knows What's To Do* (2. Deutsches Fern

## PRODUCTION: GERMANY

GONG-FILM BODO MENCK:

chen); *How to Get an Idea to be Successful in our Business* (Ministry of Federal Property, ERP Dept.); *Stories About Money* (Ministry of Federal Property).

### Halas & Batchelor Cartoon Films, Ltd.

European Artists, Kampchaussée 12, Hamburg 205, West Germany  
Phone: 718675

Eberhard Kruger, Representative  
(See complete listing under London, England)

### INDOC-INDUSTRIE-& FERNSEHFILM GmbH

4 Waldhornstrasse, Munich  
Phone: 57 33 10

Date of Organization: 1962  
Volkmar R. Kahler, Managing Director & Producer

SERVICES: Production of documentary films, specializing in industrials; TV spots. FACILITIES: cameras; lighting equipment; cutting rooms; location shooting.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: In color: *Rohr und Wasser* (Mannesmann-Werke A. G.); *Solingen* (Schneidarenindustrie Solingen); *Ein Neues Verfahren zur Entstaubung von Konvertergasen* (KRUPP); *Photocross mit Schwere Brummern* (M.A.N.); *Satellitenstation Raisting* (German Post Ministry).

### LEONARIS-FILM DR. GEORG MUNCK KG

Meisenweg 2, Boblingen, Germany  
Phone: 07031/21641

Date of Organization: 1956  
Georg Munck, M.D., Writer, Director of Medical Films  
Eckehard Munck, Writer, TV Commercials & Features

Bernd Scheithauer, Writer, Director of Agricultural & Technical Films

Peter Jacobi, Head of Animation Studio

SERVICES: Medical, chemical, pharmaceutical and agricultural motion pictures; TV commercials; TV entertainments on higher level; animation in the field of education and science. FACILITIES: 16mm and 35mm cameras; graphic artists; equipment for synchronization in all languages.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Unter Garantie* (E. Merck AG, Darmstadt); *Chansonetten und Paletten I*; *Chansonetten und Paletten II*; *Mudigkeit - Krankheit unserer Zeit*; *Vom richtigen Gehen*; *Falsche Selbstbehandlung*; *Arztliche Tips fur den Autofahrer* - for TV (ZDF); *Ratatam* (Gebr. LAAS, Harsewinkel); TV COMMERCIALS for: *Leibniz* (E. Merck AG, Darmstadt).

### Marathon International

#### European Operations Center

Kaiserstrasse 5, 6000 Frankfurt am Main 1, Germany  
Phones: 28 04 65; 28 55 84

Cable: Comges Frankfurtmain Telex: 0412180  
Florian Wessig, Director, European Operations  
(See complete listing under New York City)

### United Film & Recording Studios, Inc.

Neue Mainzerstr. 22, Frankfurt, a/m, Germany  
F. Reich, European Representative  
(See complete listing under Chicago area)

#### Additional References in First Supplement

More data on overseas production service will be provided as additional listings are received to appear in a first Production Review supplement.

## HOLLAND

### CARILLON FILMS N. V.

Koninginnelaan 45, Rijswijk-ZH, Holland

Phone: K70-986765

Cable: Carillon Films The Hague

Date of Organization: 1949

Branch: Slagenburg 38, Amsterdam, H. de Haan, In Charge.

Ted de Wit; Gerald J. Raucamp, Managing Directors/Executive Producers

Henk de Haan, Sales Manager

Ruud van der Wal, Script Dept. Head

John van der Steen, Narration Dept. Head

Ronny Erendts, Senior Producer

Prosper Dekeukeleire, Camera Dept. Head

Nico van Baarle, Art Director

Peter Konings, Sound Dept. Head & Foreign

Version Dubbing Service

Olga Servaas, Editing Dept. Head

Lien Lindeman, Animation Dept. Head.

H. H. Bloemen, Administration Dept. Head

SERVICES: From script to screen in 35 and 16mm color, live-action, animation and soundslides. Public relations, tourist and sales promotional films; TV commercials and spots. Distribution arrangements for sponsored films. Foreign versions dubbing services. Foreign narrations in: French, German, Spanish, Portuguese, Brazilian, Dutch, Danish, Swedish, Norwegian, Italian, Arabic. FACILITIES: Shooting stage; Newman Sinclair, Arriflexes, Eclairs, Bell & Howell, 16 and 35mm cameras; blimps, dollies, booms; 100,000 watt lighting equipment; sound with Philips 4 channel 17½mm, 4 channel 35mm and 4 channel twin or triple track 35mm stereophonic sound; Leevers-Rich and Nagra sound recording system with synchro-pulse; fully automatic 35mm Crass-Berlin animation camera and stand; 40-seat screening theatre for 35mm and 16mm and double-head magnetic soundtracks; script dept. with research library; casting files, sound effects and music library; cutting room facilities with 35mm Steenbeck (Cinemascope) for magnetic tracks in 17½mm and 35mm; 35mm Acmiola; 16mm, 17½mm and 35mm Moviola with soundtracks.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Latin American Rhapsody*; *Eta Es Philips Cocombiana* (Philips Electrical); *Holland Today*; *Holland Off Guard* (Holland Promotional Committee); *Indonesia Today*; *Welcome To Indonesia* (Government of Indonesia); *Just a Day . . .* (KLM Royal Dutch Airlines).

### N. V. CINECENTRUM

Postbox 508, Hilversum, Holland

Phone: 13851

Date of Organization: 1920

E. J. Verschueren, Managing Director

J. Dudok van Heel, Managing Director

P. Buis, Head, Film Distribution Dept.

R. Decossaux, Head, Sound Department

J. Hiltz, Head, Animation Department

J. Eekhout, Head, Laboratory

SERVICES: 35 & 16mm motion picture production in black & white and color. Live action; model animation and cartoon. Slides and filmstrips in black & white and color, silent and sound. Sound recording, dubbing and mixing. Editing, subtitling. 35 & 16mm black & white and color printing and processing. FACILITIES: Shooting stage. 4 dubbing theaters with recording equipment. 60 cameras (Debie; Arri; Bell & Howell; Newman Sinclair; Auricon) with accessories. Blimps, dollies, etc. Lighting equipment. Piloton sound recording system. Sound effects and music library. Screening theaters.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Country of Holland* (Central Stikstof Verkoopkantoor); *Direct Vision* (N. V. Philips, Eindhoven); *Conversion - The Introduction of Natural Gas* (Ned. Gasunie); *II - Tunnel 1964* (Gemeente Amsterdam); *Hobby Series for TV* (Ministry of Foreign Affairs a.m.o.).

## PRODUCTION: EUROPE

## DENMARK

### ARNO STUDIO A/S

Meldahlsgade 1, Copenhagen, Denmark

Phone: Minerva 3050

Date of Organization: 1950

Arved Tholke, President

Ilse Schultz, Secretary

Knud Johansen, Treasurer

Carl Otto Petersen, Production Manager

Axel Pless, Chief Sound Engineer

Jorgen Thomsen, Chief Sound Engineer

Ole Orsted, Assistant Sound Engineer

Poul Mathiesen, Assistant Sound Engineer

Per Bressendoff, Photographer

Borge Madsen, Studio Manager

SERVICES: Production of motion pictures for government, industry, education and TV. Recording; editing; dubbing into various languages. 16mm and 35mm optical track 16, 17½, 35mm magnetic tracks; 8mm magnetic striped prints. FACILITIES: Mixing studio; narration studio - eight cameras (Arriflex, Debie, Bell & Howell) sound-proof and silent; lighting equipment, 80,000 watts; 35mm and 16mm optical recorders; six-channel mixing console; gramophone recording, music and sound effects library. Electronics service dept.; engineering research dept.; three projection rooms; two trucks.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Building in Industry* (Larsen & Nielsen); *College Building* (Hoigaard & Schultz); *Rex Recorder* (Zeuthen & Aagaard); *Ford Taurus*, *Braun Electronic* (Harlang & Toksvig).

### LATERNA FILM

10, Sct. Jorgensalle, Copenhagen

Phone: Hilda 4151

Date of Organization: 1955

Mogens Skot-Hansen, President & Producer

Leif Larsen, Treasurer

Erik Overbye, Production Manager

Arne Lintner, Head, Technical Department

SERVICES: Motion picture and TV films (live or animated). Assistance to foreign producers; rental of equipment. FACILITIES: Creative department; 16mm and 35mm production equipment; sound recording in studio or on location.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mr. Customer* (Danish Agricultural Marketing Board); *A New Reality* (International Council for Educational Films); *Agriculture in a Changing World* (British Petroleum); *Meet the Danes* (Danish National Travel Ass'n.); *Embassy in Bangkok* (Royal Danish Ministry of Foreign Affairs); *World Scout Jamboree in Athens* (Danish Savings Bank); *Dancelard For Me* (Danish Agricultural Producers, London); *The Seventh Sense* (Traffic Information Board).

### NORDISK FILM (Group)

Mosedalvej, Copenhagen, Denmark

Phone: (01) 30-10-33; Telex: 5006

Date of Organization: 1906

#### GROUP

A/S Nordisk Films Kompagni

Erik Balling, President

A/S Nordisk Films Teknik

Ove Sevel, President

A/S Nordisk Film Jr.

Ove Sevel, President

A/S Nordisk Kortfilm

Mrs. Toye Hebo, President

A/S Nordisk Tegnelihu

Ib Steina, President

A/S Nordisk Reklamefilm

Eric Dibbern, President

SERVICES: Group of specialized firms produces

## PRODUCTION: EUROPE

### NORDISK FILM GROUP:

features, documentaries for government, industry, TV, animated films; commercials and advertising films. FACILITIES: Complete studio facilities with full equipment; sound stages; complete laboratory, 35mm and 16mm Eastman color and b&w; Ektachrome 16mm developing and printing; sound studio; projection rooms; cutting rooms; stages; dubbing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sommer i Tyrol*; *Bonne vacances*; *Danish Birds* (Self-sponsored). PRODUCTION SERVICES: Dubbing for: *The Sword in the Stone* (Disney); *World without Sun* (Columbia).

### ORION FILM INC.

Middelfartvej 121, Odense V, Denmark  
Phone: (09) 12-75-18

Date of Organization: 1947

Tage Larsen, *President*  
Ebbe Larsen, *Director*  
Lionel Chisnall, *Sound Engineer*  
Kristian Seeborg, *Script*

SERVICES: Production of 16mm and 35mm documentary, industrial, educational and TV films. FACILITIES: Camera, light and sound unit. 16mm and 35mm cinema.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Fjords*; *Bottle Gas* (B.P. - Gas); *Rorvig* 1964 (Community of Rorvig); *Stenstrup* 1964 (Community of Stenstrup); *The Casa Project* (Casa Organization).

## FINLAND

### OY CENTRA-FILM AB

Merimiehenkatu 31, Helsinki, Finland  
Phone: 53146

Date of Organization: 1960

SERVICES: Motion pictures and slidefilms for government, business and industry (live action and cartoon). FACILITIES: Film and recording studios with full equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Sumo* (Lintas); *Vauxhall Viva*; *Opel Kadett* (General Motors); *Upo Washing Machine* (Upo Oy). SLIDEFILMS: *Rosenlew-Pak* (Rosenlew).

## NORWAY

### CENTRAFILM A/S

Akebergveien 56, Oslo, Norway  
Phone: 67-63-93; Telex: 1926

Date of Organization: 1953

Knut-Jorgen Erichsen, *Managing Director*  
Kjell Austad, *Assistant Manager*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre. Close cooperation with companies in Denmark, Finland, Sweden and Germany.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Shipbuilders of Bergen* (Bergen); *Old Oslo* (Municipal & State); *Payment Over Bank* (Bankers); *Teen-treff* (several sponsors); *Shipyard Ltd.*; *Authorities*; *Organization* (No sponsor listed). SLIDEFILMS: *Modern Textiles Series* (Lilleborg); approx. 10 slidefilms for instruction and sales promotion (No sponsors listed). TV COMMERCIALS for: Shell; Esso; ICI. Unilever Affiliate; Philips; various Norwegian advertisers.

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## SVEKON FILM

Seiersbjerget 7, Bergen, Norway  
Phone: 14655-14680

Date of Organization: 1950

Haakon Sandberg; Sveire Sandberg, *Owners/Managing Directors*

SERVICES: Production of 16mm and 35mm documentary, public relations, advertising and educational films for distribution in U.S.A. FACILITIES: 16mm and 35mm cameras; 16mm single and double system recording; sound studio with magnetic recording.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The World's Finest Machine* (Norwegian Women's Health Organization); *Golf* (Lepsoes Fabrikker); *The Norwegian Seamen's Church* 1864-1964 (Norwegian Seamen's Church); *The Pigeon that Came Home*; *Arctic Fishermen in World Trade* (Self-sponsored for distribution in U.S.A.).

## SWEDEN

### AB CENTRALFILM

Kaknaes, Stockholm NO, Sweden  
Phone: 63-14-30

Date of Organization: 1947

Per Olof Nuhma, *President*

SERVICES: Production of all types of sponsored films and slidefilms. FACILITIES: Studios, cameras, cameramen, recording, cutting equipment, laboratories, etc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Logical SAAB* (SAAB); *Margarin* (Lintas); *Toy* (Marabou); *Kenny*; *Teacher and Pupils* (State); *To Live Healthier* (Wasa).

### SVENSKA AB NORDISK TONEFILM

Apelbergsgatan 58, Stockholm, Sweden  
Phone: 23-71-60

Date of Organization: 1929

Arne Elmgren, *Managing Director*  
Fred Terselius, *Sales Manager*  
Ronald Sundberg, *Production Manager*

SERVICES: Production services in 35 and 16mm for documentary, education, PR, advertising and training films, spots and slides. Distribution of sponsored films for non-theatrical screening. FACILITIES: Special A. V. department. Stage and sound studios. Editing.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wild West Is Not What It Used To Be* (State Commission for Youth Saving's Propaganda); *Teacher Training* (Board of Education); *The Observers* (Dagens Nyheter Newspaper, Inc.); *Today's Treatment Tomorrow* (Stockholm County Council); *Power Transmission* (Gullspang-Munkfors Power Co.). SLIDEFILMS: *The Geneva Convention* (Red Cross); *Chester Carlsson Story* (Rank Zerox); *Everybody's Connections* (Tele Communications Administrations); *Contact with Scandinavia* (Scandinavian Airlines System).

## SWITZERLAND

### Vavin, Inc.

(Video and Visual Information Films)

31 Grande Rue, Geneva, Switzerland  
Phone 26-21-27

N. Z. Moreno, *Vice President & Manager*  
(See listing under New York City)

• These worldwide listings of experienced film production companies will assist both producers and sponsors in contacting firms for location needs.

## TURKISH PRODUCER

### BAYSAL FILM

Taksim Sarayi, Istanbul, Turkey  
Phones: 44 77 78; 44 77 79

Date of Organization: 1949

Kemal Baysal, *President, Executive Producer*  
Sami Guner, *Director of Production*  
Turgut Oren, Ali Ugur, Sumer Vatan,  
*Cameramen*

SERVICES: Specialists, color motion picture production. 35mm correspondent for CBS, ABC, New York; VISNEWS, London. Public relation theatrical, television shorts in color or black and white. FACILITIES: Complete color laboratory facilities; two 35 mm Arriflex, two 16mm Paillard Bolex cameras, 16mm and 35mm zoom lenses, CinemaScope lens; 35mm widescreen; ColorTron lighting equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Eregli'ye Yatirim* (Erdem Erepli Steel Co.); *Tursil* (Turyag Washing Powder Mfg. Co.); *6 Milyon* (Turkish Ziraat Bank); *Topkapi Hazinecleri* (Turkish Is Bank); *Eregli Steel Construction* (Koppers Co., U.S.A.).

## AFRICA

### FACTUAL FILMS LIMITED

P. O. Box 8290, 6, Malik Street,  
Nairobi, Kenya  
Phone: Nairobi 27704

Date of Organization: 1958

John C. Gee, *Managing Director*  
Luke Broadley, *Technical Director*

SERVICES: 35mm and 16mm production of advertising, public relations, industrial and educational films. Personnel, equipment, transport, preview theatre and studio rental. Courier-cameraman service for photographic assignments. FACILITIES: 35mm and 16mm cameras; Magnasync recording and dubbing equipment; Kellar Cine; sound sync editing; 16mm preview theatre.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Starting a Group Farm* (Government of Uganda); *Manufacture of Matches* (East African Match Co.); *National Radio* (Electric); *Ipana* (Bristol Myers Co. Ltd.); *Agip Gas* (Agip Ltd.).

## AUSTRALIA

### AUDIO VISUAL PROMOTIONS PTY. LTD.

572 Princes Highway, Rockdale, New South Wales  
Phones: 59 7108; 59 7303

Date of Organization: 1961

James Finnegan, *President, Exec. Producer*  
Shirley Finnegan, *President, Exec. Producer*  
Ronald Sheward, *Writer-Director*  
Tony Eden, *Art Director*  
Oliver Lind, *Business Manager*  
Marguerita Sheward, *Artist*  
Gary Pearton, *Photographer*

SERVICES: Sound slidefilms, motion pictures for public relations, sales promotion, dealer and sales training, education, sales meetings and technical training and selling. Fairechild 400 Rear View projector distributor. FACILITIES: Linhof and Nikon; A. V. P. animation stand; lighting for studio and location photography; studios, dark rooms.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Breakfast Session* (Kitchen and Fitments Pty. Ltd.); *Domatol*; *Weed Control in Wheat* (Geigy (A/Asia) Pty. Ltd.); *Cotton from Comfort* (Vono Australia Pty. Ltd.); *A Tale of Travel* (V.S. Wright & Sons Pty. Ltd.);

## STUDIOS: AUSTRALIA

### AUDIO-VISUAL PROMOTIONS

*Inside Information* (Simmons Bedding Co. Pty. Ltd.); *Neolon Tailored to Need* (Captain Canvas Pty. Ltd.); *Scotch Family Fortunes*; *Elements of a Filament Sale*; *The Very Idea* (Minnesota Mining & Mfg.); *Shaped & Sharp* (Solo Distributors Pty. Ltd.); *Qantas Air Cargo* (Qantas Empire Airways Ltd.).

### AUSTRALIAN INSTRUCTIONAL FILMS PTY. LTD.

39 Pitt Street, Sydney, New South Wales

Phone: 27-6557. Cable: Austfilm

Date of Organization: 1951

Lex Halliday; Jean Halliday, *Directors*

**SERVICES:** 16 and 35mm industrial and documentary productions in association with Halliday Productions. Liaison with international feature film producers. **FACILITIES:** 35mm and 16mm equipment and facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Crowded Years* — script production supervision & research for TV series (Ampol Petroleum; A.M.P. Society; Ansett Transport; Bank of N.S.W.; Clyde Industries; Comalco Industries; Broken Hill; British Tobacco; Elder Smiths; Felt & Textiles; G.M.I.; Mt. Isa Mines).

### PERIER FILMS PTY. LTD.

#### PERIER PRODUCTIONS PTY. LTD.

24 Jamison St., Sydney, New South Wales

Phones: 27-6527; 27-4049

Date of Organization: 1947

Reg. Perier, *Managing Dir./Prod. Dir.*

Mildred Flynn, *Director Exec. Producer*

Ron Collins, *Film Editor*

Lana Nicholson, *Colour Transparencies*

**SERVICES:** Producers of 16mm documentary, education, business and TV films; 35mm filmstrips; 5mm color transparency library; commercial and industrial photography. **FACILITIES:** Sound studio and editing facilities. 16mm photographic and magnetic sound recording equipment; 35mm and 5 x 4 still cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Don't Be Strained*; *Fork Lift Truck Safety* (Dept. of Labour & Industry); *Testing Ground Australia*; *Made for Australia* (British Motor Corp. Aust. Ltd.); *Sheep Shearing Sunbeam Corp. Ltd.*; *By the Yard or By the Tree* (Arthur Yates & Co. Pty. Ltd.). **TV COMMERCIAL:** for Sunbeam Corp. Ltd. (Pitt & Assoc.); Dangar Gedye & Malloeh (Pitt & Assoc.).

### SENIOR FILM PRODUCTIONS PTY. LTD.

44 Pakington St., St. Kilda, Melbourne, Vict.

Phone: 94-0774; Telex: SENFIL

Date of Organization: 1960

David Bilcock, *Co. Chairman/Producer-Dir.*

Nigel Tulloh, *Managing Director*

Nick Vastchenko, *Co. Director/chge. Slide Productions*

Keith Hounslow, *Co. Director/Producer-Dir.*

Len Heitman, *Co. Director/Lighting Dir.*

*Chief Cameraman*

Robin Copping, *Live & Spec. Effects C'man*

David Bilcock, Jr., *Film Editor*

**SERVICES:** 35mm motion pictures, audio-visual mm films for Fairchild Projectors; slidefilms for advertising, public relations, sales training, education and TV; documentaries for industry. Specialized color and b&w still photography. TV slides. **FACILITIES:** 50' x 62' main stage, 50' x 50' sound stage available for lip sync filming; cyclorama; 35mm N. C. Mitchell with blimp, two 5mm Arriflex cameras with zoom and macro

### SENIOR FILM PRODUCTIONS:

lenses; single frame stop motion motors for Arriflex and Mitchell cameras; Raby dolly, Mole-Richardson sound boom; full lighting and sound recording, 35mm Moviola; 16mm and 35mm projectors with double heads.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *All Under One Roof* (K. M. Campbell Pty. for English Scottish and Australian Bank Ltd.); *Holden Short Motor* (George Patterson Pty for General Motors-Holden's Pty. Ltd. — "Nasco Service Division"); *Wear and Wear* (Richardson Cox Pty. for Hilton Hosiery Ltd.); *Home Movie Outfit* (Berry Curme Advtg for Kodak (Asia) Pty. Ltd.); *Liquid Bon Ami*.

## PRODUCTION: JAPAN

### EDUCATIONAL FILM EXCHANGE, INC.

3 Ginza Nishi 6-chome, Chuo-Ku, Tokyo

Phone: 571-9355

Date of Organization: 1949

E. Kanazashi, *President*

S. Kubota, *Sales and Office Manager*

J. Hirao, *Studio Manager*

K. Hirota, *Kansai Branch Manager*

S. Kubota, *Chubu Branch Manager*

K. Shirasu, *Kyushu Branch Manager*

**SERVICES:** Production and distribution (also renting film libraries) of educational and cultural films; children's films (drama and animation); TV films and commercials. **FACILITIES:** 21,648 sq. ft. studio; four stages, 4,592 sq. ft.; other buildings, 3,963 sq. ft.; 600,000 watts power supply; 600,000 watts lighting.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Flowers Bloom Again* (Life Insurance Assn. — co-prod. with Directors' Assn.); *Pressure of Water* (Iwanami Pro.); *A Rabbit and a Tortoise* (Chuo Puppet Film); *The Etiquette in Bright Society* (Motion Times); *Up-to-Date Shipbuilding Industry* (Mitsui Pro.).

### IWANAMI PRODUCTIONS INC.

222, Kanda Misaki-Cho, Chiyoda-Ku

Tokyo, Japan

Phone: Tokyo (262) 3551

Date of Organization: 1950

Isamu Kobayashi, *Managing Director*

Teizo Oguchi, *Executive Producer*

Keiji Yoshino, *Executive Producer*

Nobuhiro Kawakami, *Treasurer*

Yuzo Kitahara, *Secretary*

Takeji Takamura, *Producer Director*

**SERVICES:** Production and sales of documentary, educational, public relations, feature, TV films, slides and photographs. **FACILITIES:** 16 and 35mm cine cameras; animation stands; 35 and 16mm projectors; editing equipment; stages.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Changing Coastlines* (Shimizu Construction Co. Ltd.); *Agriculture Today in Japan* (The Foreign Office); *Seaside Fire* (Nippon Kokan Kabushikikaisha); *Toshiba Rolls Ahead* (Tokyo Shibaura Electric Co. Ltd.); *Junction* (Japan National Railways).

### SHU TAGUCHI PRODUCTIONS, INC.

2, 5-chome, Shiba-Tanuracho, Minato-ku

Tokyo, Japan

Phone: Tokyo (431) 0461; (431) 4741; (433)

6851

Date of Organization: 1948

Takeshi Kawai, *President-Producer*

Yasushi Taguchi, *Director-Producer*

**SERVICES:** 16mm and 35mm films, color or b/w for business and industry; sales promotion, public relations, educational, medical, scientific and tra-

## PRODUCTION: FAR EAST

### SHU TAGUCHI PRODUCTIONS:

velog films **FACILITIES:** 35mm N. C. Mitchell, Arriflex, Evemo cameras; 16mm Cine Kodak Special, Arriflex, Bell & Howell Filmo cameras; editing room.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mitsubishi Open Side Planer and Hydro Copying Attachment*; *Science of Steel Stack*; *Mitsubishi Benoto Boring Machine*; *Mitsubishi Heavy-Industries* (Mitsubishi Heavy-Industries, Ltd.); *Sojourn in Rural Japan* (Japan National Tourist Assn.).

## INDIA

### ASIA TELEFILMS

No. 1-1-214 Vincknagar, Hyderabad (20), India

Phone: 36112

Date of Organization: 1964

D. Sapiu, MA, FRES, *Chairman*

S. Neelima, *Executive Director*

R. Pushpa, *Director Story Dept.*

R. Krishnan, *TV Consultant*

K. Rashmi, *Music Director*

M. Bharati, *Art Director & Choreographer*

N. Bluoneesh, *Chief Editor*

Mara Saroja, Nuni, Raghava, Ranjan, Aml,

Sharda, *Principal English-Speaking Artists*

**SERVICES:** Product promotion and TV shorts department, Oriental dances department, children's TV films and travelogues department; market-audience research and novel themes department. **FACILITIES:** All types of usual rented studio, laboratory, special effects and sound recording facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES** in production: *The Fabulous Story of the Pearl of Asia*; *Paanchtantra and Wall Street Wisdom*; *The Tandoori Chicken*; *From An Elephant Ride to a Drive in a Cadillac*; *The Dancing Bells*. (New company—formed in 1964)

## MALAYSIA

### CATHAY-KERIS FILM PRODUCTIONS LTD.

532-D, East Coast Road, Singapore 15.

Malaysia

Phone: 493181

Date of Organization: 1952

Tom Hodge, *Managing Director & Executive Producer*

**SERVICES:** Motion pictures, TV films, commercials, industrial and public relations films. **FACILITIES:** Two sound stages; complete studio; 35 & 16mm production equipment, with sound recording in studio or location; modern processing and printing laboratory. All equipment available for hire with technicians.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Paint Happy* (ICI); *Tiger Beer* (Malayan Breweries); *Sunlight Soap*; *Six Crowns*; *Breeze* (Unilever); *Orange Crush* (Fraser & Neave); *Happy Homes* (Housing Board); *Singapore's New Look* (Economic Development Board); *New Refinery* (Mobiloil); *Lallang Control* (Rubber Research Institute).

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# REPRESENTATIVES OF THE FILM MANUFACTURERS

## AGFA-GAVAERT, INC.

275 North Street, Teterboro, New Jersey  
Phone: 255-1400 AC: 201

National Motion Picture Sales Manager: Elias J. Drexler

### Atlanta

F. Cole, 535 Armour Circle, N.E., Atlanta, Georgia; Phone: TR 5-5548 AC: 404.

### Chicago

Joe Bernounsky, 6601 N. Lincoln Ave., Lincolnwood, Illinois; Phone: CO 7-9100 AC: 312.

### Dallas

Jack Gilbert, 1355 Conant St., Dallas, Texas; Phone: ME 1-7290 AC: 214.

### Denver

R. Bennett, 5225 East 35th St., Denver 7, Colo.; Phone: 388-9261 AC: 303.

### Detroit

F. Schaetzing, 27236 Southfield Rd., Latrup Village (Detroit) Mich.; Phone: 357-1151.

### Los Angeles

George Alexander, Phil Singer, 1025 Grand Central Ave., Glendale, Calif. 90038, Phone: 246-8141 AC: 213.

### San Francisco

Kent Rooks, 1485 Bayshore Blvd., San Francisco, Calif. 94124; Phone: DE 3-7569 AC: 415.

## E. I. DU PONT DE NEMOURS & CO.

### Photo Products Department

Wilmington, Delaware 19898

I. A. Lundgaard, *Director, Sales Division*  
F. B. Astley, *Assistant Director, Sales Division*  
H. T. Harding, *Motion Picture Marketing Manager*

### Regional Sales Offices

#### Southeastern

W. M. Springer, Jr., *District Manager*. J. E. Thorn, *Field Sales Manager*, 1737 Ellsworth Industrial Drive N. W., Atlanta, Georgia 30325, Phone: 355-1230. AC: 404.

## A Reference Listing of Field Offices & Technical Specialists of Leading Film Manufacturing Companies in the United States

### DU PONT PHOTO PRODUCTS:

#### Northeastern

F. G. Headley, *District Manager*, 380 Allwood Rd., Allwood Station, Clifton, New Jersey 07012, Phone: GR 3-4004, WATkins 4-3100 (for N. Y. use). *Technical Representatives*: J. N. Bennett, J. T. Dougherty, New York, N. Y. Phone: 951-4777. AC: 212.

#### Northeastern — New England

W. J. Cannon, *Field Sales Manager* Chirurg Bldg., 824 Boylston Street, Chestnut Hill, Mass. 02167. Phone: 423-3405. AC: 617.

#### Midwestern

F. H. Lines, *District Manager*; E. A. Kerrick & D. F. Jones, *Field Sales Managers*, 4560 Touhy Avenue, Chicago, Illinois 60646. Phone: ORchard 5-1010. AC: 312.

#### East Central

W. D. Baker, *District Manager*. R. E. Nase, *Field Sales Manager*, 20575 Center Ridge Road, Cleveland, Ohio 44116, Phone: 333-3674. AC: 216.

#### Southwestern

R. N. Kidwell, *District Manager*. J. W. Blocher, A. C. King, *Field Sales Managers*, P. O. Box 10486, 3120 Commonwealth Drive, Dallas, Texas 75247. *Technical Representative*: C. S. Mowbray, Southwestern District Office. Phone: ME 1-7810. AC: 214.

#### Western

M. A. Hatfield, *District Manager*, H. W. Knop, Jr., *Field Sales Manager*, 7051 Santa Monica Blvd., Los Angeles, Calif. 90038. Phone: 469-5147. AC: 213. *Technical Representatives*: R. L. McCallister, San Mateo, Calif., Phone: Diamond 2-2822; W. A. Cushman, W. R. Holm, Los Angeles District Office; A. W. Statt, Seattle, Wash., Phone: LIncoln 6-2610. AC: 206.

#### Mid-Atlantic

J. M. Hustler, *District Manager*. W. F. Lockwood, *Field Sales Manager*, 308 E. Lancaster Ave., Wynnwood, Pa. 19096, Phone: TRinity 8-2700. *Technical Representative*: F. W. Gerretson, Washington, D. C. Phone: 547-3124. AC: 202.



## EASTMAN KODAK COMPANY Motion Picture and Education Markets Division

General Offices: 343 State Street, Rochester, New York 14650

Phone: 325-2000 A/C 716

D. E. Hyndman, *General Manager*

### (Four Territorial Divisions)

#### East Coast

J. A. Pistor, *Sales Manager*, 200 Park Ave., New York, N.Y. 10017  
Phone: MUrray Hill 7-7080. AC: 212.

#### Southern

Gordon A. Chambers, *Sales Manager*, 343 State St., Rochester, N. Y. 14650. Phone: 325-2000. AC: 716.

#### Midwest

K. M. Mason, *Sales Manager*, 130 E. Randolph Dr., Chicago, Ill. 60601. Phone: 236-7234. AC: 312.

#### West Coast

W. L. Farley, *Sales Manager*, 6677 Santa Monica Blvd., Hollywood, Calif. 90038. Phone: 464-6131. AC: 213.

## GENERAL ANILINE & FILM CORPORATION

140 W. 51st St., New York, N.Y. 10020

Phone: JU 2-7600 AC: 212

C. W. Seager, *National Sales Manager*

L. W. Jennis, *Product Manager*

### REGIONAL AND DISTRICT SALES OFFICES

#### Northeastern

P. J. Daly, *Regional Manager*; J. D. Barry, *District Manager*, 140 W. 51st St., New York, N.Y. 10020. Phone: 212 JU 2-7600. W. F. Schlag, *District Manager*, 80 Federal St., Boston 10, Mass. Phone: 617 HU 2-0850.

#### Eastern

H. W. Gost, *District Manager*, 12790 Westwood Ave., Detroit

### GENERAL ANILINE:

23, Mich. Phone: 313 BR 3-8410  
R. G. Tourangeau, *District Manager*, 2524 Spring Grove Ave., Cincinnati 14, Ohio. Phone: 513 CL 1-5110.

#### Southeastern

J. D. Coil, *District Manager*, 121 Williams St., N. W. Atlanta 9 Ga. Phone: 404 TR 6-0351. H. I. Christman, *District Manager*, 110 19th St., N.W., Washington, D.C. 20036. Phone: 202 FE 8-6710.

#### Southwestern

P. V. DeGraff, *Regional Manager*, 1400 Hi-Line Drive, Dallas Texas. Phone: 214 RI 8-7127.

#### Central

W. D. Hopkins, *Regional Manager*, 4255 W. Touhy Ave., Chicago 46, Ill. Phone: 312 679-2300.

#### Western

L. H. Purcell, *Regional Manager*, 525 E. Imperial Highway, I Habra, Calif. Phone: 714 LA 6601. W. H. Metzger, *District Manager*, 206 Utah Ave., S. S. Francisco, Calif. Phone: 415 JU 6500.

#### Canada

G. F. Ashmore, *Vice President Sales Manager*, Ansco of Canada Ltd., 2403 Stanfield Rd., Cookville, Ontario. Phone: 705 277-0388.

## METRO-KALVAR, INC.

550 Fifth Avenue, New York, New York 10036

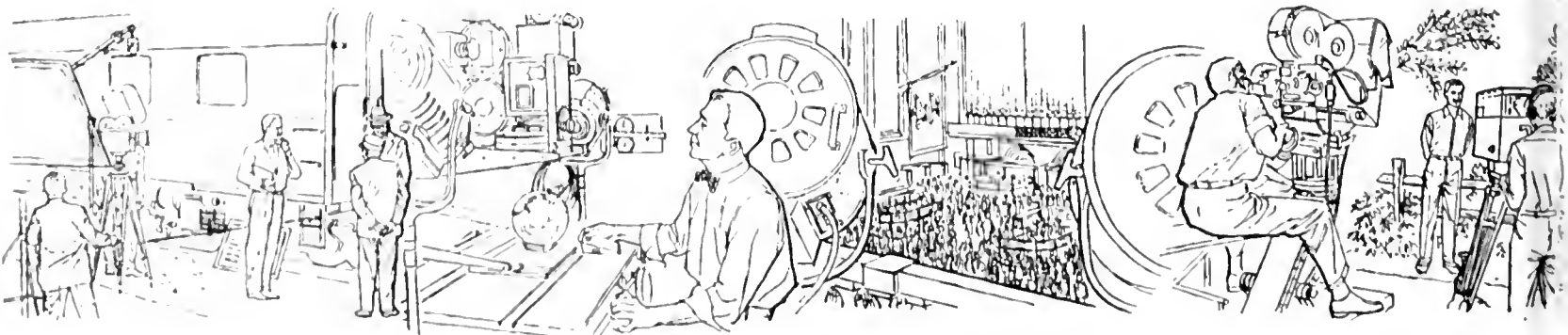
Phone: JU 2-2000 A/C 212

N. R. Bacon, *Vice-President*

R. B. Lindemeyer, *Director, Technical Services*

☆ The Editors of BUSINESS SCREEN call attention to the companion volume to this 15th Annual Production Review: our Annual Buyer's Guide to Film Production Services, published annually during the fall months as Issue Seven on our regular eight-time publication schedule.

This big issue lists the leading film laboratories, sound recording and other film service organizations in the U. S., Canada and abroad. It gives detailed data on the facilities and services of hundreds of these companies within its pages.



# Annual Production Review

## A Guide to Film Writers



### ARMINGTON & MEISTER

220 East 54th St., New York, N.Y. 10022  
Phone: MU 8-3909 A/C 212

Date of Organization: 1960

H. F. Armington, *Writer-Director*  
I. W. Meister, *Industrial P. R. Consultant*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Unlimited Elevating* (Cullen & Assoc.; Otis Elevator Co.); *Fuel Injection Pump Test Stand* (Ordnance Center & School); *Delivery of Personnel from CV-2 Aircraft* (U.S. Army Aviation School); untitled film series on scientific research (U.S. Dept. of Defense). SLIDEFILMS: *For Good Measure* (Cullen & Assoc.; Sperry & Hutchinson Co.); *Grading of Cheddar Cheese*; *Grading of Butter* (Quartermaster Corps.).



### HOWARD W. BAILEY

2308 Surrey Lane, Falls Church, Virginia  
22042

Phone: 532-2743 A/C 703

Date of Organization: 1963

Howard W. Bailey, *Writer, Director*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: GEEIA - *The Ground Electronics Engineering Installation Agency; Command & Control - the 473L Concept* (U. S. Air Force; Norwood Studios); *Aircraft Tire Maintenance* (U. S. Navy; Agrafilms, Inc.); *100 Years of Communication* (Glatfelter Paper Co.; Victor Kletz Productions); *Eye in the Sky - The Observatory* (Nat'l. Aeronautics & Space Administration; Norwood Studios); *The Building of a Marine* (U. S. Marine Corps.; U. S. Navy); *Shipboard Maintenance of Magnetic Minesweeping Cable* (U. S. Navy; Norwood Studios); *DME and Common Navigation System; Aircraft Orientation & Direction Finding Techniques* (Norwood Studios); *A Little Flame Goes a Long Way* (U. S. Dept. of Agriculture).

### JOHN C. BANCROFT

1718 North Campbell, Chicago, Ill. 60645  
Phone: ARdmore 1-7747 A/C 312

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Securing Your Future* (Pilot Productions; Ill. Municipal Retirement Fund); *Cast of Five* (Pilot Productions; Superior Steel Casting Co.); *It's the Top* (Reid Ray Film Industries; Zonolite); *The P&H Stiek-Clam* (Reid Ray Film Industries; Harnischfeger); *The Symons Cone Crusher* (Pilot Productions; Nordberg Mfg. Co.); *This Business of Cleaning* (Allis-Chalmers). SLIDEFILMS: Frigidaire; Nordberg Mfg. Co.; International Walther League (Interlock Productions); Bell & Howell (Telecine Film Studios); Automatic Electric, Daubert Chemical & Emerson-Wright Corp. (Pilot Prods.).

### SHERMAN BECK

207 East 43rd St., New York, N.Y.  
Phone: OXford 7-1459 A/C 212

Date of Organization: 1947

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Home Utility Center* (MPO; Westinghouse Air Conditioning Div.); *The Truth About Sergeant Jones*; *Soldiers & Sailors Civil*

*Relief Act*; Article 15, UCMJ (MPO; Air Force); *Vertical Scale Indicator* (Bendix Aviation); *What's In It For You* (MPO; Mobil Oil Co.); *Black Pepper, Rajah of Spices* (American Spice Trade Ass'n.); *Vanilla, Orchid of Flavors* (Vanilla Information Bureau); *Potatoes, International Favorite* (United Fresh Fruit and Vegetable Ass'n.); *How About Eggs* (N.Y. State Dept. of Agriculture). SLIDEFILMS: *Everybody's Business* (MPO; Mobil International Oil Co.); *Judson Roberts Story* (MPO; Judson Roberts Co.); *Island Living in Lucaya* (MPO; Grand Bahama Development Corp.); *The Time is Now* (SCI); *Ocean Spray Cranberries*; *Product '65* (MPO; American Express Co.; Travel Div.); *Premium Promotions Pay Off* (MPO; Mobil Oil Co.).

### LESTER S. BECKER

11 Cob Drive, Westport, Conn.  
Phone: 226-0300 A/C 203

Lester Becker, *Writer-Director*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: Goodyear Tire & Rubber Co.; Falstaff Brewing Corp.; Grey-Rock Brake Linings; Henry Strauss & Co.; Royal Crown Cola Co.; Wilding, Inc.; *The Indianapolis 500* (MCA-TV).

### WILLIAM BERNAL

161 Duhois Ave., Sea Cliff, N.Y.  
Phone: OR 6-1664 A C 516

Date of Organization: 1944

William Bernal, *Writer-Producer*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Profiles* (Film Enterprises, Inc.; IBM-World Trade); *That Man From Grace* (On Film, Inc.; W. R. Grace Co.); *The Hot Iceberg* (IBM Corp.); *Emergency Childbirth*; *Emergency Mother & Childcare* (U.S. Public Health Service); *The New Idea* (QED Productions; American Can Corp.); *IBM World Fair Film* (Mercury Newsfilm, Inc.; IBM Corp.); *World of the Ultra-Small* (IBM-World Trade Corp.). SLIDEFILMS: *Sweet Sound of Your Own Horn* (Girl Scouts of America); *Down to Beer Facts* (Visualscope, Inc.; U.S. Brewers Assoc.); *More Power to You* (Visualscope, Inc.; Mobil Oil Corp.); *Big as Life* (Fannon & Osmond, Inc.; Life Magazine); *Allied Chemical Story* (Fannon & Osmond, Inc.; Allied Chem. Corp.).



### SPENCER BOSTWICK'S PLANFILM, INC.

1647 Wisconsin Ave., N.W., Washington,  
D.C. 20006

Phone: 265-4161 A/C 301

Date of Organization: 1958

Spencer Bostwick, *Owner - Head, Script Production and Storyboard Services*

Barbara Ross, *Editorial Assistant*

Sara Bostwick, *Head, Music Services*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Metal of Many Faces* (Alcoa); *Power in Space* (NASA); *From These Sands* (Continental Motion Pictures); *So Much for So Many* (Reid Ray); *Radar Countermeasures* (U.S. Navy); *Wheelwise*, other titles (IBM); *Ten-Fold Beacon* (Jam Handy Organization); *Chain Reaction* (GM); *Food for Thought* (Dept. of Agriculture); *Just a Second* (Remington Rand); *Sea River* (Geodetic Survey); *Real Time* (Univac); *Best Investment We Ever Made*, film support material (FAA).

### RICHARD W. BRUNER

663 Fifth Ave., New York, N.Y.  
Phone: PL 2-7510 A C 212

Date of Organization: 1963

RECENT SCRIPTS, PRODUCERS & SPONSORS  
MOTION PICTURES: *Challenge* (American Can Co.); *M&T* (M&T Chemicals Corp.); *Floor Fashion* (Dupont Carpet Fiber Div.); *Freedom Ride* (C.O.R.E.); *Wealth from the Sea* (NBC).

### COE-PEACOCK, INC.

Governor's House, 8400 Wisconsin Ave.,  
Washington 14, D.C.

Phone: 656-5240 A/C 301

Date of Organization: 1961

Lowry N. Coe, Jr., *Partner*  
Clifford L. Peacock, *Partner*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Instant Holland*; *Hamburger U* (Matteo Assoc.; Paramount Pictures); 1964 *Buick Open Golf Tournament* (GM Photo; Buick); *Journey Through Ancient Lands* (Trans-Arabian Pipeline Co.); *Form From Fire* (GM Photo; GM Public Relations); *Sideline or Starting Line?* - 1964 Soap Box Derby film; *Chevy Teen Team* (GM Photo; Chevrolet); *Induction Heating* (Westinghouse Electric Corp.); *Let the Car Tell You* (GM Photo; Pontiac); 1965 *Cadillac Product Seminar* (GM Photo; Cadillac); *Limited Warfare Lab* (Aberdeen Proving Ground); *Emergency Hospitals for Disaster* (Dept. of Agriculture; Dept. of HEW); 1965 *Chevrolet P&A Parts Wholesale Customer Meeting* (GM Photo; Chev P&A); AAFSS (Army Material Command); *Take Time to Think* (Internal Revenue Service); *Research for Highway Safety* (GM Photo; GM Proving Ground). SLIDEFILMS: *The FAA Story* (Fed'l. Aviation Agcy.); *Sign of Leadership*; *So New, So Right, So Obviously Cadillac* (GM Photo; Cadillac); *Buick Sportswagon* (GM Photo; Buick).

### CREATIVE IMAGES

115 West 71st Street, New York, N.Y. 10023  
Phone: SU 7-2626 A/C 212

Date of Organization: 1957

Harvey Yale Gross, *Writer-Director*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *A-Round New York* (N. Y. World's Fair; N. Y. State Pavilion); *8,000,000 Masters*; *City of Opportunity*; *New York: 1964* (N. Y. World's Fair; NYC Pavilion); *Skyways of Tomorrow* (N. Y. World's Fair; Norelco Exhibit); *The Lower Manhattan Expressway* (N.Y.C. Dept. of Highways); *Inside the Yankee Core* (Westinghouse; AEC).

### RICHARD P. CREYKE

2019 Grove Street, Glenview, Illinois  
Phone: 724-4071 A/C 312

Date of Organization: 1956

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Wild Kingdom* series (Don Meier Prod.; NBC-TV); *Children on the Move* (Coronet Films; Smart Family Foundation & Menninger Foundation); *Declaration of Interdependence* (Empire Photosound; International Minerals & Chemical Corp.); *The Radox Quiv-Pik System* (Reid H. Ray Film Ind.; Barrett Craven Co.). SLIDEFILMS: *The Challenge of EDP*; *The EDP Feasibility Study*; *The NABAC*

# ANNUAL GUIDE TO FILM WRITERS:

RICHARD CREYKE CONTINUED

*Teller Model, Bear Internal Safeguards, Money Handling - Teller* - head H. Ray, Film Industries, NABAC - Making a Good Loan, Collecting Effectively, Financing V.I.P. Reid H. Ray, Nat'l. Consumer Finance Ass'n. - Ambassador at Large; What's in a Trust? - Reid H. Ray, Financial Public Relations Ass'n.

## TED DE ALBERICH

14 Yarmouth Rd., Chatham, New Jersey  
Phone: 635-8678 A C 201

Ted de Alberich, Writer-Director

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Be Prepared to Survive: Geared Steer Unit - GS 100 - Principles of Operation - Part I Power Flow, Geared Steer Unit - GS 100 - Principles of Operation, Part II, Hydraulic System, General Principle of Parametric Amplifiers, Theory of Electron Beam Parametric Amplifiers, Amplifier Tube, Theory and Operation* U.S. Army; SLIDEFILMS: *Beth Israel Memorial Park, Beth Israel Cemetery Ass'n.; Basics of Professional Salesmanship; Fundamentals of Today's Stereophonic High Fidelity Instruments; Typical Selling Situations; Selling Sylvania High Fidelity Instruments; Selling Sylvania Television; Sylvania Keyman Society Training Program* Wilding, Inc.; (Sylvania); *Automotive Fundamentals*; (The Jam Handy Organization)

## EDITORIAL SERVICES, INC.

1276 West Third St., Cleveland, Ohio 44113  
Phone: TOwer 1-4577 A C 216

Date of Incorporation: 1952

William D. Ellis, President

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Pilot Vertigo* U.S. Air Force; *The Disappearing City* (American Brake Shoe Co.); SLIDEFILMS: *Person-to-Person* (Bobbie Brooks, Inc.); *Conversations in Conversion* (Capital Finance Co.); SALES MEETING: *Make Competition - Don't Meet It* (American Cyanamid Co., Building Products Div.).

## JANE FITZ-RANDOLPH

1545 Bluebell Ave., Boulder, Colorado 80302  
Phone: 422-4436

Date of Organization: 1959

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
(Classified material throughout 1964)

## DON FRIFIELD

55 West 42nd St., New York, N.Y. 10036  
Phone: 565-5230 A C 212

Don Frifield, Writer-Director

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *The Spark Across the Land* (Audio Productions; Agcy.; Intl Development); *The Challenge of Tomorrow* (Vision Assocs.; RCA); *In Search of a Sense of Wonder* (Audio Productions; A.T. & T.); *College Week in Bermuda* (Film Authors, Bermuda Trade Development Corp.); *The Seattle Caper* (IBM); *Fifty Thousand Times a Day* (W. H. Smith Productions; DuPont); *Reef Prints, Operation Scalab*, *The Amphibious Navy* (U.S. Navy); *It's a Great Career* (U.S. Marine Corps); *The Medical Soldier* (U.S. Army); *The Race for Inner Space* (Dept. of the Interior); *In Search of Alaska* (Henry Strauss Productions, Pan American Airways); *From Earth to Space* (Pelican Motion Pictures, Nat'l. Aeronautics & Space Administration); SLIDEFILMS: *Renaissance for the Merchant Marine* (Committee of American Steamship Lines); *How to Buy an Airplane* (Michael St. John Assocs., American Airlines)

## JAMES B. GAHAN

21 Claremont Ave., New York, N.Y. 10027  
Phones: MO 6-0025; SU 7-5400 A/C 212

Date of Organization: 1952

James B. Gahan, Writer-Director

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Billion Dollar Difference* (UNIVAC); *Target Films: A Few Short Years Ago* (RCA); *H. G. Peters: Guest Dial Pak* (Bell Telephone); *Rapid: Hy-Flo, Hy-Sweet & High Prints* (Johns-Manville); SLIDEFILMS: *Transistors* (Bendix Corp.).

## ANTHONY LEE GORSLINE

5439 Melrose Ave., West Hollywood 69, Calif.  
Phones: OLive 3-0630 A C 213  
642-5251 A C 714

Anthony Lee Gorsline, Writer-Director

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *S-IV Progress Report #14; S-IV Progress Report #15* (Douglas Aircraft Co., Inc.); PRODUCTION SERVICES: *Hayward Robot Filter* (Hayward Filter Co.); *IBM-64* (Charles Eames); *Teen Dance* (self-sponsored).



## OEVESTE GRANDUCCI

P. O. Box 1473, St. Thomas, U. S. Virgin Islands, 00502 (Air Mail, please)

Phone: 774-2770 A C 509 — call collect

Cable: GRANSRIPT

Date of Organization: 1946

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *An A For The BC Way* (The 13 Banks for Cooperatives); untitled films for: *The 13 Intermediate Credit Banks*; E. R. Squibb & Sons; *St. Thomas Sky Divers Ass'n*; *Northern States Power*.

## DWINELL GRANT

Solesbury, Bucks County, Pennsylvania 18963  
Phone: 297-5204 A C 215

Date of Organization: 1955

Dwinell Grant, Science Writer & Animation Designer

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Modern Obstetrics: Normal Delivery* (Ortho Pharmaceuticals); *Homotransplantation in the Societ Union* (Tufts-New England Medical Center); *Plaster Casts and Splints* (Johnson & Johnson); *Contact Lenses in Aphakia* (Mueller-Welt Contact Lenses, Inc.); *Applanation Tonometry* (Averst Laboratories).

## ROBERT HECKER

745 N. Highland Ave., Hollywood, Cal. 90035  
Phone: WE 7-1016 A C 213

Date of Organization: 1960

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Exploring the High Frontier, The Story of Thor* (Douglas Aircraft; NASA); *The Land of Mauna Loa* (Mauna Loa Investment Co. of Hawaii); *One, Two, Three, Total* (Films For Industry; IBM); *Angel By the Hand* (Los Angeles Bureau of Adoption); *Rocket Propulsion* (Graphic Films, USAF); *Apollo Concept, The Flight of Sigma 7* (Texas Industrial Film Co.; NASA); *Polaris Concept* (Lockheed Missiles Div.; USN); *A Major Decision* (Broderick Gym Wear); *ML-1 Mobile Nuclear Reactor* (Graphic Films; U.S. Army); *Assignment - Los Angeles County* (Los Angeles County).

★ The "star" over a writer's listing in these pages denotes advertising text for additional reference elsewhere in this Production Review.



## BRUCE HENRY

Victory Heights, Stone Lake Wisconsin 5457  
Phone: Stone Lake 865-2937

(operates from mobile travel office when on assignments; mail to Stone Lake address is forwarded.)

## ROBERT M. HERTZBERG

57 West 75th St., New York, N. Y. 10023  
Phone: TR 3-3211 A C 212

Robert M. Hertzberg, Writer

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Lure of the Bahamas* (Some magic Productions); *Bahamas Ministry of Tourism*; *Wisconsin Dick Durrance Films*; *Fir Wisconsin Nat'l Bank*

## CHARLES E. HUSTON

7337 Beechwood Drive, Mentor, Ohio 4406  
Phone: 255-3159 A C 216

Date of Organization: 1961

Charles E. Huston, Writer-Scripts and Lyrics

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *The Political Story of B. Boynton, The Most Important Politician in the World, The Most Important Precinct in the World, The Most Important Campaign in the World* (Nat'l. Ass'n. of Manufacturers); *TI Golden Year* (Wilding; Pure Oil Co.); *What's the Mull for You?* (Wilding; Republic Ste Corp.); SLIDEFILMS: *Euclid Loaders - Yo Prior to Profit, Meet the Tandem TS-14* (Wilding; Euclid Div., General Motors); *INDUSTRIAL SHOWS*, for General Electric Co., Lamp Div.; *International Harvester Truck Parts & Service Div* (Massey-Ferguson 1965 Tractor Introductory Wilding); *Formica Corporation* (Editorial Services); *MEETING & TRAINING PROGRAMS*: for *Goodyear Tire & Rubber Co.*; *Carling Brewing Co.* (Wilding); *Republic Steel Corp.*

## PAUL W. JENSEN

115 South Benton St., Palatine, Ill.  
Phone: 355-1137 A C 312

Date of Organization: January, 1963

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Quality for Quantity; Tomorrow's Cookware Today* (Douglas Film Industries; Vollrath Co.); *Insulating with Foam* (Burt Munk Co.); *Dow Chem. Co.*; *Going to School Is Your Business* (Journal Films); *Set the Stage for Dental Health* (Gilbert Altschul Productions; Am Dental Ass'n.); *Vigoro Franchise Presentation* (Gilbert Altschul Productions; Swift & Co.); *T. Crazy Mixed-up World of Oliver Snook* (Spark Plug Div.); *A New Look at Tetanus Prophylaxis* (Douglas Film Industries; Cutter Laboratories); *Profit By the Mile* (International Harvester Co.); SLIDEFILMS: *Adventure in Life* (Burt Munk Co.); *Young Men's Jewish Council Pursuit of Excellence* (Douglas Film Industries); *Field Enterprises Educational Corp.*; *The Fan on All-Channel Tuning* (Burt Munk & Co.); *Zenth*; *That Certain Feeling, Straight Talk ABC Ranges*; *Time to Do the Dishes* (Burt Munk Co.); *Hotpoint*; *The Three Sides of Success* (Gilbert Altschul Productions; Pure Oil Co.).

## JOSEPH KENAS

342 East 49th St., New York, N.Y. 10017  
Phone: PLaza 3-3395 A C 212

Date of Organization: 1948

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Modern Facing Techniques with Asbestos Fibre and Asphalt Mixes* (Johns-Manville Corp.); *How to Handle a Proper Loss* (Filmex, Nat'l. Ass'n. of Public Insurance Adjusters); *Encore in Paradise* (Home Lines); *Building with Butyl* (Campus Films); *Ent Chem. Co.*; *Cytology, Parts I & II* (West)

(WRITER LISTINGS CONTINUED ON PAGE 17)





**KODAK K-100**  
Turret Camera. Holds any three Cine EKTAR Lenses coupled to corresponding viewfinders. Expose up to 40 feet of film with one winding. Choice of additional lenses from wide-angle to telephoto... plus many accessories for special effects.

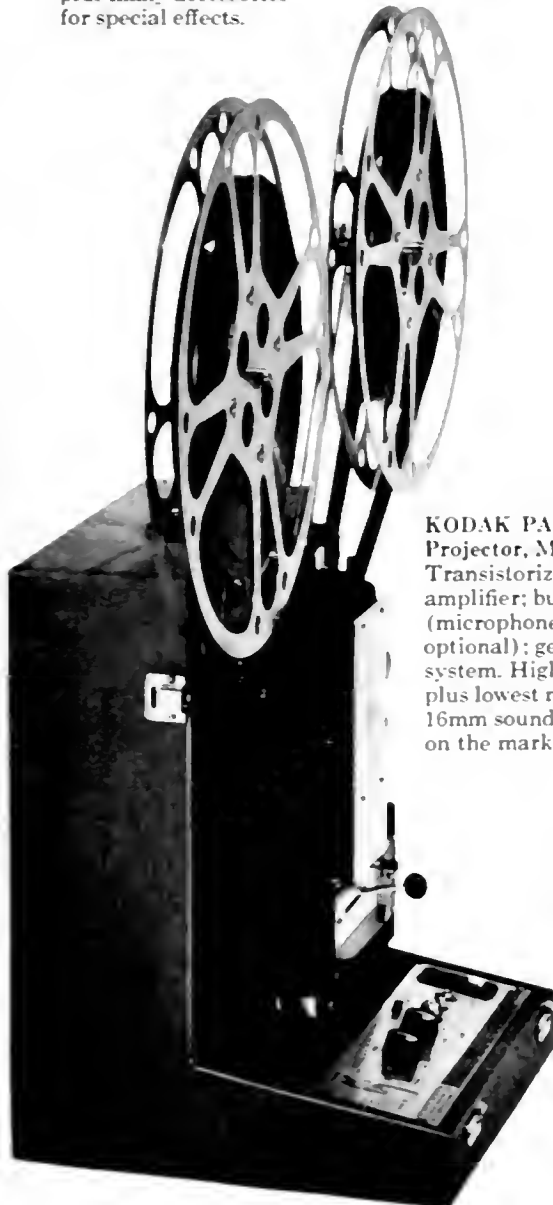
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Dept 8-V, Rochester, N.Y. 14650

2-47

Please send informational literature on subjects I have checked.

- KODAK PAGEANT 16mm Sound Projector, Model AV-126-TR
- Audiovisuals in Business and Industry
- KODAK K-100 Turret Camera
- Kodak Professional 16mm Films

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COMPANY \_\_\_\_\_

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CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP CODE \_\_\_\_\_

**Kodak**  
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Adds Sound...  
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## GUIDE TO WRITERS

(CONTINUED FROM THE PRECEDING PAGE 174)

Films; Amer. Cancer Society); *Indoklon Treatment* (Campus Films; Ohio Chem. Div., A Reduction Co.); SLIDEFILMS: *Spring Luxu, Cushioned Vinyl* (J. Walter Thompson Co.; Colognum-Naim, Inc.); *What a Difference a Difference Makes, The Anatomy of a Difference* (Gotham Film Productions; First Nat'l. Ci Bank); *Kodak Rapid Color Processor* (MPC Eastman Kodak Co.); *Capitalizing on Change in Markets* (Benton & Bowles); *Launching Your New Product* (Katz Agency, Inc.).

### ALEXANDER KLEIN

521 West 112th St., New York, N. Y. 10025

Phone: AC 2-7634 AC: 212

Alexander Klein & staff, Writers

### RECENT SCRIPTS, PRODUCERS & SPONSOR

MOTION PICTURES: *The Counterfeit Traitor* (theatrical feature, Paramount) (only 1964 title provided).

### DAN KLUGHERZ

48 Arrandale Avenue, Great Neck, New York

Phone: HUunter 2-5737 A C 516

### RECENT SCRIPTS, PRODUCERS & SPONSOR

MOTION PICTURES: *Canada in Crisis* (INTEL TEL; Westinghouse Broadcasting Co. & Nat Educational TV); *Room Down Under* (INTEL TEL); *Marked for Failure* (Nat'l. Education TV).

### ED KNOWLTON

Box 368, Charlton City, Massachusetts 01501

Phone: 248-7486 A C 617

Date of Organization: 1963

### RECENT SCRIPTS, PRODUCERS & SPONSOR

MOTION PICTURES: *The Oblong Window* (Nav Aviation Safety Center; NPC); *The Sixty Minute Circle* (Bay State Film Prod., Inc.; Ame Automobile Ass'n.); Four Films on Norway (Job Roberts; Nat'l. Educational TV); *Magic in Your Doorway* (The Stanley Works; BSF); *Electric Beam Welding* (United Aircraft; BSF).

### WAYNE A. LANGSTON

2266 Howell Mill Rd., N.W., Atlanta, G. 30318

Phone: 355-2422 A C 404

Wayne A. Langston, Writer-Director

### RECENT SCRIPTS, PRODUCERS & SPONSOR

MOTION PICTURES: *Human Centered Selling* (International Sound Films; Frigidaire Div., General Motors); *Decision at Your Doorstep* (International Sound Films; National Organic Corp. *Tale of a Tuft* (Charles D. Beeland Prods Tufted Textile Mfrs. Ass'n.); *Growing Place* (International Sound Films; Cotton Producers Ass'n.).

### MANHATTAN PHYSICAL RESEARCH GROUP, INC.

150 Broadway, New York 25, New York

Phone: CO 7-2913 A C 212

Date of Organization: 1959

Cyrus Adler, *President, Writer & Consultant*  
Dr. Robert Sonn, *Engineering Matters & Scripts*

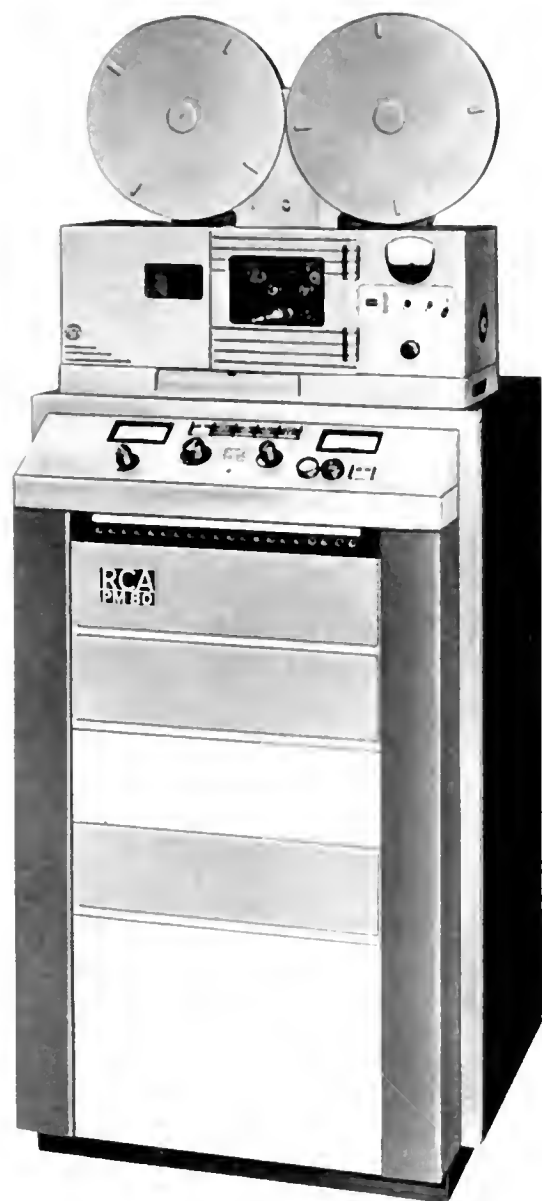
Dr. A. Seifert, *Physical Scientific Scripts*

(New listing; scientific film strips and counsel.)

(WRITER LISTINGS CONTINUED ON PAGE 178)

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# ANNUAL GUIDE TO FILM WRITERS:

(CONTINUED FROM THE PRECEDING PAGE 176)



## DOUGLAS C. McMULLEN — Script Services

16 Kellogg Drive, Wilton, Conn.

Phone: 762-3145 A C 203

Date of Organization: 1960

### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Many Faces of Competition* (Chevrolet Owner Rel.; GM Photographic); *What's New at Manufacturing Development* (Manufacturing Dev.; GM Photographic); *DAC 1 — Design Augmented By Computers* (GM Research Lab.; GM Photographic); *GM Around The World* (GMOO; GM Photographic); *Administrative Terminal System*; *System 360, Card Processing Power*; *Insurance Information System*; *What Makes A Winner* (IBM); *Once Upon A Billboard* (GM Diesel; GM Photographic); *Flow of Income* (Prudential; Daneck Productions); *Rapid Transit* (General Electric); *Thought for Food* (Merck; Audio Productions); *The Fresher the Better*; *Farm Fresh To You* (AEC; API); *Radioisotope Applications In Industry* (AEC; Educational TV Program).

## OSMOND MOLARSKY

1430 Rhode Island Ave., N.W., Washington, D.C.

Phone: 667-6697 A C 301

Date of Organization: 1946

### RECENT SCRIPTS, PRODUCERS & SPONSORS

SLIDEFILMS: Series of eight political education films (Int'l Brotherhood of Teamsters).

## BRUCE R. MOODY

372 Central Park West, New York, N.Y. 10025

Phone: UN 5-5278 A/C 212

Date of Organization: 1961

### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Amphibious Operations* — series of 5 (U.S. Navy); *Five Hundred Gallon Collapsible Drum*; *Tank Control* (U.S. Army); *Linkage Adjustment*.

## EDWARD R. MURKLAND

27 Bank Street, New Milford, Conn. 06776

Phones: EL 4-3301; EL 4-5660 A C 203

Date of Organization: 1962

### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Grass is Greener*; *Breakthrough for Hercules*; *Welcome to Hercules* (Matt Farrell Productions, Inc.; Hercules Powder Co.); *Presenting Versatran*; *Letter from a Monorail Pioneer* (Matt Farrell Productions, Inc.; Amer. Machine & Foundry); *Many Doors* (Matt Farrell Productions, Inc.; United Community Fund of No. Delaware); *Modern Baling with Plastic Twine* (Matt Farrell Productions, Inc.; Eastman Chemical Co.); *The Bridge from Funnel to Data* (Cunningham & Walsh; Connecticut General Life Ins.); *Electric Resistance Weld Pipe* (MPO Productions, Inc.; United States Steel); *The Chicago Civic Center* (Wilding, Inc.; United States Steel). SALES MEETINGS & LIVE SHOWS: *The PBX Package* (MPO Sales Meetings, Inc.; A.T. & T.); *Telephone Answering Service Meeting* (Contempo, A.T. & T.); *The MOXY Lifetime Plan* (Michael John Assoc.; Mutual of N.Y.).

## NICK NICHOLSON

6222 Rex Drive, Dallas, Texas 75230

Phone: EM 5-0903 A C 214

Date of Organization: 1961

### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Introducing Skylark Gran Sport, 1964-65 Advertising Program* (Buick Div., General Motors); *Thousand-Mile Miracle* (U.S.

Army Corps of Engineers); *Five for Frigiking*; *More Profits with Frigiking* (Frigiking Corp.); *Humble Oil Story* (Humble Oil & Refining Co.); *This is WBAP-TV* (Radio TV Station WBAP); *Operation Forward — Oak Cliff* (Dallas Chamber of Commerce); *Safety in Sports* (U.S. Air Force); *Atmosphere for Learning* (Austin College).



## EDDIE O'BRIEN — THE WRITER

Wilton, Conn.

Phone: 762-8400 AC; 203

Date of Organization: 1960

Edward A. O'Brien, Jr., *Writer*

### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Ski with Buick*; *Blueprint and Calendar*; *Profiles in Tomorrow* (Buick); *Peter, Paul and Chevy*; *Best of Best* (Chevrolet); *Prologue to the Fair* (United Delco); *The Time of your Life* (Simplex Time Recorder Co.). SLIDEFILMS: *The Road to Success* (IBM World Trade). MEETING PRESENTATIONS: *Selling Seasonal Service*; *United Delco Management Meeting* (United Delco).

## STAN PHILLIPS

1060 Bannock St., Denver, Colo. 80204

Phone: 534-6494

Date of Organization: 1962

Stanley C. Phillips, *Writer-Consultant*

### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Capitol Reef Story* (Nat'l. Park Service, U.S. Dept. of the Interior); *Colorado: The Trailblazers* (Thos. J. Barbre Prods.; Colo. State Historical Society); *The Sigman Story* (Thos. J. Barbre Prods.; Sigman Meat Co.); *Food Service in Nursing Homes*; *Almost a Miracle* (Thos. J. Barbre Prods.; Colo. State Dept. of Public Health). SLIDEFILMS: *Why Fly?*; *AV Demonstration* (AV Co.). THEATER SPOT: *Love Makes the World Go Round* (Thos. J. Barbre Prods.; Colo. Psychiatric Technicians Ass'n.).

## HARRY PRESTON

1279 W. Forest Ave., Detroit, Michigan 48201

Phone: 831-1786 A C 313

Date of Organization: 1952

Harry Preston, *Writer, Director, Producer*

### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Comet Cyclone Announcement Film* (Briggs Corp.; Lincoln Mercury); *Penncrest Washer* (Briggs Corp.; J. C. Penney)

(WRITER LISTINGS CONTINUED ON PAGE 180)

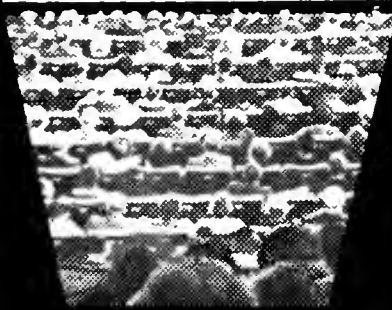
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## JACK A. FROST

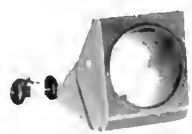


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TR 3-8030, Detroit 2, Michigan

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BEI mont 9-1145, Toronto, Canada

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**ANNUAL GUIDE TO FILM WRITERS**

(CONTINUED FROM THE PRECEDING PAGE 178)  
 Co. and Hotpoint); Training and Instructional Films for the U.S. Army (Detroit Arsenal; General Film Laboratory).



**CARL PUGH**

13123 S.W. 64th Court, Miami, Fla. 33156  
 Phone: MOhawk 1-9440 A C 305

Carl Pugh, *Writer*

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
 MOTION PICTURES: Treatments and scripts during 1961 all on confidential or security basis.



**WOODY SIEGEL**

Film Center, 630 Ninth Ave., New York, N.Y.  
 Phone: JU 2-3480

(See Production listing, Telic, Inc., NYC)

**ANN AND RALPH SCHOOLMAN**

Horton Road, Cold Spring, New York  
 Phone: Cold Spring 5-3609

Ralph Schoolman, *Writer*  
 Ann Schoolman, *Writer and Research*

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
 (on special assignment throughout 1964)



**WILLIAM L. SIMON FILM SCRIPTS, INC.**

2407 1/2 Eye St. NW., Washington, D.C. 20037  
 Phone: FEderal 3-7514 A C 202

Date of Organization: 1958

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
 MOTION PICTURES: *Crisis in the Colleges*; *New Teaching Techniques*; *Education for a Changing World*; *Teaching the Handicapped* (Creative Arts Studio; Office of Education for the N. Y. World's Fair); *Rehabilitation for the Handicapped* (Creative Arts Studio; Office of Vocational Rehabilitation for the N. Y. World's Fair); *A Woman's Place*; *Christmas Greeting from President and Mrs. Johnson* (AFI&E); *SAC Command and Control* (Haycox Photographic; Strategic Air Command); *On the Record* (Norwood Studios; Federal Bureau of Investigation); *Introduction to Service Center Operations* (Internal Revenue Service); *Replenishment and Refueling at Sea* — 2 films; *Badar Set AN SPS-IS* — 2 films (U. S. Navy); *Wake Turbulence*; *The Airway-Route Structure* — 1964 (FAA). SLIDEFILMS: *Last Voyage of the Kaulani* (Maritime Historical Society of the District of Columbia; Society for the Preservation of the Kaulani).



**STANFORD SOBEL**

103 Park Avenue, New York, N. Y. 10017  
 Phone: LEExington 2-1450 A C 212

Date of Organization: 1947

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
 MOTION PICTURES: *Ballad for the Fair* (A.T.&T.; Owen Murphy); *Food, the Color of Life* (Nat'l. Dairy Council; Reid Ray); *Meet John Dow* (Citizens for Dow for Congress; Aegis Productions); *Shakedown at Niagara* (Niagara Chem.; C. M. Bastford); *The New MQ* (McQuay Norris Mfg. Co.; Portadilus, Inc.); *The Saline Solution* (Office

★ The "star" over a writer's listing in these pages denotes an advertisement for additional reference elsewhere in this Production Review.

**STANFORD SOBEL: CONTINUED**

of Saline Water, U. S. Dept. of Interior; Reid Ray); *Sparkplug!* (Robert Bosch Corp.; Charles Zurborst); *Tele-Lecture* (A.T.&T.; Visualscope); *Tapestry* (Xerox Corp.; Visualscope); *The New You!* (Roux Haircoloring; Visualscope); *Every Drop Fit to Drink* (Soap & Detergent Ass'n. Visualscope). SLIDEFILMS: *The Numbers Game* (A.T.&T.; Visualscope); *Piping Water with Steel* (Koppers Corp.; Visualscope). MEETING PRESENTATIONS: *HTH in '64* (Olin Mathieson; Visualscope). MEDIA PRESENTATION: *The Power to Say Yes* (True Magazine; Visualscope).

**ROBERT E. SOMERFELD**

3390 Camino De La Cumbre, Sherman Oaks Calif.

Phone: 784-0889

Date of Organization: 1962

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
 MOTION PICTURES: *A Helping Hand from Alcoa* (Roland Reed Productions; Aluminum Co. of America); *A Missile Named Mac* (John Sutherland Productions; Bell Telephone Laboratories); *Within Our Reach* (John Sutherland Productions; Southern Regional Education Board); *This is the Life* (Family Films for Lutheran Church — Missouri Synod); *The Answer* (Family Films for Southern Baptist Church); *The Christian Family*; *Problems of Teenage Christians* (Family Films, for various denominations)

**RAY SPERRY**

3841 Highland Ave., San Diego, Calif. 92103  
 Phone: 281-4392 A C 714

Date of Organization: 1961

Ray T. Sperry, *Writer*  
 George Sperry, *Writer*

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
 MOTION PICTURES: *City in Motion — Annual Report*; *Community Concurrence* (City of San Diego); *San Diego Zoo*; *Spirit of Freedom* (Copley Productions); *Man-Made Wonderland* (La Jolla Films). SLIDEFILM: *Newspaper Tour* (Copley Productions). TV COMMERCIAL: *Freedom of Election* — public service (Copley Productions).

**GENE STARBECKER**

475 Fifth Ave., New York, N.Y.  
 Phone: MU 3-1093 A C 212

Gene Starbecker, *Writer-Director*  
 Cal Stevens, *Research Assistant*  
 Rita Franklin, *Secretary*

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
 MOTION PICTURES: *An Island Called Wallops*; *The World Was There* (NASA); *The Atom and Etc* (Connecticut Yankee Atomic Power Co.); *Virginia* (Humble Oil Co.); *DASH — The Drone Anti-Submarine Helicopter* (Gyrodyne Corp. U.S. Navy); *Behind the Scenes* (Dept. of Agriculture); *A Rim of Fire* (Kilroy Enterprises)

**J. M. STARBECKER, INC.**

8700 Manchester Rd., Silver Spring, Md.  
 Phone: 587-8648 A C 301

Date of Organization: 1954

J. M. Starbecker, *President & Treasurer*  
 Eugene Starbecker, *Writer-Director*  
 Marcia Marlow, Steve Stelean, *Writers*  
 Irma Einheber, Barbara Belew, *Secretaries*

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
 MOTION PICTURES: *A Book is to Bead* (Pitman Publishing Co.); *Power for a Nation* (Dept. of Interior); *Density Altitude*; *Special Report*; *Sonic Boom*; *The Sound of Progress* (FAA); *Not a Second to Lose* (Southern Railways); *The Last Worrying Place* (NASA). (Cont'd on Page 182)

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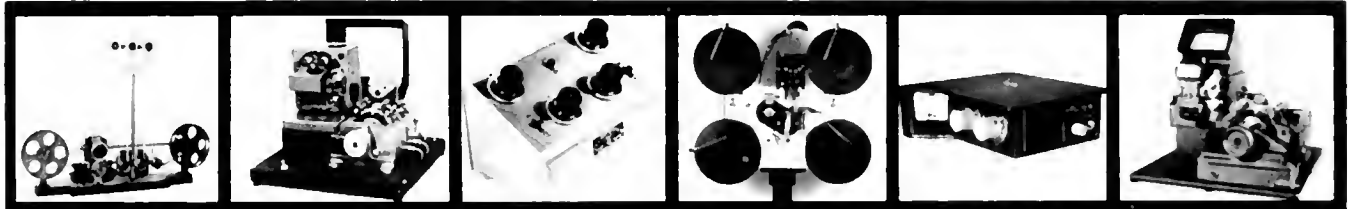
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Factory Address—5254 Jackman Road

# ANNUAL GUIDE TO FILM WRITERS:

(CONTINUED FROM THE PRECEDING PAGE 180)

#### KENNETH STUBBS

1334 Wisconsin Avenue, N.W.,  
Washington, D.C. 20008  
Phone: 338-4449 A C 202

Date of Organization: 1954

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Fit to Fly*; *Full Pressure Flying Suit*; *Low Pressure Chamber Operations* (U. S. Navy); *System 360 Channel Operation*; *System 360 CPU Interrupt* (IBM).

#### PETER J. STUPKA

6950 Maple Street, N.W., Washington, D.C.  
20012

Phone: Randolph 3-6427 A C 202

Date of Organization: 1945

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Steel Pike* (U.S. Navy & Marines); *Your Supply System* (Veterans Administration); *Your National Bureau of Standards* (Dept. of Commerce); *Demolition of Concrete Structures* (U.S. Army Engineer Research and Development Labs.); *Fire Protection and Damage Control - Fuels, Oxidizers and Other Special Hazards* (U.S. Navy). SLIDEFILMS: *Export Opportunities* (Dept. of Commerce).

#### DON SWEET

5 E. 57th St., New York, N.Y. 10022  
Phone: PL 5-0844 A C 212

Date of Organization: 1963

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Save with SUAP*; *Miniaturized Records Retrieval* (Target Films; Remington Rand); *What is Fertilizer?*; *Big N*; *Soils Can Talk* (Sturgis Grant; Esso - Agricultural Chemicals Div.); *Classified Film* (Tomlin Films; Pratt & Whitney); *Raillex Conveyors* (Raillex Corp.). SLIDEFILMS: *The Shadow of Corrosion* (Admaster Prints; Carpenter Steel); *A Visit to Broadway* (Admaster Prints; Dean Witter); *untitled film* (Admaster Prints; Nat'l. Health, Welfare Ass'n.); *untitled film* (Admaster Prints; Western Union). MEETING PRESENTATIONS: A.T.&T.; Luden's.

#### JOHN TATGE

322 East 34th St., New York, N.Y. 10016  
Phone: LE 2-3697 A C 212

Date of Organization: 1961

Washington Representative: Gene Felton, Felton Studio, 1830 Jefferson Pl., N.W., Washington 36, D.C. Phone: FE 8-4294.

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Market 4 Products* (Jerry Long Prods.; O'Mealia-United Adv. Corp.); *The Fourth Municipal Responsibility*; *Fire Disposal Techniques* (Jerry Long Prods.; Amer. Public Works Ass'n.). SLIDEFILMS: *Turmoil in the Middle East* (N. Y. Times); *Data Processing* (Visualscope; IBM); *Sights and Sounds from Foto Disk* (Foto Disk Studio, Inc.).

#### HOWARD TURNER

57 West 75th Street, New York, N.Y. 10023  
Phone: TRafalager 3-3211 A C 212

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Immortal Machine* (Pelican Motion Pictures, Inc.; Western Electric); *Film Report* (Acrolog, Inc.; Grumman Aircraft Engineering Corp.); *Tower* (Seneca Productions, Inc.; Allied Chemical Corp.).

Additional copies of this 15th Production Review are available at only \$2.00; sent post-paid if check accompanies your mail request.

#### DICK UPTON

418 S. Fourth Ave., Libertyville, Illinois  
Phone: 362-0174 A C 312

Date of Organization: 1960

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Yours to Command* (Fred A. Niles; Compressed Air & Gas Inst.); *Environment for Progress* (Fred A. Niles; USAF); *Pacemaker Paving* (Pilot Productions; Iowa Mfg.); SLIDEFILMS: *How Did the Sun Begin?* (Field Enterprises Educational Corp.); *The Colorite Story* (Dean Foods). MEETING PRESENTATIONS: The Jam Handy Organization for Admiral; J. I. Case; Hoover; Kelly Girl.

#### W. J. VAN DE MARK

502 Linden Place, Cranford, New Jersey  
Phone: 276-9649 A C 201

Date of Organization: 1962

W. J. Van De Mark, *Writer-Director*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: for Bell Telephone Laboratories; John Nash Productions; Herbert Kerkow Products; MPO Videotronics, Inc.; U. S. Government.

#### VISUALS ASSOCIATES

770 James Street, Syracuse, N.Y.  
Phone: 474-3851, 474-3641 A C 315

Date of Organization: 1963

R. D. Hayes, *Manager*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *Surface Appearances* (Holland-Wegman Productions; U.S. Rubber Reclaiming); *Automation & Food Service*; (H-W Prod.; Cease Central, Inc.). SLIDE PRESENTATIONS: *Tegopen Marketing Program* (Bristol Laboratories); *Hollywood Park* (Sterling Bros.); *Camping* (Central N.Y. Girl Scouts). ANIMATE GRAPHICS: *Outdoor Lighting* (Cronse-Hinds); *Hospital Detailing Unit* (Bristol Laboratories)

#### ROBERT WALD

33 Windham Place, Glen Rock, New Jersey  
Phone: Gilbert 5-8234

Robert Wald, *Writer-Director*

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

MOTION PICTURES: *The Sales Manager's Role in Recruiting Service*; two classified films on the Polaris Submarine (Audio Productions, Inc.); *Mechanical Shock Aboard Submarines*; *Electronic Assembly Repair Techniques* (Bray Studios Inc.); *Petror's Mirror*; *Signal Techniques*; *AS-2 Group-Field Army*; other classified films (Army Pictorial Center; U.S. Army).

(WRITER LISTINGS CONTINUED ON PAGE 184)

... and  
we quote:

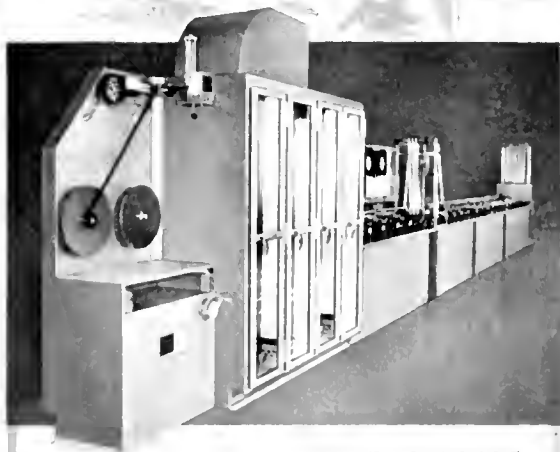
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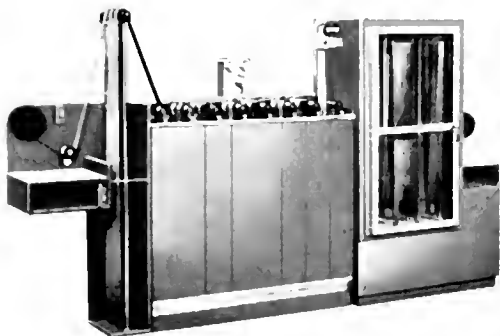
*When military or commercial laboratories want to upgrade their processors to handle new film emulsions, whom do they contact?*

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## GUIDE TO WRITERS: A-V ORGANIZATIONS

(CONTINUED FROM THE PRECEDING PAGE 182)

### JOHN L. WASHBURN

261 Rockingstone Ave., Larchmont, N.Y.  
Phone: TEEnnyson 4-8741

Date of Organization: 1953

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Office of Special Investigations*; *U. S. Air Force Academy Tour* (MPO Prod.; U.S.A.F.); *Teaching for Tomorrow*; *A Moment in History*; *Ariel II* (MPO Prod.; NASA); *An OSO for Dr. Ba*; *The Echo A-12wx Story* (Goddard Space Flight Center; NASA); *Battle Group Mobility* (MPO Prod.; Army Pictorial Center); CBS Sports Spectacular (MPO Prod.; CBS-TV).

### LAWRENCE WEINBERG

290 Sixth Ave., New York, N.Y.  
Phone: OR 4-6247 A C 212

Date of Organization: 1964

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *The Road Ahead* (Bell Telephone Co.; Nat'l. Urban League); *Not By Bread Alone*; *More than Skin Deep* (NYC Dept. of Hospitals); *Deification of Leonard Smith* (Brillig Productions); *Indian Summer* (Folkfilms); *Eye on New York* (CBS).

### GEORGE E. WOLF

18 W. 45th St., Room 619, New York, N.Y.  
Phones: YU 6-5707 A C 212;  
HU 2-9173 A C 516

Date of Organization: 1945

George E. Wolf, *Writer-Director-Producer*

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *The F-105 Safety Maintenance Story*; *Life Raft Environment*; *Solar Still and Desalter Kit*; *Electronic Signalling Devices*; *Utilization of Anti-Exposure Suits*; *Shark Defense*; *Improvised Signalling*; *Visual Distress Signalling* (U.S. Air Force; MPO Productions, Inc.); *Laying Military Pipelines* (U.S. Army, Corps of Engineers); *The Julie System*; *Terrier* (U.S. Navy; Audio Productions); *The Cranford Story* (Esso Standard Oil Co.).

### PAUL C. WOODBRIDGE

Bragpatch Scriptshop  
Great Falls, Va. (Washington, D.C.)  
Phone: 759-2565 A C 703

Date of Organization: 1945

Branch: Bragpatch Scriptshop, North Woodstock, Vt.

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
MOTION PICTURES: *Filming Football*; *Practical Advance in TLC* (Eastman Kodak); *Seed and the Sineu* (Koppers Associates); additional films for Willard Pictures, Inc., N.Y.; Baysal Film, Istanbul, Turkey; Wm. W. Mathews & Co., Pittsburgh; TV Pilot Series (HJ-Associates).

### UNIVERSITY FILM FOUNDATION, INC.

OFFICE (of the President): O. S. (Steve) Knudsen, Motion Picture Production, Alice Norton House, Iowa State University, Ames, Iowa.

OFFICERS: O. S. Knudsen (Iowa State Univ.) *President*; John Flory (Eastman Kodak Co.) *Vice President*; Don G. Williams (Univ. of Missouri), *Secretary*; C. N. (Ned) Hockman (MoPic Dept., Univ. of Oklahoma), *Treasurer*. Other trustees: Herbert E. Farmer (Univ. of So. Calif.); Malcolm L. Fleming (Indiana Univ.); Neal G. Keehn (V.P., General Film Laboratories); J. E. Oglesby (Virginia State Bd. of Education); Frank Paine (So. Illinois Univ.); Oscar E. Patterson (Univ. of So. Calif.); Louella V. Snyder, Rt. 1, Winnsboro, La.; Robert W. Wagner (Ohio State Univ.).

ADVISORY COUNCIL: Mr. and Mrs. Charles Dana Bennett (Farm Film Foundation); Ros M. Blythe (Comm. Tel. of So. Calif., KCEI Channel 28); Raymond E. Fielding (Univ. of Calif. at LA); Richard J. Goggin (N. Y. University); Wesley J. F. Grabow (University of Minn.); Mr. and Mrs. Reid H. Ray (Reid H. Ray Film Industries); Lawrence Silverman (Wayne State Univ.); J. Blair Watson, J. (Dartmouth College Films); Brig. Gen. Willard Webb (Ret.).

PURPOSE: This Foundation is a tax-exempt non-profit corporation established to raise endowment; handle research contracts; facilitate fellowship and scholarship and to otherwise assist the university film production movement. The Foundation normally works in collaboration with the University Film Producers Association to accomplish its objectives.

EDITOR'S NOTE: The above listing, received after presstime of the 15th Production Review, supplements data provided on the University Film Producers Association, listed on Page 3.

### M I F E D: INTERNATIONAL FILM MARKET

(CONTINUED FROM THE PRECEDING PAGE 16)

Industries (SINT); and Exhibition and Congress of World Progress in Television (EXCC '65). (See above.) ENTRIES: Address request for entry forms, etc. to: Dr. M. G. Franco, Commissioner of MIFED, MIFED Secretariat, 1, Largo Domodossola, Milan, Italy.

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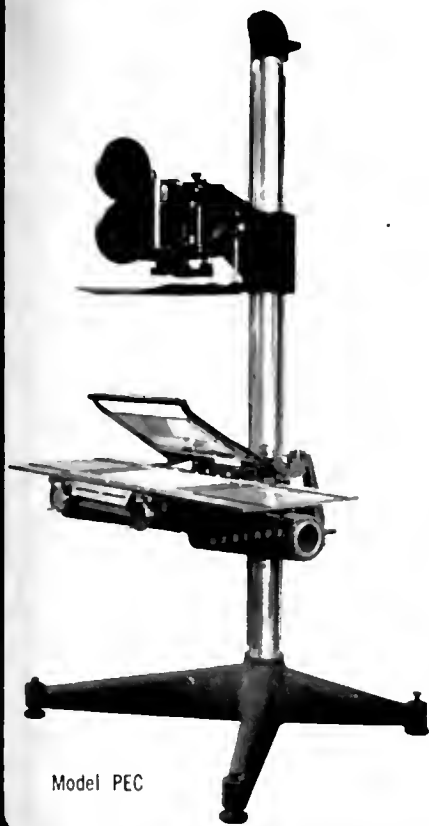
## CALL 236-8488

**INDY:** Everybody, from the National Broadcasting Company to the Commander of the Bisbee, Arizona Post of the American War Dads, seems to go to Indianapolis each year and grind away at the action with a wild assortment of motion picture cameras. Of late, the really neat shots are ending up on a 16mm reel produced annually by Sportlite "500" Films of Chicago.

This year's effort, titled "Driver's Choice," is the result of 20 cameramen having exposed over 13,000 feet of Ektachrome during the qualification periods and the Race itself. Every moment of significance in connection with the Speedway during the month of May was captured by the crew, and hopes for another nomination by the American Film Festival (accorded the 1962 production) are running high following its recent premiere.

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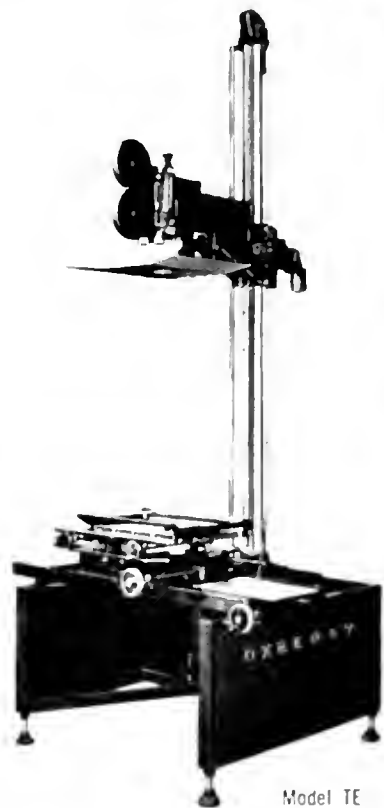
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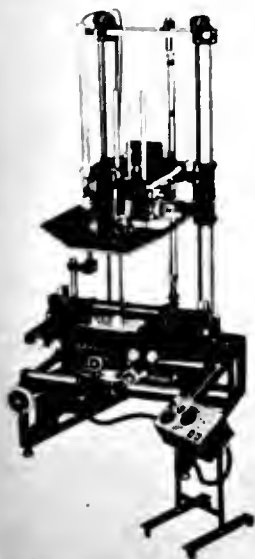
- Rapid switch over from single to double frame.
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Model TE

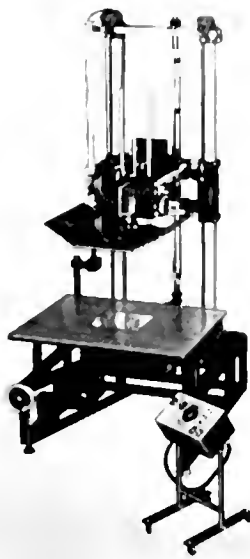
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Telephone Slough 2 9666

Formerly The Animation Equipment Corporation



## Family Circle: A Trend-Setter in Action

Show Media Buyers "A Magazine Only a Homemaker Could Love"

SPONSOR: Family Circle Magazine.

**TITLE:** *A Magazine Only a Homemaker Could Love*, 15 min., color, produced by Dynamic Films, Inc.

FAMILY CIRCLE'S new film, now playing to open-eyed and enthusiastic media-buyers across the country, pin-points the magazine's tremendous vitality — circulation up to 7,500,000 in 1964, from 5,000,000 in 1961 — and its constant emphasis on *service* in reaching homemakers who enjoy their jobs.

Family Circle, the film shows, is made of "Trend-setting ideas that start millions of actions all over America — the kitchen as a family room . . . salads as a popular main dish . . . cultivating a new taste for fine art with over two million art prints ordered by readers in the past few years. That's what this magazine is made of!"

### Wives Applauded the Picture

Family Circle has shown the film, which cleverly combines live action with animation and direct pick-ups from the magazine's pages, to groups of advertisers and their agencies in a number of large cities. In some cases wives have been invited to dinner party showings with considerable success.

Here is what a Detroit agency account executive's wife had to say: "Marvelous film, marvelous magazine — I promise to work on my husband to buy space." Another agency VP commented: "Excellent film presentation . . . entertaining and factual. Good idea to include the wives. Interested to hear the gals' reactions."

### Comments Off Preview Cards

Other comments among a hundred or so compiled by Family Circle thus far have ranged from a Y&R man, "That was a GREAT movie!" to a MacManus VP, "Photography is fabulous. A job well done!"

A dozen or so comment cards have noted such remarks as these:

"I learned two or three things about Family Circle that may stand one of our clients in good stead, and will ultimately result in something rewarding for him, for my company, and for Family Circle."

You can't do much better than that in audience reaction. •

## Management Problems in Filmed Lectures

Created at University of California's Extension Media Center

THE UNIVERSITY of California Extension Media Center has produced a group of 16mm films designed to supplement management training programs in business, industry and government.

The films document research in management by educators and research specialists and explore management techniques and practices of interest to top and middle management and supervisors.

### System for Method Evaluation

*Managerial Grid* explains a system for evaluating management methods and determining the attitudes, values, degree of commitment, creativity, and conflict that can be expected under different

methods. Robert Blake, professor of psychology for the University of Texas, is the filmed lecturer.

*Problem Solving in Groups* outlines the functions of management committees and describes how to improve group problem solving and decision making methods. The speaker is Richard Wallen, former professor of psychology and member of the Personnel Research and Development Corp. of Cleveland.

Wallen also discusses a variety of personnel problems and methods for dealing with different personality types in the film *Emotional Styles in Human Behavior*.

### Measuring Work and Delays

*Introduction to Work Sampling* demonstrates how work and delay in time may be accurately measured and predicted from random sampling. The speaker is a professor of engineering and production management at UCLA who was then a consultant.

Other films include *Theory of Management Development*; *Foreman Discovers Motion Study*; *Establishing Work Standards by Sampling*; *Making a Work Sampling Study*; *Time Study Rating*; *Multiple View Time Study Rating*; and *Electronic Computers Improve Management Control*.

\* \* \*

### "The Scenemakers, U.S.A." Offered by Association Films

*The Scenemakers U.S.A.*, a 10 mm color film, features a cross-country tour of the United States with three fashion-conscious deb

Produced by Spectrum Associates, this 14-minute motion picture is available for free-loan by TV stations and junior and senior high schools. It is presented by J. C. Penney Co. and distributed by Association Films, Inc.

The "scenemakers" begin with a boat ride down the Mississippi river and a visit to a Southern plantation. From there, they travel to New Orleans for some Bourbon Street jazz, then west to the Rockies to salute the cadets at the U.S.A.F. Academy, and to climb Pike's Peak for a breathtaking view.

In San Francisco, the last stop before home, they explore the winding streets, ride the cable car and visit the Japanese Tea Garden.

The trip provides an opportunity to display the latest in spring and summer fashions from coordinate outfits to formal gowns.

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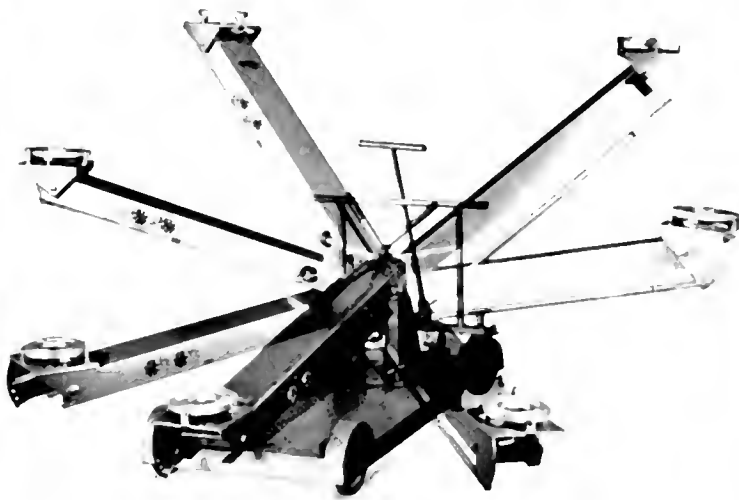
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## A Basic Film Series for Art Instruction

Color Films on Ceramics Launch Widely-Used Series of 35 Titles from Orientation Program of Chicago's Art Institute

**T**HE CHICAGO ART INSTITUTE is planning to release a series of 35 educational sound films on art for students at the junior and senior high school grade levels. The films will be available in 16mm black-and-white and color — and in 8mm cartridge-load prints.

Based on the Institute's "Orientation to the Visual Arts" program required for all first-year students, the series will cover seven subject areas: Ceramics, Drawing, Painting, Photography, Print Making, Sculpture, and Weaving. Each subject will be divided into five ten-minute films, for a total of 35 individual titles.

Films Produced by Jack Lieb  
Jack Lieb Productions, of Chicago, has already produced the pilot films on Ceramics. From this first set, the Institute has developed a format for a complete one-year beginning art course on film emphasizing the materials and through them teaching appreciation.

The films were shot in actual classroom situations, at the School of the Art Institute. Original recordings for title music utilizing a "swindle" type rendering of Bach and Mozart in woodwind ensemble add an upbeat, modern feeling to the traditional art form.

Each Shown in Two Segments

Each ten-minute film is designed to be shown in two segments during a class period. The first half gives the student enough information to start him on a project. After a half-hour of lab work, when the student has first-hand information on the handling characteristics of the material, the remaining sequences are shown.

A new film is used each week, and at the end of five weeks, the entire series on one subject can be shown as a review.

In the films, the student sees other students like himself en-

countering the same problems he has just had and he sees their solutions. His imagination is stimulated by the narrator's comments, as well as by the students' ideas.

At the end of the films, he sees museum exhibits that identify

closely with the students' work, and with his own. Realizing the value of praise, the Art Institute matches student work to examples of the art of ancient or primitive people. Students are told that since they are just beginners, it will take some study and experience before they can try to stand on the shoulders of the 20th Century.

### Three Years in the Planning

Plans to extend this well-rounded orientation program to students in general, regardless of whether they plan to enter a professional school, go back about three years. After considerable interest had been aroused, Norman B. Boothby, Dean of the Schools of the Art Institute, broached the idea to Chicago film producer Warren Lieb.

From their talks, motion pictures emerged as the best way to extend the Art Institute's teaching to any class, anywhere. But was there a need for such a program?

This, and many other questions, had to be answered before the films could be planned, so the SAIC sent a questionnaire to thousands of art teachers across the country.

### What Art Teachers Wanted

Results showed a great gap in the teachers' knowledge of films on art available for classroom use. Preferences were for films on the lives of famous artists and scenes of them at work. Short programs,



Pictures on this page are from the Ceramics film produced by Jack Lieb Productions, Chicago.

taking no more than 15 minutes, and in color, were preferred. Documentary treatment was more believable and had more immediacy.

A group of SAIC faculty members surveyed a large cross section of art education films, and found that none were made to fit into a unified curriculum. Too often, the films on art appreciation spent valuable time entertaining, so their educational value was diluted.

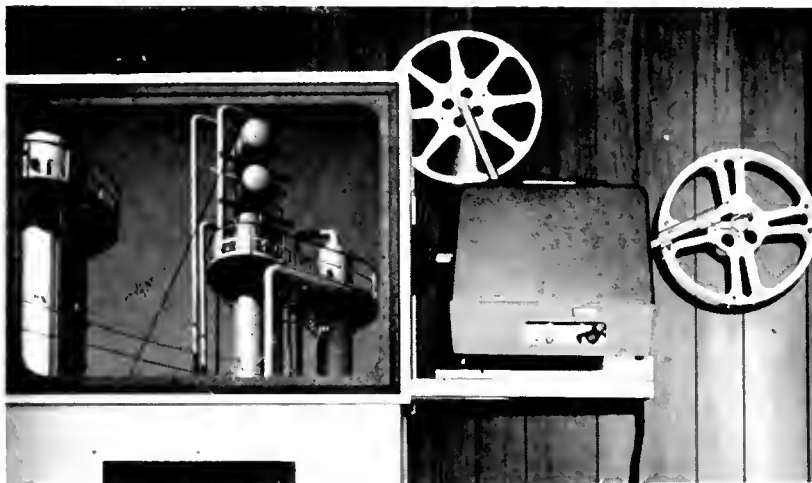
### Show Own Students at Work

With a need for good films established, the structure gradually took shape. Instead of showing a professional glibly demonstrating his skill, the Institute decided to show a documentary record of their own Orientation students.

They felt that the visual identification of seeing other students of the same approximate age and art experience, would prompt viewers to accept the skills and imagination demanded as possible for them.

The idea was tested in the spring of 1963 when a motion picture record was made of a class in the first orientation class in Ceramics. Teachers, educational film producers and distributors thought the results outstanding. One comment summed up the rest — which encouraged the completion of the series: "The best tool for teaching creativity we have ever seen." •

EDITOR'S NOTE: This new series of art teaching films fills a longfelt need in the educational field.



You can improve immediately the effectiveness of audio-visual instruction with this new aid from Audio Visual Research, Inc.

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In the picture:

Producer Bill Ganz (left) with the well-known designer, Emily Malino, who is featured in the U. S. Plywood film, and Frank Hinds, manager of product publicity for the sponsoring company.

## Design Inspiration for Home Interiors

J. S. Plywood Picture Proves That "The Eyes Have It" in Design

SPONSOR: United States Plywood Corporation.

TITLE: *The Eyes Have It*, 26 min., color, produced by the Institute of Visual Communications.

Paraphrasing the line of Keats that "Beauty is truth, truth beauty," this new film is designed to demonstrate that *function* must be beautiful and beauty truly functional.

In invoking the spirit of design in our homes to beautify our lives, choices are abundant. The film shows a number of examples of good design as seen in the Better Living Center at the World's Fair and at the recent Design and Decoration show at the Coliseum in New York.

### Views of Design Consultants

Seven of today's leading design consultants are seen as they combine the facts of our individual ways of living with inspiration from a variety of motifs. Among the ideas pictured are ways to give the hi-fi stereo a truly functional and beautiful place of honor in the modern living room; how to use ancient Chinese art in a traditional American interior; how to achieve the effect of space and grace in a

mobile home, or in a small Manhattan apartment.

A William J. Ganz Production

*The Eyes Have It* was produced by William J. Ganz, written by Tony Silver, narrated by Ron Cochran, and supervised for U.S. Plywood by Allen MacKenzie and Frank Hinds. It will be shown extensively on television and to consumer groups.

\* \* \*

### New "Secondary Film Catalog" from McGraw-Hill Text-Films

McGraw-Hill's latest *Secondary Film Catalog* is off the press. The bigger-than-ever catalog (132 pages) describes and illustrates more than 675 films in many subject areas, including junior senior high, college and adult levels.

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**"Friends and Allies" Presents Behind-Scenes Look  
at Cooperation and Friendship Among NATO Forces**

A PUBLIC-SERVICE FILM, *Friends and Allies*, has been cleared for U. S. television release. The 28-minute picture, sponsored by the German Information Center, shows NATO cooperation and friendship at work in four episodes, filmed in Europe by Profil Film of Hamburg, Germany. Sterling-Movies U. S. A. is handling the television bookings.

At the North Atlantic Treaty Organization's headquarters in Paris, high-ranking officers confer as the film's narrator says:

"Here the members of 15 allied nations work amicably together. The bonds of fellowship which bind them together are not confined to this headquarters; they exist wherever NATO forces come together."

**Allies at Sea and in the Air**

The first account is that of a seaman in the Royal Navy. Steve Ellen explains from the deck of his frigate that he can speak a bit of German as the result of an appendectomy. On a British-German anti-submarine exercise in the North Sea, Steve was stricken and a doctor from a German frigate arranged his transfer by helicopter to a hospital in Germany.

Here he shared a room with a sailor from a German frigate. Herbert introduced his pretty sister to his British ally.

Another kind of emergency confronted Sergeant Erich Schmitt of the German Air Force. While piloting his jet, Echo Alfa Two Four Nine on a routine exercise flight, his generator cut out at 20,000 feet, leaving Erich about 400 seconds of flight time, with the ground hidden by clouds.

Changing course to "get away from the East border," he calls to all radar stations in the vicinity and one of these directs two American F-102's to his aid. They guided him to the landing field and a surprise reunion.

**Engineers Build a Playground**

In another incident, French and German troops rehearse an assault boat action on the Rhine. Their children crawl through the barracks' fence to "drive" a Jeep. At the canteen, their fathers resolve to build a playground as they discuss the problem. In an illustration of the Engineers' motto, "For all, everywhere," they level space with borrowed German bulldozers; build and test the playground equipment.

As the fathers watch their chil-

dren swinging, sliding and revolving. Staff Sergeant Roger Prevert answers a friend's question in German.

**Peter Joins an Italian Family**

In the final episode, filmed in Sardinia, Italians, Canadians and Germans share an air base at Decimo Manu. Aircraft maintenance was the responsibility of young German first lieutenant Peter Holdack and his men. Off duty, Peter spent much time with a local fisherman, Beppo Tomasi and his family.

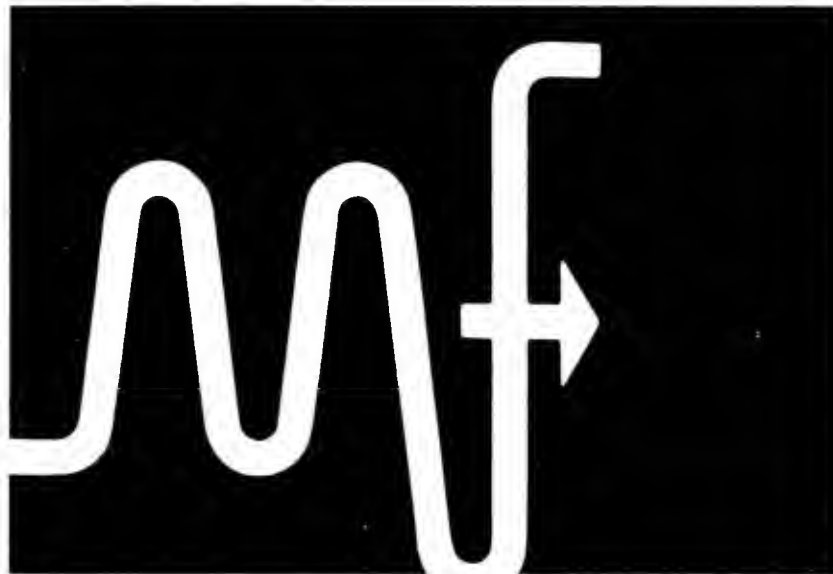
Peter tells the story of how their friendship began. He had discovered Beppo in despair because the motor of his fishing boat was "prima kaputt." Peter's diagnosis and five evenings of labor got the engine running and as he chugs



This French first lieutenant of the *Chasseurs Portes* is briefing a German second lieutenant from a Koblenz armoured infantry company during a NATO field exercise.

off to the fishing grounds, with Peter aboard, the lieutenant remembers:

"I help Beppo with his work and enjoy his wife's fish soup. From



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- United States Steel Corporation
- Vidmar, Inc.

 **Matt Farrell Productions,**  
213 East 38th Street, New York 16, N. Y.

this day on I became their Pietr the Piete dalla Germania."

**How to Obtain This Picture**

*Friends and Allies* has much to offer television viewers, especially those with relatives serving in NATO forces abroad as well as to high school students looking ahead to service. TV program directors may obtain the film on free loan from Sterling-Movie U. S. A., 375 Park Avenue, New York, N. Y. 10022.

\* \* \*

**"Wings to Germany" is Latest Pan American Airways Release**

Pan American World Airways has released a new film for 16mm audiences, *Wings to Germany*. The color documentary film was produced by Vision Associates, New York.

Filmed under the direction of Lee R. Bobker, Vision president, this is the first time an entire classical music score background has been used in a Pan Am travel film. The motion picture covers a areas of Germany open to American tourism and includes a spectacular skiing sequence and scenes of the annual Oktoberfest held in Munich.

Pan Am has also contracted with the same producer to make new documentary color film of France. Production will begin in April and the international air line expects to release the film in late '65.

\* \* \*

**Canada's Far North Problem Theme of 'Northern Dialogue'**

Canada's Department of Northern Affairs and National Resources has released *Northern Dialogue*, 14-minute film in sound and color about the Civil Servant concerned with the problems of the north.

Crawley Films produced the film, which is distributed by the National Film Board.

Using the 1964 Conference of the North as its frame of reference, *Northern Dialogue* illustrates with footage shot in the north some of the north's problems and opportunities.

This conference is attended every second year by administrators, teachers, social workers, engineers and other officers of the Department who are stationed in the north. According to Crawley, the "dynamic engagement" in helping the people of the north is the heart of the film.

For all the news and features about current factual films, look to the pages of Business Screen Magazine.





Pilot Productions, Inc. presents a new motion picture, "The Merrell DAC System"

**Positive Drug Identification, Improved Inventory and Storage Provided in "The Merrell DAC System"**

A 14-MINUTE motion picture, which explains an improved and convenient system for handling drugs in hospitals, has been released by The Wm. S. Merrell Company, Division of Richardson-Merrell Inc., Cincinnati.

Produced by Pilot Productions, Inc., the film instructs nurses in the day-to-day application of this Merrell system for distributing and controlling medication in the hospital.

Titled *The Merrell DAC System*

the film shows how the new system assures positive drug identification — while at the same time permitting efficient medication inventories, convenient storage, quick, accurate counting during dispensing and the elimination of danger of contamination.

Sequences show these positively-identified Merrell ampule-packaged medications from the pharmacy to patient, chronologically tracing the handling, dispensing and administering of the drugs. Scenes actually filmed in hospitals show DAC System "Strip" packaged ampules are easily loaded into dispensers, how a packaged unit of ten DAC ampuls permits accurate audit by the nurse, and how each unit dose is clearly identified by name of drug, potency and Merrell's control number.

The 16mm color-sound training film for hospital personnel is now being distributed on free loan by Merrell in Cincinnati and by Ideal Pictures' regional film libraries.

**Reeves-Souderatt Names Two as Sales Outlets in Canada**

The Reeves-Souderatt Division of Reeves Industries, Inc. has appointed two Canadian representatives.

E. S. Gould Sales Co., Ltd. will maintain a warehouse inventory of all Reeves sound recording products in both Montreal and Vancouver.

Applied Electronics, Ltd. of Toronto will represent Reeves' professional sound recording products.



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Elston Howard narrates and shows his skill in "The Yankees at Bat."



Whitey Ford gives techniques in film "Pitching for the Yankees."

## SPORTS PICTURE

is not something young players should copy — he says he swings up at the ball too much, would be better off if he'd learned early to use a more level swing.

Whitey Ford is the mainstay of the pitching film, supported by Stan Williams, Ralph Terry and Al Downing. Ford advises aspiring young pitchers to start out in other positions (throwing strikes at the first baseman) before beginning to pitch regularly. He says that many boys ruin their arms trying to throw all kinds of weird arm-straining pitches too early in their careers.

### Where to Obtain These Films

The three Yankee films are available from club headquarters at 745 Fifth Avenue, New York. •

## Championship Baseball: the Yankee Way

THREE INSTRUCTIONAL FILMS about baseball are now being distributed by the New York Yankees and P. Ballantine & Sons, the large brewery which has been a Yankee TV and radio sponsor for many years.

The films, each 14½ minutes and in color, are *Infield Play — the Yankee Way*, *The Yankees at Bat* and *Pitching for the Yankees*. Shot primarily at spring training in Ft. Lauderdale in 1964, and completed during the season at Yankee Stadium, the films were produced by Arthur Mokin Productions, New York.

### Useful to Fans and Players

Based on preliminary showings to groups and organizations, the films' appeal is to both fans and baseball players. For the school or amateur ballplayer they serve as excellent instructional aids. For the fan they are human interest documents illuminating the inside or players' view of the game — and unique is the fact that the only voices heard are those of the players. Of considerable interest, too, are the players' own estimates of what makes the Yankees . . . the Yankees.

*Infield Play* . . . which seemed the best of the three at a recent preview showing at Toots Shor's in New York, features Bobby Richardson, Tony Kubek, Joe Pepitone and Clete Boyer in some startling close-up shots of ball-handling. Richardson does a particularly fine job of his share of the narration.

### Elston Howard in "Star" Role

*At Bat* starts out with the voice of erstwhile manager Yogi Berra explaining what it means to be a Yankee. Elston Howard, however, cops the prize for best voice and appearance in this film. Other

stars are Mickey Mantle, Roger Maris and Tom Tresh. Mantle explains that his own batting swing

## "Ski With Buick" Honored by Michigan's Outdoor Writers

Stein Eriksen's film, *Ski With Buick*, released for free distribution only a few months ago, has won its second unique award—best-of-class in the annual Michigan Outdoor Writers Assn. Film Awards competition.

The competition is for outdoor films only, the only one of its kind in the world, and the judges created a new permanent category for the Eriksen film—How to Do It. It was a tribute to the full 16 minutes, more than half the film, Eriksen uses in color and live sound to instruct in the new, fast-growing, U. S. uniform ski-teaching techniques.

The film was produced by GM Photographic, General Motors' Detroit-based photo section, under commission from Buick Motor Division. The award was accepted by the producer, James W. Bostwick, audio-visual manager, on behalf of K. C. Dick, GM photographic director, and the film's director and script writer, Don Norborn and Eddie O'Brien.

### Over 6 Million Have Seen It

The success of the film has been phenomenal. By month's end it will have been shown free about 6,000 times to a cumulative audience of almost 6,300,000 in only ten months since it was released. It is one of the most widely shown all-sports pictures and is or soon will be the most widely shown all-ski movie.

It has had many informal honors: Acclaim by editors and ski writers at New York and Michigan previews; a consensus of "greatest ski film ever made" by Aspen ski authorities; and universal approbation at last fall's convention of the U. S. Ski Association.

### Lensed at These Ski Centers

*Ski with Buick* was made at deep-snow locations at ski areas in New England, the midwest and the Rocky Mountains. It stars on Eriksen, fourtime Olympic and world-championship gold-medal winner acknowledged as the world's greatest skier, as both performer and his own commentator.

The film achieves strong narrative values, Eriksen teaching his family of four to ski and on camera almost constantly. It ends with one of the most exciting ski sequences ever filmed—four minutes of a run by Eriksen from 14,000 feet down to about 7,500 at Aspen.

*Ski with Buick* is an addition to the Buick shelf of PGA-action g-

# EXPERIENCE

## IN COMMUNICATION CONCEPTS

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films, all produced by GM Photographic, latest of which is *The 1964 Buick Open*, starring Tonyema, British Open champion, and featuring Ken Venturi, U.S. Open champion, two members of 1964's Big Four of golf. It was released for free showings only last September.

That film by month's end had had almost 3,500 free showings to a cumulative audience of more than 3,350,000 in less than seven months.

All four Buick Open golf films (1961, '62, '63 and '64) will by the end of March have had close to 1,000 free showings to almost 3,400,000 people.

**Prints Available from Modern**

All five films, including Steinrikksen's *Ski with Buick*, are sound and color, run about 28 minutes, and are available for free showings to groups anywhere in the U.S. from Modern Talking Picture Service, Inc., any of 31 U.S. offices or from the home office, 3 East 54th St., New York, N.Y. 10022.

**Miller Releases "Highlights": 1964 NFL Football Review**

Two new half hour color films have been added to the sports film library of the Miller Brewing Company. They are *Highlights of Sports* and *1964 National Football League Highlights*.

*Highlights of Sports* focuses on seven of last year's top athletic events: Northern Dancer winning the 90th running of the Kentucky Derby in record time; Ken Venturi riding out from oblivion to take the National Open Golf Tournament; A. J. Foyt's second trip to the Indianapolis Motor Speedway's Victory Lane as the 48th 500 is marred by the tragic crash of Edie Sachs and Dave MacDonald; Australia's victorious campaign to win the Davis Cup from America; the sixth renewal of the United States—U.S.S.R. track meet; the 19th challenge for the America's Cup, yachting's classic race since 1851; and the epitome of American college football, the Army-Navy game.

**14 NFL Teams Shown in Action**

The NFL film highlights the memorable plays, punts and passes of all fourteen teams in the National Football League. Included in the footage is Jim "Wrong-Way" Marshall's touchdown run for the losing team. The sparkling color of this year's production adds a new dimension to the enjoyment. Both films are narrated by

sportscaster Chris Schenkel.

Prints of *Highlights of Sports* and *1964 NFL Highlights* are available for use without charge to television stations and social, civic, church or fraternal groups. They join 2,000 copies of 200 other free 16mm. sport films that cover the world of automobile racing, skiing, golf, bowling, fishing, basketball, boat racing, baseball and rodeo skills.

**Where to Obtain These Films**

Bookings and a list of the titles available may be obtained by contacting the Public Relations Department, Miller Brewing Company, 4000 West State Street, Milwaukee, Wisconsin 53208.

**"To the Fair" Extols Visit to the Big Show in New York**

*To The Fair*, a 26 1/2-minute Technicolor film extolling the New York World's Fair, is now available for free loan by schools, churches and community organizations through Association Film's libraries.

The film was produced by Francis Thompson, whose highly-acclaimed Johnson's Wax documentary film, *To Be Alive*, played to capacity audiences last year.

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against moisture. The company reports that Filmpack's lighter weight, compared to present shipping covers, offers savings in air shipment costs.

Size now in production is the P-D 1200 for 1200' 16mm reels, steel or plastic. Other sizes are contemplated for future production.

Write for details to the New Products Desk, BUSINESS SCREENS.

## Tungsten Iodine Light Source for Continuous Filmstrip Unit

A British manufacturer, T. Hartman & Co., Ltd., is now marketing a continuous filmstrip projector using a tungsten iodine lamp. The projector can accommodate

a filmstrip 5 feet long containing 62 frames, and will automatically change the picture at 5-second or other predetermined intervals.

The two tungsten iodine lamps have a life of 2,000 hours. Housed in a cabinet 18" wide, 22" deep, and 36" high, the projector gives a picture 17½" x 13½" on the cabinet's self-contained screen.

The machine is available for use on 110-120 volts AC or 210-250 volts AC. A manual remote control can be fitted for educational and lecturing use, and the projector can be linked to a tape recorder.

For purchase and license data, contact the New Products Desk, c/o BUSINESS SCREENS.



## Here's the 16-pound Jayark-8 sound projector w self-contained screen Light, Low-Cost "Jayark-8" Cartridge-Load Sound Unit

A new, low-cost 8mm sound projector has been introduced in the audio-visual market by Jayark Instruments Corp., New York.

Called the Jayark-8, the projector is only 13 inches high, weighs 16 pounds, and features an automatic film-loading cartridge that permits changing films without threading or rewinding. It has a self-contained 11½ inch non-reflecting rear screen.

Reuben R. Kaufman, president of Jayark, who unveiled the new projector last month at the firm's New York offices at 733 Third Avenue, said the projector "incorporates advanced principles and a major technical improvement which have been sought after for years. The price of under \$300 per unit in quantity, the foolproof simplicity of operation, complete elimination of manual film handling, and unique portability of the Jayark-8 represents an important breakthrough for audio-visual applications."

Manufactured by Jayark Instruments Corp., a wholly-owned subsidiary of Jayark Films Corp., the projector will be marketed through an internal network of distributors and dealers.

The automatic film cartridge used in the projector is capable of handling from 2 to 28 minutes of film. It is inserted into an opening in the projector, and at the push of a button, the film and sound are activated. The film can be set to stop automatically when finished or to repeat endlessly, if desired.

The life expectancy of the 15 volt, 150 watt lamp is 100 hours. Write Jayark Instruments Corp., 733 Third Avenue, New York City for literature or ask our New Products Desk to help.

Photo: Courtesy of Jayark Instruments Corp.

## Audio-Sell System Combines 8mm Films With Taped Sound

Audio-Sell, Inc. has announced a sound-film system featuring one projector for both sound and silent film speeds. It includes a cartridge-loaded variable speed 8mm Technicolor projector and a Tele-Sell tape cartridge player.

Film and sound cartridges are snapped into place, and the correct speed — from 14 to 25 frames per second — is dialed for a synchronized presentation.

The projector is blower-cooled and has a frame adjustment switch, retracting cord, geared tilt control, room light outlet and a carrying handle.

The cartridge player is transistorized and has a built-in speaker, auxiliary speaker outlet, instant sound film switch, and an automatic tape shut-off. The tape continuously rewinds so a presentation can be repeated immediately.

For details contact the New Products Desk at BUSINESS SCREENS.

## Light Plastic Film Container Announced by Probe & Develop

The P-D Filmpack, a patented plastic film container, has been introduced by Probe and Develop, Inc., San Francisco.

The film carrier is twisted to open and close, and when closed is locked for shipment and sealed

Below, new plastic film container



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ve for the Angenieux zoom lens.

**Motor Drive for Angenieux  
Zoom Lens Announced by Arri**  
The Arriflex Corp. of America  
s introduced a new motor drive  
r the 12-120 Angenieux zoom  
as. The drive is based on a spe-  
ally designed, custom wound DC  
otor, and is said to provide bi-  
irectional, adjustable speeds esti-  
ated at a range of 8 to 1.

As an example, from an Arri-  
x 8 volt battery pack, the com-  
ny reported that the motor drive  
ll provide full 12 to 120 mm  
oms at speeds ranging from ap-  
roximately 6 to 50 seconds.

A slip clutch and warning light  
e built into the system, and a  
ntroller unit is provided to give  
e cameraman one-hand control  
er stop-start, direction and speed  
zoom. The system also provides  
justable pre-set stops, so the  
meraman can predetermine zoom  
nges.

The motor drive may be mount-

ed on all 12 to 120 Angenieux  
lenses and may be powered from  
a variety of battery supplies, rang-  
ing from 4.5 volts to 16 volts; cur-  
rent drawn is 1/4 ampere.

For details, contact Arriflex  
Corp. of America, 257 Park Ave-  
nue South, New York City 10010.

\* \* \*

**"Solo Projection System" of  
Briefcase Size, New from HPI**

A miniaturized projector and  
folding rear projection screen have  
been combined as a complete pro-  
jection outfit that fits easily into  
a briefcase. This new outfit, called  
the Solo Projection System, has  
been announced by the Educatio-  
nal-Industrial Division of Hudson  
Photographic Industries, Inc., Ir-  
vington-on-Hudson, N.Y.

The system consists of the HPI  
Mini Projector which opens like a  
clam shell for showings, and the  
Groupshow Mini, a rear projec-  
tion screen that folds smaller than



HPI Solo Projection System

a note book. The system will pro-  
ject slides, or with an adapter,  
filmstrips, in lighted rooms, using  
only two feet of desk space.

In operation, a protector pad,  
wrapped around the screen when  
carried, is opened and placed on  
any desk or table. The Protecto-  
Pad, as HPI has named the device,  
is marked with the exact positions  
of both screen and projector. This  
eliminates the fumbling sometimes  
associated with projector set up. It  
also protects the desk or table top.

The Groupshow Mini, an 8 by  
8-inch rear projection screen,  
opens easily and has its own built-  
in backlight hood that permits pic-  
tures to be projected in a lighted  
room.

The HPI Mini Projector opens  
at the touch of a button. A built-in  
projection stand raises it to proper  
height to prevent keystoneing. It has  
a condenser system matched to an  
f 2.5 lens which can also be used  
to fill a 40 by 40-inch screen in  
a darkened room. It will operate  
on any voltage, including 12-volt  
automobile, merely by lamp  
change.

The Solo Projection System,  
consisting of Mini Projector,  
Groupshow Mini, Protecto-Pad  
and one Slide-Stick slide-holder, is  
available from HPI Educational-  
Industrial dealers at \$57.95. •



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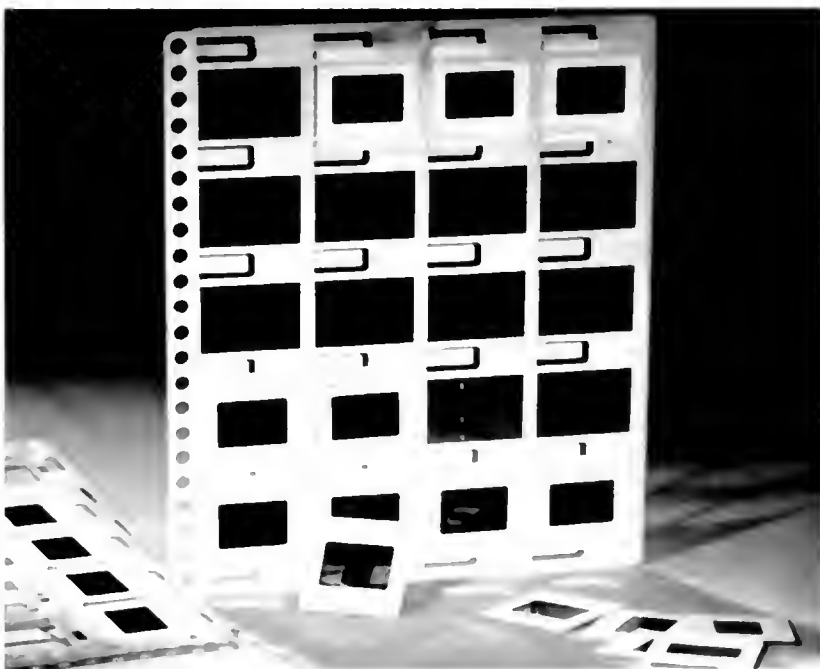
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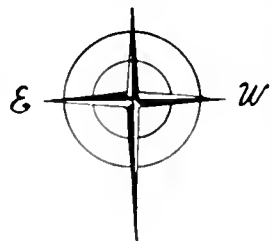


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## A-V equipment trade fair

### Viewlex Markets New "V-27" Filmstrip and Slide Projector

A new filmstrip and slide projector is now being marketed by the Viewlex Corporation, Holbrook, N.Y. The new V-27 model is said to have a cooler operation and brighter light on the screen resulting from a 750 watt lamp and other interior innovations.

According to Viewlex' vice-president Monty Abrams, the continued use of the familiar Viewlex outward design in the V-27 is in line with the company's policy of



V-27: shows slides or filmstrips.

not obsoleting equipment merely for the sake of change through the addition of frills or revamped body lines.

The Viewlex V-27 uses a pre-focus, longer life lamp with a built-in proximity reflector, and improved heat shield, and a new cast aluminum chimney for still cooler operation.

The V-27 is equipped for both filmstrip and slide operation, by changing the carrier. It accommodates standard 2" by 2" slides mounted either in glass or cardboard. It will show all 35mm sizes, single or double frame and Bantam, in both vertical and horizontal positions. Both single and double frame filmstrips can be shown with the unit.

Lenses available are in a variety of focal lengths from 3 to 11 inches. A Viewlex Strip-O-Matic changer (also an improved version) which advances the frame automatically is available.

The Viewlex V-27, with a 5 inch lens, including filmstrip and slide carriers, is priced at \$112.50. Carrying case is \$11.90.

\* \* \*

### Beseler Offers a File Cabinet for Overhead Transparencies

Charles Beseler Co. is now offering a file cabinet specifically designed for storing full-sized mounted transparencies that are used with overhead projectors.

The transparency file cabinet (Beseler Cat. No. 7237) is of all-

metal construction. It comes with three drawers and is finished in neutral beige.

Overall dimensions are 47¼" high, 18" wide, 26½" deep. Dimensions of the largest mounted transparency accommodated are 12½" x 13¾". Price is given as \$75.00.

For additional information, write the manufacturer, 219 South 18th St., East Orange, N.J. Mention BUSINESS SCREEN.

\* \* \*

### New Light, Optical Features of Wilson's Overhead Projector

H. Wilson Corp. reports a new overhead projector as "the first compact model to combine the high-intensity light output of a quartz-iodine lamp with the light distribution control of a true optical system (a condensing lens and mirror)."

According to the company, the "traditional" hot center surrounded by soft, dull edges has been eliminated, and a good brilliance is spread evenly across the screen.

The lamp is located to the rear of the case in a wind tunnel housing behind the condensing lens.



The H. Wilson Overhead Projector Heat from the lamp is confined to the housing and vented out by a 4" high pitch fan. A 650 watt quartz-iodine lamp provides approximately 1700 lumens on the screen and has a rated life of 10,000 hours.

The new Wilson overhead has a head that tilts 30°, a 10" x 10" stage, dial focusing, and weighs 17 lbs.

For information or demonstration, contact H. Wilson Corp., 54 W. 119th Street, Chicago 60621. Mention BUSINESS SCREEN.



Carousel AV-900 projector weighs only 7½ lbs.; has 2000 hour motor. Light, Compact "Carousel" is Latest from Eastman Kodak. A new light-weight, compact model of the Carousel slide projector has been announced by Eastman Kodak Company. At the same time, Kodak also introduced the Carousel Universal Slide Tray which accepts up to 80 thick glass slide mounts as well as all thinner types.

The Carousel AV-900 Projector weighs 10½ lbs., a reduction of 7½ lbs. below the weight of the Model AV-580 which it succeeds. It has a 2,000-hour motor, with an average life four times as great as the earlier audio-visual model.

Machine protection in unattended operation is provided by a circuit-breaker switch which automatically shuts off both motor and lamp if the projector becomes overheated. The projector has complete remote control and automatic operation features.

Model AV-900 incorporates a 100-watt DEK lamp and offers a choice of lenses: 3", 4" or 5" f/3.5; 5" f/2.8; 7" f/3.5; and 4" f/3.5 Zoom. It will also accept all other Kodak Carousel Projector accessories.

The Universal Slide Tray, which is supplied with the Model AV-900 projector, accepts all 2 x 2" slide mounts including those .125" thick. It fits all models of the Carousel.

Further data is available from the Motion Picture and Education Markets Division, Eastman Kodak Company, Rochester, New York 14650.

#### New "Port-A-Matic Sound 8" from Electronic A-V Devices

Electronic Audio-Visual Devices, Inc. has introduced an 8mm repeating sound motion picture projector with a 10" screen. The 17-lb. "Port-A-Matic Sound 8" sets up on any desk top and is

a completely self-contained unit.

Film can be run at both 16 and 24 frames per second, so up to 22 minutes of color and up to 40 minutes of black and white film can be shown. It can be repeated hundreds of times without removing the film magazine or re-threading the projector.

The all-silicon transistors in the custom amplifier are reported to give clear undistorted sound from whisper to auditorium volume (12 full watts of music power).

Port-A-Matic Sound 8 is recommended for industrial sales presentations, training programs, trade shows and other audio-visual applications.

Write the New Products Desk, 7064 Sheridan Rd., Chicago, Ill. 60626, for further details.



Execugraf 303; for cartridge-load showing of stripfilms with sound.

#### Execugraf 303 a Sound/Strip Projector With Many Features

A stripfilm projection viewing system, with sound, designated the "Executive" Model 303, has been announced by the Execugraf Corporation.

It features the Execugraf automatic drop-in film cartridge with up to 100 35mm picture frames, synchronized with a Fidelipac tape cartridge.

Sound tape is continuous loop and the interchangeable automatic film cartridge can be reversed to any picture in seconds. A presentation can be stopped at any point to insert a new film cartridge for detailed presentation without film and sound synchronization adjustments.

The Execugraf 303 utilizes a 500-watt light source for rear screen projection on its 10" x 7½" internal screen; with a flip of a switch it projects on a large screen or wall. The internal screen can be viewed from any angle without loss of brilliance, the company says.

Model 303 weighs 13 lbs. and has closed dimensions of 12" x 12" x 5". For information, contact the New Products Desk at BUSINESS SCREEN in Chicago.

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• Most recent productions include films for Landis Machine Co., Thomas Machine Mfg. Co., Charms Candy Co., Yark-Shiple, Inc., and the Pennsylvania Department of Public Instruction, among others. The latter is another example of repeat business, being the third series of educational films produced for D.P.I. in recent years. [The last series was selected over 85 contenders for nationwide ETV and commercial showing.]

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## BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

### 3M Photo Products Group Appoints Culligan Ad Mgr.

Robert E. Culligan has been appointed advertising and merchandising manager for the Photographic Products Group of 3M Company, according to a report from George J. Wachholz, group vice president.

Culligan will work with the Photographic Equipment and Optical division, the Photographic Film division including Dynacolor, Inc. and will have coordinating responsibility for Ferrania, recently acquired Italian photographic firm. He has been with 3M since 1956. ●

### Graflex Appoints J. E. Robbins as Market Development Mgr.

☆ Nathaniel M. Marshall, vice-president of marketing at Graflex, Inc., has announced the appointment of James E. Robbins as market development manager.

Graflex, a subsidiary of General Precision Equipment Corp., is promoting Robbins to the Graflex home office in Rochester to assist in the support of field sales and dealer organizations. He has been with Graflex since 1957, first as head of the company's Photojournalism Group and since 1961 as a district manager based in Memphis. ●

### Frank Bucci to Direct Eastern Sales for Pathe Laboratories

Frank P. Bucci has been named sales manager for the East Coast Division of Pathe Laboratories, Inc. Announcement of the appointment was made by Otis W. Murray, president of the national film processing company. ●

### Austin to Consult for Pathe

Chuck Austin, ASC, has joined Pathe Laboratories as a consultant to its marketing people. Formerly with the Mitchell Camera Corporation (for 15 years), he was recently re-elected president, Local 644 of the Cinematographers' union (IATSE), for his fourth consecutive term. ●

### Jack Lind is A-V Supervisor for Muller, Jordan & Herrick

Jack Lind has joined Muller, Jordan & Herrick, Inc. as a project supervisor in the New York company's audio-visual department. He was formerly an account executive at Benton & Bowles. ●

### Beatty Directs Marketing for Mutschmann Films, Paoli, Pa.

☆ George L. Beatty's appointment as vice-president of marketing for Mutschmann Films was reported by W. F. Mutschmann, president. Beatty has been associated with the Paoli, Pa., film producers for the past year.

Previously, Beatty had been regional sales manager for the Mechanical Dynamics Division of Cincinnati Milling Machine. He has also been a manufacturer's representative for firms in the machine tool and electronic controls field.

### Promotions at Sturgis-Grant for W. H. Terry, W. T. Moeller

☆ Two promotions at Sturgis-Grant Productions, Inc. have advanced William H. Terry to executive vice-president and Willie T. Moeller to production supervisor.

Warren Sturgis, president of the New York film company, announced their appointments.

Terry's career, prior to joining Sturgis-Grant in 1963, included six years as director of production for Louis de Rochemont Associates. Moeller, a cinematographer and film editor, also joined Sturgis-Grant in 1963.

### Jack Price is Vice-President of Vogue Productions, Louisville

Edward A. "Jack" Price, an 18-year veteran of Studebaker Corp., has been appointed Vice-President and General Manager of Vogue Film Productions, Louisville, Kentucky.

Price was formerly Director of the Motion Picture, Still Photography and Art Department of the automotive firm. He will be responsible for Vogue's overall operations and act as associate producer on specialized film projects.

In his announcement, company president Hal Vinson said Price's appointment is part of Vogue's expansion program, which will also include the building of a new shooting stage. Vinson said he will continue as producer, devoting more effort to sales and client relations.

### Film Counselors Elects Three as Vice-Presidents of Agency

☆ James P. Dalton, David J. Sheehan and Robert Silberglit have been elected vice-presidents of Film Counselors, Inc. Dalton's



charge of the distribution; Sheen heads project planning and Berling supervises production for the film agency.

\* \* \*

**Alvin Hall Directs Marketing for the Metro/Kalvar Company**

Alvin W. Hall, Jr. has joined Metro/Kalvar as Director of Marketing. From Metro/Kalvar offices at MGM studios in Culver City, Calif., he will oversee the promotion of products related to motion picture and television industries.

His background includes two years as a Dallas Power and Light Co. executive and over 20 years of active duty with the U.S. Navy. His last assignment before retiring as a commander in 1962 was as Executive Officer of the Naval Photographic Center, Washington, D.C.

\* \* \*

**Halle Now TV-Radio Producer at Ketchum, MacLeod & Grove**

William V. Halle has been promoted to TV-Radio Producer at Ketchum, MacLeod & Grove, Inc., advertising and public relations agency.

Halle joined the agency in June, 1963, and has been an assistant producer. Previously, he was production manager of WNEM-TV, Community Broadcasting Co., in Saginaw, Mich.

\* \* \*

**Sickles Holding "Open House" at New Arizona Headquarters**

To celebrate the move of Sickles Sales and Service Company to new headquarters, Ralph Sickles is holding an extended "Open House" through April 15.

He is inviting his friends and customers across the U.S. and Canada to visit Scottsdale, "the West's Most Western Town." Sickles has ordered to send colorful travel folders of Arizona, Phoenix, and Scottsdale to anyone who writes.

**Camera Veteran Jack Etra to F&B/Ceco as Consultant**

F & B Ceco Inc. recently announced the appointment of Jack Etra, veteran cameraman, as a technical consultant at their Florida branch.

Etra began his career in 1927. He has been the Director of Cinematography on Jackie Gleason's TV series *The Honeymooners*, and his most recent short subject, *Wonders of Miami* (1964), has been nominated for an Academy Award.

In another recent announcement, F&B Ceco reported the expansion of their Florida facilities. They have acquired the entire 15,000 ft. building at 51 East 10th Ave., Hialeah, which doubles their floor space.

The company has added a preview theater, a 50' x 100' sound stage, equipped with lights, cameras, dollies, etc. and a 22' ceiling height. Equipment has been overhauled and increased, and the staff of technicians has been enlarged.

The Florida branch maintains a direct teletype link with N. Y.

\* \* \*

**Myrna Spector to Jack Pill's**

Jack Pill's Camera Equipment, Hollywood, Calif., has appointed Myrna Spector to its sales staff. Miss Spector has been associated with S.O.S. Photo Cine Optics, Inc. for the past five years.

\* \* \*

**Matthews to Reeves Soundcraft Division as Sales Representative**

Robert A. Matthews has been appointed a sales specialist by the Reeves Soundcraft Division of Reeves Industries, Inc. In his new position, he will be responsible for the firm's full line of sound recording, professional and videotape products in the New York metropolitan area. He has been on the sales staff of Reeve's Copy Products Division.

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**New Line of Closed-Circuit  
TV Equipment Offered by RCA**

RCA has introduced a new line of closed-circuit television equipment reported to have features previously available only in more expensive, broadcast-type apparatus.

Basic product in the new line is a fully-transistorized vidicon camera, type PK-301, which is designed for continuous operation over long periods without correction of such functions as focus and contrast. The camera, a non-viewfinder type, is priced at approximately \$2,500.

The company notes that the new line is "professional television equipment" and will include newly-styled TV monitors, solid-state distribution amplifiers, switching equipment and other items for originating and distributing TV signals.

The stability afforded by all-solid-state design makes the new camera ideal for surveillance and for assignments at difficult-to-reach locations, an RCA official noted. The camera is 6x6x10" and weighs 16 lbs.

It features modular construction for flexibility and simple maintenance, and is available in 16 different configurations, such as battery operation and remote control.

Operating controls are roughly comparable to those found on home TV receivers, including brightness and "focus" knobs and a "day-night" switch for picture contrast.

Special housings are available for difficult environmental conditions. Technical information is available from RCA, 30 Rockefeller Plaza, N.Y. 20, N.Y. Mention BUSINESS SCREEN.

\* \* \*

**Ampex Unveils Light, Low-Cost  
Recorder and New Videotrainer**

Ampex Corp. is marketing a compact Videotape television recorder and a mobile closed-circuit video recording system at less cost than comparable equipment previously available.

The new Ampex VR-303 Videotape recorder weighs 95 lbs. and records live action and sound or television programs on magnetic tape for immediate playback through conventional television receivers. Price is \$3,950, compared with \$10,000 to \$12,000 for previously available recorders of this type.

The Ampex Videotrainer combines the VR-303 recorder, an Ampex television camera, television receiver, tripod and microphone in a complete mobile closed-

**equipment**

circuit recording system the size of a tea cart. It is designed for use in education, industry, medicine, sports and other fields. Price: \$6,000 to \$7,000 depending on choice of camera.

The VR-303 records up to 30 minutes of program material on 12½" reel of Ampex video tape. The tape moves past fixed recording and playback heads at a speed of 100" per second. Sound is recorded simultaneously on the tape.

The new recorder operates on ordinary household current and is available in both 60-cycle and 50-cycle versions for use in all parts of the free world.

\* \* \*

**Portable 16mm Magnetic Film  
Recorder Introduced by Ampex**

A portable, synchronous sprocketed 16mm magnetic film recorder has been introduced by Ampex Corporation. According to the company, absolute lip-sync can be achieved with the new Amega-M-3 with any camera using a 1/50 cycle output generator, or with cameras driven by synchronous motors.

The recorder, which uses rechargeable nickel-cadmium batteries, can be used without any external power source or frequency regulation. A built-in 60 cycle transistorized frequency generator and a tuning fork keep it at a constant frequency — accurate to a minimum of .0015%, the company says.

The Amega M-3 is reported quiet enough to use on sound sets, and the stability of the recorder drive enables it to be operated in a horizontal or vertical position, in the widest temperature extremes.

The M-3 provides 10 minutes of continuous operation with 400' of 16mm magnetic film. The complete unit weighs 22 lbs.

Specifications and details are available from Ampex Corp.

Ampex 16mm magnetic film recorder.



## trade fair

available from the company,  
817 Wicks St., Sun Valley,  
Calif. Mention BUSINESS SCREEN.

### Graflex "Messenger" Combines Record Player With "Compact"

Graflex, Inc. has introduced a  
Graflex "Messenger" sound film-  
strip projector. It consists of the  
Graflex Compact remote controll-  
filmstrip projector and a 4-  
speed record player and integral  
amplifier.

The Messenger is completely  
self-contained in a vinyl-clad steel  
carrying case. The removable



cover of the case is finished white  
and serves as a 12" x 16"  
screen. There is also storage area  
for the two 12" records in jackets  
under the cover.

The filmstrip is synchronized  
with the record commentary with  
inaudible recorded 30-50 cycle  
tone. A "pause" control makes  
it possible to stop the record and  
view the picture on the screen to  
discuss a specific point. When the  
presentation continues, it begins  
immediately where the record left

The record player handles all  
standard speed records (16, 33,  
45 and 78) with a lift-up insert  
adapter for 45 rpm records. Rec-  
ords up to 12" are accepted.  
For additional data write: Gra-

flex, Inc., 3750 Monroe Ave.,  
Rochester, New York 14603. •

\* \* \*

### Beseler "Super Porta-Scribe" a Portable Overhead Projector

Charles Beseler Company has  
added the Super Porta-Scribe  
Model 17575 to its line of port-  
able overhead projectors.

This model is designed to accept  
accessory attachments accommo-  
dating acetate or cellophane writ-  
ing rolls which move either from  
left to right or in a vertical pro-  
gression.

Model 17575 accepts 10" x 10"  
transparencies and can be used in  
fully lighted rooms. The projec-  
tion head has a 3-element 3½"  
diameter x 12½" f3.5 fully cor-  
rected lens which projects screen  
images ranging from 39" square to  
86" square at distances from 4'  
to 9'.

An Instant Automatic Lamp  
Changer for changing lamps with  
a flip of a switch is featured. The  
unit, which is housed in the light-  
box, also permits use of lamps of  
different intensity for regular pro-  
jection and for special situations  
or emphasis.

For information write the Char-  
les Beseler Co., 219 South 18th  
St., East Orange, N.J. •

\* \* \*

### Buhl's "Space Saver Junior" is a New Overhead Projector

Buhl Optical Co. has introduced  
the Space Saver Junior, an over-  
head projector with a wide-angle  
lens system reported to cut projec-  
tion distance by 15%.

The model features a slim-head  
silhouette, that is no wider than  
a man's hand. The lens used is a  
fully corrected and coated, 3-ele-  
ment, 4" diameter system with a  
focal length of 12.5".

Requests for additional infor-  
mation should be addressed to the  
Buhl Optical Co., 1009 Beech  
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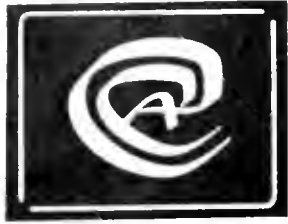
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## Values for Judging the TV Commercial

Criteria for Film Jurors from Agency Executive Walter Weir

**T**HE RAPID PROLIFERATION of film awards of one sort or another in the past few years, has made it fashionable to discount them as just so much wallpaper — to insist that the only *valid* reason for consideration of the merit of a sponsored film or TV commercial is as a device to sell merchandise — and that no other criteria are germane.

To those harboring these convictions, we would like to call attention to some recent cogent comments by Walter Weir, of West, Weir & Bartel Advertising, and Chairman of the Council of Judges of the 6th Annual American TV Commercials Festival.

Speaking at the orientation breakfast for judges of the festival at the Waldorf Astoria on February 16, Mr. Weir had this to say:

"I am delighted to see so many of you not only willing but even eager to participate in what might appear to be just another of the many award-giving promotions with which so many industries involved with communications are associated.

#### One Goal: to Improve Quality

"All too many of these are directed towards promoting the utilization of the services backing them. This one is not. This one is dedicated towards improving the quality of the TV commercials the advertising industry produces and the viewing public sees.

"I am most grateful for your cooperation. May I point out that the purpose of the Festival is to utilize your sound professional judgment in helping the most intimate advertising messages to — first — win the acceptance of those who view them and — second — attain the degree of effective persuasion that those who pay for them expect.

"May I warn you, as one who has participated in the judging of other award-making activities, that no matter how carefully you judge, you will quite possibly be criticized for putting aesthetic values before practical values. You will have cited to you commercials you found abominable which, nevertheless, sold an immense amount of merchandise.

#### Principle of Successful Selling

"Do not be disturbed. Please believe me — there are few things so practical, in terms of dollars and cents, as aesthetic values. I do not say this as a visionary. I say this because you cannot offend public

taste and still expect an enthusiastic and continuing endorsement of your product. I say it knowing that public taste goes up a notch with every college graduate, with every additional high school graduate, who enters our economy and these, today, are legion.

"I do not subscribe to the school that believes a TV commercial must above all be entertaining. I know all too well that a TV commercial must, through merchandise sold, justify the investment made in it. *I believe, however, that the more agreeable the selling message is made, the more the commercial ultimately returns on the investment made in it.*

#### Sales Volume Not the Measure

"I know that those of you who judge these commercials will think largely in terms of their persuasiveness. You may fail to acknowledge a commercial that, for one reason or another, sold a vast amount of merchandise. Recognizing such commercials is not the purpose of the Festival.

"The purpose of the Festival is to help point the way to commercials that accomplish their practical end pleasantly. In judging you will be very much in the position of a sales manager who, interviewing salesmen, does his best to determine those who will be able to sell the company's product without losing respect for either the product or the company. This is the chief contribution the Festival hopes to make to advertising."

This year's festival, attesting Mr. Weir's remarks, drew a record number of entries. 1,487 commercials (91 more than in 1966) were submitted by over 700 national, regional and local advertisers, their agencies, production companies and television stations. This despite a raise in entry fee that was calculated to reduce the number of entries and thus facilitate judging.

#### Announce Awards on April 9th

CLIO statuettes will be presented and the top award winner screened at the Sixth Annual Awards Luncheon in the grand ballroom of the Waldorf-Astoria on Friday, April 9. Regional festivals will follow during April and May. A long-hoped for foundation to take over and operate the project on a non-profit, industry-wide basis is being developed, and hopefully will be announced at the April 9th festival.

# American Airlines Premieres New Pictures

Films on Cities, Sports and Air Freight Join Growing Library

FIVE NEW FILMS on sport fishing, historic landmarks and vacation areas in the United States have been added to the expanding public relations film library of American Airlines, and are now on release, it has been announced by Red Sutherland, American Airlines Director of Public Relations Services. The films, in 16mm and color, are available to television stations, travel agents, community organizations, clubs and resorts through Association Films and through Modern Talking Picture Service on a free-loan basis.

The American Airlines library now totals 17 films in all, running from 3½ to 30 minutes in length. "The major purpose of our film program," said Mr. Sutherland, "is to generate interest in travel and convey to the viewer American's leadership in commercial aviation. The millions who have seen American's films indicates progress in this direction. The acceptance by writers and critics in the film, advertising and broadcasting trade press, television management and producers is an indication that the concept on producing the industrial film might also be in the right direction."

The five newest productions include *Kings, Cod and Stripers*, which shows saltwater game fish fighting battle with saltwater fishermen in some of the nation's best fishing spots; *Early America No.* featuring three landmarks recreated from America's past: Mystic Seaport in Connecticut, Greenfield Village in Dearborn, Mich., and the historic Alamo in Texas.

Press preview glimpse: Robert Finchout, Association Films (left) and Edward Rogers, Modern Talking Picture Service (right), congratulate John Bain, new manager of promotional services at American Airlines.



There is *America's Natural Wonders No. 2*, which highlights three scenic wonders at Big Bend National Park, Texas; Cape Cod National Seashore, Massachusetts; and Point Lobos National Park, California.

*Three American Cities* and *Astro-Freight* are the fourth and fifth films. *Three American Cities* takes a close look at the metropolitan aspects of American living and explores the personalities and moods of Los Angeles, Boston and Detroit. *Astro-Freight* is a documentary that captures the tempo and drama of air cargo with an original musical score by Duke Ellington and his orchestra.

*Astro-Freight* was produced by Sidney Stiber Productions; the other new films by Larry Madison Productions.

## Color Film Pays Tribute to San Francisco Advertising Art

✧ The Art Directors and Artists Club of San Francisco has released a 16mm sound, color motion picture containing award-winning TV commercials, billboards, magazine ads and other examples of advertising art.

The eight-minute documentary pays tribute to this year's winners of the San Francisco Medal of Advertising Art. Produced by Fraser Productions of San Francisco, the film is a "play-within-a-play", set in a typical Club luncheon meeting.

Prints may be obtained by contacting either the Art Directors Club at 576 Sacramento Street, Room 403 or Fraser Productions, 38 Hoteling Place.



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## Trends in the BUSINESS of Audio-Visuals

### Kodak's 1964 Sales Up 12%: Net Earnings Increased 30%

☆ Eastman Kodak Company sales were up 12% and earnings up 30% in 1964. The firm's chairman, Albert K. Chapman and president, William S. Vaughn, included these figures in a recent financial report.

Consolidated sales of the company's U.S. units last year reached \$1,237,176,239 and net earnings were \$187,248,263. The 1963 sales and earnings figures were \$1,106,670,760 and \$144,428,503, respectively.

The earnings were equal to \$4.64 per common share, against \$3.57 in 1963, based on the 40,301,359 shares outstanding at the year's end. Net earnings were 15.1% of sales.

Kodak reported that sales in the professional, commercial, and industrial fields made good progress during the year. Gains were made by most professional films; products for photofinishing and the graphic arts; microfilm and information handling equipment; aerial film; and photo-recording materials for industry and science.

Kodak professional motion picture products were well received by business, entertainment, documentary film makers, and in the television industry. Kodak reported that "about 80% of the programs shown during prime TV viewing time are now on film."

Sales to export dealers and to Kodak associate companies outside the U.S. totaled \$170.1 million, an increase of 21%. Exports accounted for about 14% of total sales. Outside the U.S., sales by Kodak associate companies advanced 15% to \$436.4 million in 1964. Their net earnings were \$31.5 million, and they paid dividends and royalties totaling \$18.2 million to the Eastman Kodak Co.

During 1964, Kodak carried out its largest capital improvement program to date, investing more than \$86 million in U.S. facilities to improve or add equipment, raise product quality, hold down costs and make new products. The 1965 budget includes \$109 million for improvements and additions to manufacturing and marketing facilities.

At the end of the year, the company's U.S. employment was 50,800, with 33,600 employed in Rochester, N.Y. World-wide employment was 81,500. Nearly 135,000 share owners were recorded at the close of the year.

### MPO Sales Increase of 21%: Over \$12 Million in Past Year

☆ MPO Videotronics, Inc., a major producer of TV commercial and audio-visual communication for industry, has issued its annual report for the fiscal year ended October 31, 1964.

The report shows sales for the 1964 fiscal year at a record high of \$12,277,200, compared with sales of \$10,088,773 for the previous year, an increase of 21.7 percent.

Earnings after taxes in 1964 were \$252,297, including a special credit of \$89,011 resulting from the capital gain from the sale of the company's half interest in Eastern Effects, Inc. In the preceding fiscal year net income after taxes was \$206,789.

\* \* \*

### Technicolor Income, Sales Up Sharply for New Records in '64

☆ Technicolor, Inc. and its subsidiaries ended their first half-century of operations with the highest net sales and net income since its founding.

Melvin H. Jacobs, president and chief executive officer of the company announced recently that net income for 1964 was \$4,603,060 or \$1.46 per share compared with \$3,688,079 or \$1.18 per share in 1963. Net sales for 1964 were \$108,521,172, compared to the previous year's \$86,239,292.

\* \* \*

### 3M Company Sales, Earnings Set New Records in Past Year

☆ The 3M Company has reported record sales and net income for 1964. 3M sales have set records every year since 1938 and net income has set new highs annually since 1951.

In a preliminary annual statement, the company said its worldwide sales rose to \$903.9 million up 11.2% from \$813.2 million in 1963. Net income climbed \$102.3 million from \$93.2 million in 1963. Earnings per share came to \$1.92 compared with \$1.75 in 1963.

All figures for 1963 have been restated to reflect a pooling of interests with Ferrania, S.p.A., the Italian photographic firm acquired by 3M in July, 1964.

Dividends paid to stockholders in 1964 climbed to a record \$5 million compared with \$47 million the previous year. This amounts to \$1.00 and 90 cents per share, respectively. Last year was also the 49th consecutive year t

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has paid quarterly dividends. Sales volume overseas, including export, in 1964 rose to \$275 million, an increase of about 20%, the company reported.

Investment in new domestic and overseas plant facilities came to more than \$56 million. The expansion program includes two plants which were completed during 1964 at Camarillo, Calif. One manufactures sound and instrumentation recording tapes and the other, precision recording-reproducing equipment.

**Da-Lite Adds 70,000-Sq. Feet Plant in Warsaw, Indiana**

Da-Lite Screen Co., Warsaw, Indiana, has recently begun construction of a 70,000-square-foot plant addition, according to George Lenke, Jr., president.

Lenke said the addition is expected to be completed by May, 1965. He noted that Da-Lite will then have 183,000 square feet under one roof, making its facility the world's largest projection screen manufacturing plant.

This is the second expansion program announced by the company in the last 12 months. In 1964, a 13,000-square-foot addition was completed.

Da-Lite started in Chicago with 15 employees in 1909. After extending Chicago facilities, the company moved to Warsaw eight years ago. It currently employs over 200 persons.

**Open Rose-Magwood Facilities in California and in Canada**

Jim Rose and Howard T. Magwood have announced the formation of Rose-Magwood Productions of California, Inc. and Rose-Magwood Productions Ltd. in Canada.

Both companies were opened to facilitate filming in their areas. The California company will have offices at General Service Studios. Art Reynolds, a Hollywood commercial producer-director, will be in charge of West Coast productions.

Walter Magder and Sy Beard of RMP, Ltd., will be in charge of the Canadian company of RMP, Ltd. which will be located in Toronto. They will act as producers. Ernesto Caparros will be available as Director of Photography.

Directing for both new companies will be handled by Lee Goodrich, Larry Doheny, Howard T. Magwood or Jim Rose of RMP, Ltd., New York City.

**Technicolor Budgets \$2 Million for Worldwide Plant Expansion**

☆ In 1965 — its 50th anniversary — Technicolor plans to spend over \$2 million in world-wide plant expansion. Their program was announced recently by Paul W. Fassnacht, vice president of International Operations, Motion Picture Division.

He said capital expenditures in Hollywood will approximate \$800,000. This will cover the addition of two new Dye Transfer Color processing channels to the Hollywood plant, and a three-story addition to Plant #4 for additional work, storage and personnel areas.

The amount will also include the reactivating and modernizing of Plant #5, but will not cover the cost of the new Plant #20, now being constructed at Universal City for processing television film.

The Technicolor Limited Plant at Harmondsworth, Middlesex, England will incorporate the latest technology for continuous film processing flow lines, at a cost estimated at \$700,000.

In Italy, The Technicolor Italiana plant near Rome will install new processing equipment with building extensions. Technicolor said the cost will run approximately \$500,000.

**Maier-Hancock Ships 12,000th Hot Splicer to Camera Mart**

Maier-Hancock Sales Co. announced the sale of their 12,000th portable hot splicer last month. According to Art Bolt, company vice-president, shipment was made to The Camera Mart, in New York City.

According to company sales figures, the splicers for 8, 16, and 35mm film are used by motion picture and TV studios, schools, special study groups, industrial plants and government agencies.

*Art Bolt, of Maier-Hancock, is pictured with 12,000th hot splicer*



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### New Correlli-Jacobs Offices House Expanded Music Library

Correlli/Jacobs Film Music, Inc., has moved to new offices at 25 West 45th Street, New York. The new premises will house one of the largest background music and sound effects libraries in the country. Also added are enlarged facilities for audition and music editing.

### 3M Sets Magnetic Tape Lines In Revere-Minicom Division

The 3M Company is consolidating all activities in the magnetic tape recording equipment field into a newly-formed Revere-Minicom division.

All facilities and personnel of the former Revere-Wollensak and Minicom divisions are being assigned to the new operating unit, the company announced. R. J. Gavin, vice president and general manager of the Revere-Wollensak division, will hold the same positions in the new division. His headquarters will remain at 3M's executive offices in St. Paul.

Products of the Revere-Minicom division include the Wollensak line tape mastering equipment.

### Positive Print Identification Goal of New Branding Method

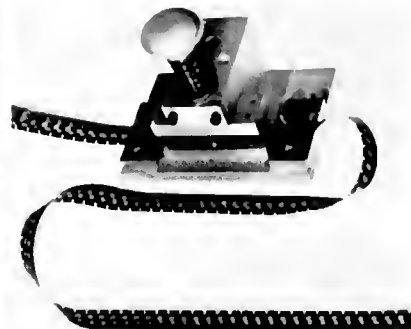
The Film Identification Bureau is previewing a new method of "branding" 16mm film prints for positive owner identification.

Services of the FIB, a Division of the Jack C. Coffey Co., will be described to those attending the meeting of the NAVA Film Council in New York City on April 21-22.

This service uses a patented, precision machined code press and matching plates to emboss small indentations on the frame lines of film. The never-duplicated code cannot be copied. It is designed to help film libraries, producers, schools and others prevent loss, straying, theft and print-switching.

Each subscriber leases the code press and plates to mark the films

Code press for film identification.



in his library, and registers his brand with FIB for quick, positive establishment of ownership.

The marking is good for the life of the print and can be embossed every 75-100', in addition to the leader, so it will be impossible to remove without ruining the content of the 16mm print.



### Comments on Sound Slidefilms Available from Colburn Lab.

Colburn Comments on Sound Slidefilms is a new stiff-cover booklet designed to serve as a basic guide and dictionary for users of visual presentations.

Published by the Geo. W. Colburn Laboratory, Inc. of Chicago, the booklet uses charts, illustrations and a glossary of basic terms to describe the use and techniques of filmstrips.

Production areas covered include the lab steps of putting the picture on film, preparing pre-print material, sealing to proper field area, making masters, and the use of Answer Prints. The creative phases and the advantages of using sound slidefilms are also discussed.

### Horizon Photo/Optics Agent for Liesegang Photo Products

Ed. Liesegang, Dusseldorf, West Germany, has appointed Horizon Photo/Optics, Inc., New York as its agent to create a market for Liesegang photographic products, including slide and opaque projectors for the industrial field.

Liesegang, founded 112 years ago, specializes in enlargers and projection equipment, going back to the oil-lamp illuminated magic lanterns which the company introduced in Europe in 1875.

Horizon Photo/Optics will introduce the Liesegang Jax opaque projector, Synchro 8mm projector, and Automat 35mm slide projector to the American audio-visual market in the near future.



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**For Information, Write**  
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SOMEONE RECENTLY LIKED television directing to surviving in an old-fashioned Indian fight—"Keep your eyes open for the nearest horse, 'cause sooner or later the one you're ridin' is gonna be shot out from under you."

There was a time we directors listed our credits thus:  
STAGE: directed "Emmy's Little Panic" thirteen times in stock off-Broadway (Atlantic City is considered "off-Broadway" when you're listing credits . . . )  
RADIO: 10 years of potboilers for Air Features (or Ziv, or B.B.D. & O., or Blackett-Sample-Hummert, or whatever).

TELEVISION: (and here we shouted with all the self-glorification we could muster): "one full season as director for "Wide, Wide World," NBC-General Motors, directing up to thirty-eight cameras and the combined talents of Dave Garro-way, Dave Brockman and The American People!!!"

COMMERCIALS we offered with a parenthesis around them; and when it came to FILM, we embellished with all the care and honesty of a PR man selling a horror movie. INDUSTRIAL FILM credits we gave only in the dead of night to those "with a need to know."

**Unarmed and on the Battlefield**  
Then someone shot another horse out from under us. With contract changes and recession, the television networks dropped staff directors, and we found ourselves unarmed on the battlefield of free-lance directing. What's more, all the settlers were cueing up for horses. Mother Network had finally sent her young ones out to become big scouts, and the Indians sure did know how to hurt a fella . . . For the wounded, may I point to another horse?

**ZOOM IN TITLE: Whatever Happened to Baby Fox?**

or

*Can A Director, Trained In the Ways of NBC, Broadway, and Motion Pictures, Find Happiness in Industrial TV and Film Presentation?*

**Our Tasks at North American**  
In Downey, California, the Space and Information Systems Division of North American Aviation has been sold on using television as a) an industrial tool; b) a management communications aid; c) a new training medium.

At S & I D Television we are producing network caliber TV with broadcast standard equipment. We have two very active studios, three installed video tape recorders and a portable unit, plus remote equip-

# What Happened to Baby Fox?

Can a Director, Trained in the Ways of NBC & Broadway, Find Happiness in Industrial TV and Film Presentation?

by Van Fox, as told to Dr. H. O. Dyrenforth

ment which allows us to cover events in areas far removed from our studios. Our cameras are Vidicons—because of lower cost and higher reliability. We have four channels over which we can direct our message into a specific area over any of more than 500 outlets.

There are more than 60 miles of cable, and, in addition, we use lease lines or microwave to reach other areas of the vast North American enterprises. We have our own TV micro-wave installations at the Seal Beach, Slauson, and Santa Susana facilities. We also have a complete Apollo sound network with leased telephone lines; Telefax is used to coordinate with Cape Kennedy, Tulsa, Oklahoma, and White Sands, New Mexico. At Downey, we then televise the same telefax visuals over our video networks.

**How to Accept the "Stranger"**  
"So what's the problem?" you may ask. Just one of man's oldest, to accept the stranger and let him put his shoulder to the same wheel. You hear comments like the following: "Industry doesn't need Cecil B. DeMille productions . . . Why do you need music? . . . Why can't you just let the man stand up and talk? . . . This is no place for silly jokes . . . Too much Holly-

wood . . . You don't have an engineering degree!"

But then—we've all run into this before. Remember these? "Those are Chicago credits—so what've you done in New York? Sure, you've got good TV credits, but where's your film credit?"

**And What We Have to Offer**

The facts are that industry *does* need to communicate its ideas in a more vital, visual fashion for added clarity and lasting impression. And industry *does* need a new tool with which to educate workers in proper safety practices, or work simplification, or motivate them to high reliability efforts or mechanical excellence.

And we, who come from show business, have had to develop a capacity to work with any audience, to understand its needs, to organize a presentation, and give it all we've got! We are schooled to please clients and make friends in doing so. We have graduated from our own colleges and drama schools. We have mastered formats from Aeschylus to Albee, and language from Burbage to Brando. And we have gone through the school of hard—very hard—knocks.

**You Don't Just Push Buttons!**

But it still wasn't easy. There are too many people in industry who wouldn't think of buying an expensive piece of equipment, like a computer, and turn it over to an amateur to operate it, but who believe that motion picture or TV cameras by themselves, with only a crew to run them, can tell a story.

What gave closed-circuit TV its start at the Space & Information Systems Division of North American was, quite simply, a need—a desperate need—a company that had been awarded two of the largest contracts ever given to American industry: the Apollo and Saturn S-II contracts, grew in one year

**Note About the Author**

In his 15 years with NBC, New York, Van Fox directed many award-winning programs, most notable of which was *Wide, Wide World*. He now works in Hollywood, where he free-lances as a TV, film, and stage director, teaches "Industrial Television" at Columbia College, and has produced and directed over 30 industrial programs for S&I D Television. •

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## What Happened to Baby Fox?

(CONTINUED FROM PAGE 207)  
from 8,000 to 30,000 employees! Information, communication and coordination needs multiplied a thousandfold.

Luckily, the Founding Fathers of S&ID Television, Earnest Frankel, a fine film writer-director, and Lewis Gomavitz, former producer of *Kukla, Fran and Ollie*, had the good judgment to include in their programming staff people with impressive credits from NBC, CBS, ABC and the Hollywood film factories—in the firm belief that *experienced* program people make the difference between a successful and unsuccessful use of the medium.

### Help for Training, Motivation

There are many areas in which the product of our TV & Film Presentations Department is being used: Instrumentation, Reports to Management, Communications, Proposals, but the most interesting ones, in my opinion, are Training and Motivation.

"When business or industry is at the break-even point on a given project—that's when training can help," said one of the training experts of my acquaintance recently. He further explained that the cutting of costs depends on more efficient work force—and often efficiency can be increased only by training. The government recognizes this, to the effect that many of its contracts actually *stipulate* training programs.

### The Organization of Material

The S&ID Manager Development & Training Department has been one of television's most consistent users. The training people had organized their material well, but only for the classroom, and in most other areas, such as Safety Practices, Work Simplification, High Reliability or Mechanical Ex-

cellence, there was no organized material whatever. So we had to adapt and create, we had to originate new teaching formats, techniques and devices.

There were many questions we had to ask of our requesters (company English for "customers"), such as: What is the problem? Who is the audience? What attitudes will we meet—sympathetic, apathetic, antagonistic? Are there intra-mural politics? Where is the material? Is it complete, well-organized and accurate? What is the language and the social or educational level of our audience?

### We Have to Have Right Answers

If the customer or the training expert did not have the answers, we had to find out for ourselves. We were persistent. We made a concentrated effort to analyze our audiences, *their* needs and *their* level of acceptance. When they didn't like music, we examined the music we had used, and when we were certain that we had used it well, we continued to use it.


When we re-examined our jokes in the light of genuine understanding of the company's needs, we often agreed that they were not so funny after all, and treated our subject with more respect. Sometimes, we found light treatment which did fit, but it was far less often than we had thought. We researched the engineer and studied his frustrations, his likes and his dislikes. We analyzed the "pride appeals" of our audiences.

And in doing all this, we expanded our customers' and our audiences' parameters, too. When they said something was "too Hollywood," we explained that dramatizations of problems and showing attitude changes of people was called *Motivation*, and that information is assimilated and retained better when it is visualized.

### What Will Audiences Remember

When we tested audiences and proved that they remembered the lesson, objections gradually diminished, and many came to see the value of this type of instruction. In short, both parties learned, and the experience was mutually beneficial. We now ask a new question—"Just what do you want the audience to remember?"—and it surprisingly all-embracing.

We are expanding our applications daily: it is rewarding to see how helpful this tool is to engineers on the test stand, and to see the light of acceptance come into the eyes of a man when he realizes




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how his eyesight has been extended and his memory has become 100% perfect.

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Television allows supervision to communicate more thoroughly with all levels and speeds up the work. Our 86 produced instructional programs alone have resulted in millions of dollars in savings of time and effort.

Just one more outstanding example: One day last week, word reached us from top management that there had been some difficulty with the reading of engineering drawings, and that a new policy was to be effected. That same afternoon, I as the director, the writer and the supervisor of graphics for the proposed program, met with the requesters, obtained the information and decided on the format.

By 6:30 writer and graphic artist went to work. At 8:00 A.M. the next morning, a read-through of the first draft took place. By 9:00 A.M. graphics and other visuals, 2 in all (!), were ready, and final revisions of the script had been made.

At 9:30, lighting and setting up began on the sound stage. At 10:30 the final revised script had been xeroxed and distributed. At 11:00 A.M., rehearsal began on stage. By 1:30 that afternoon, I had the show taped, and editing was completed by 6:00 P.M. And the next morning at 9:00 A.M., the 15-minute program was shown to a selected gathering of 1,500 engineers.

**Timetable for Written Word**  
Now let's compare this to the time it would have taken for the same material to be distributed in written form, keeping in mind that the urgency and immediacy of television would be missing here:

a) writer is briefed, gathers additional information from experts, writes rough draft . . . . . 3 days;  
b) rough draft is approved by management (optimistic) . . . . . 1 day;  
c) revised and approved draft goes to typing pool and is typed . . . . . 1 day;  
d) retyped draft goes back

to writer for proof, and is turned over to Publications for final typing . . . . . one day; e) Reproductions runs off 1,500 copies by offset or multilith, collates, staples and binds them . . . . . two days; f) copies are distributed to engineers . . . . . one day; g) engineers read material (optimistic estimate) . . . . . two days.

**Not Just Time: Getting Thru!**  
In other words, it would take at least 12 working days for the information to reach the consumer in written form, while TV did the job in 38½ hours or 1½ days—and had the great advantage of undivided audience attention and the impact of a "live" communicator, instead of the overused and often disregarded printed word.

Now—this is not a success story. We are still being asked — "so what have you done lately?" But that's all right with us — we're here to serve. The theater is ours, and no good writer, producer, director or performer could ask for more. If you want to get into this new television game, don't approach it with less than a desire to learn a new language called *Industry*.

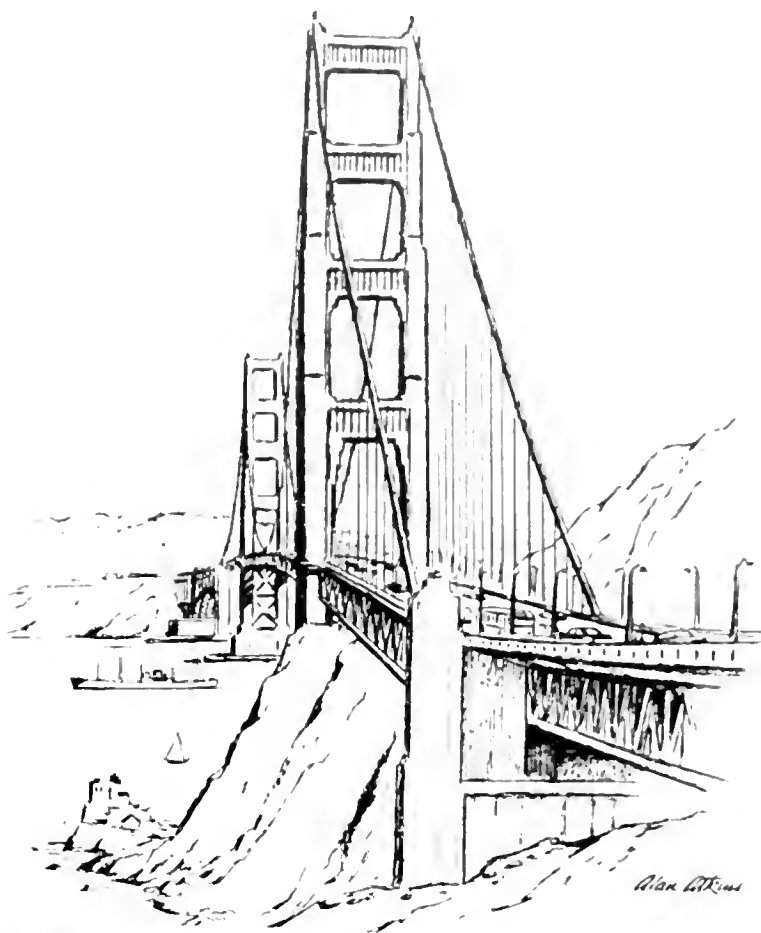
**We Respond to the Challenge**  
It's a challenge, and—to wave the flag a bit—it's helping to make this country great. The theater man has always wanted to respond to his time and place, but he has always had to be tremendously skillful in selling himself into the position to do the job . . . . Don't expect it to change.

\* \* \*  
**A/V Dept. of General Aniline Offers Transparency Brochure**  
A new brochure describing a set of eight transparencies on the subject of overhead projection has just been made available by General Aniline & Film Corporation.

The transparencies, which show how conventional and overhead projectors work, describe the advantages of overhead projection in both lighted and unlighted rooms. They show a little-known but highly useful formula for determining letter height in preparing transparencies and describe the flexibility of overhead projection. The transparencies are 10 by 10 inches.

Further information and a copy of the brochure may be obtained from the Audio Visual Department, General Aniline & Film Corp., 140 West 51st St., New York 10020.

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Shown is the 8 ft. electrically operated Da-Lite Electrol® projection screen installed recently in a conference room in the Apollo Support Department of General Electric's Daytona Beach plant.

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Experts in the audio-visual field recommend the Da-Lite Electrol for unsurpassed performance. Electrols have been giving trouble-free service for over 26 years.

Da-Lite Electrol screens are available in a wide selection of sizes to fit your needs. They can be recessed in the ceiling or installed on wall or ceiling. Choose a Da-Lite screen—get the *Big Difference*—and the difference costs you nothing.

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COMMENTING ON THE RESULTS of the 5th International Industrial Film Festival, the publisher of BUSINESS SCREENS hoped that U.S. business would view the category award-winning films to study their techniques and note the differences between what "goes well" at home and what "won't go" overseas. In a recent issue Albert Amateu of the Institute of Foreign Languages pleaded for an "Overseas Markets Workshop" for U.S. sponsors and producers.

International trade is a multi-directional affair and, believe me, there is just as much need for the European and other trading nations to examine the "go" and "won't go" aspects of their own industrial films.

#### Business Can Study Medium at Festivals

At the moment the annual International Industrial Film Festivals offer the only opportunity for this vital study, but they are attended only by a handful of specialist film makers and those industrial executives who have already developed a keen interest in film as an industrial communications medium, and who are already aware that there ARE problems to be solved.

For the majority of sponsors, experience is dearly bought at the cost of the "won't go" film and its distribution, unless they can learn from reports on foreign trends issued by the Industrial Audio-Visual Association in U.S.A., the British Industrial Film Association and equivalent industry-oriented bodies in France, Germany, Italy and Sweden.

#### Producers May Learn What Works Abroad

Film producers have an even greater need to study techniques of winning buyers in export markets — as a service to their clients — and as an insurance against want, for there is no better way of going out of business than making films which are consistently rejected by audiences.

First, I should explain that, like the exposure meter, "readings" at the international festivals should not be followed blindly. They offer an excellent guide, but winners are not always the most successful films for industry.

Secondly, even in the area of export marketing, some sponsors and producers may unwittingly find themselves more concerned with the art, the novelty or the entertainment value of their films than with their motivational value. It may be heresy to question Bert Haanstra's *Glas*, probably one of the internationally best-known and loved industrial movies ever made, but has there ever been an assessment of the good it did for the Dutch glass industry?

Thirdly, many film makers and critics cling to a widely held belief that there was once a golden age of sponsored documentary film,

#### FROM ROBINSON P. RIGG'S VIEWPOINT\*

which has been betrayed by present day commercialism — to which they look back, rather than forward to the reality of international communication and understanding.

#### Recalls Documentaries of a "Golden Age"

Edgar Anstey, President of the International Jury at the 5th International Industrial Film Festival in London last year, was a pioneer producer in this mythical golden age — and this is what he has to say about it:

"In the thirties . . . enlightened industrial public relations officers were already conditioned to believe that they should give attention to what was *really* happening to the public with whom they were required to relate . . . So it came about that I made films on slum housing and malnutrition under the auspices of the gas industry, and Paul Rotha and Basil Wright looked at the peoples of Africa and Ceylon on behalf of Shell-Mex & B.P. and the Ceylon Tea Propaganda Board, respectively."

#### Great Films: Which Too Few Ever Viewed

Anstey continues that it would be a mistake to think that these "golden age" sociological films represented a whole collection of similar films — in fact there were very few of them, but they got an enormous press. Unfortunately they got very little distribution to the public for whom they were intended.

Though these classic documentaries never achieved their intended objectives — they did set standards of imagination, artistry and creativity for sponsored motion pictures which have rarely been excelled. However their universal acceptance may have led producers and critics to regard the news value of a film as more important than its effect on audiences.

#### Exploring the Effect Upon the Audience

Convinced of the danger of this is Geoffrey Sumner, who produces films for the British Iron and Steel Federation:

"In their simpler forms, industrial films can teach and demonstrate swiftly and concisely — in their more subtle forms they have the power to move an audience emotionally. They can create an atmosphere and tell a story. How an audience loves a good story! How it loves to involve and identify itself with that story! It follows then, that motion pictures have the power to influence human behavior and human attitudes, and no other medium can do that. I have tended more and more to explore the more human possibilities of industrial films and their potentiality for audience appeal — and audiences can be tough — as tough as the complimentary ticket holders in the theatre!"

#### Is This a Business — or An Art Form?

Returning to the argument, Edgar Anstey notes:

"During recent years I have visited a number of countries to discuss documentary films, and in general I find that the British situation

bewilders them. They are impressed by the scale of British-sponsored production (*about 700 a year, Ed.*) for even in the Communist countries of Eastern Europe there are few films being made. They are impressed too by the technical polish and 'professionalism' of our work.

"Yet one senses, even in West Germany that they find us over organized. They see us engaged in a business rather than an art; and however impressive our films may appear in Venice or Turin . . . we are very small fry compared with the angry and anarchy young men who are using their cameras to show what lies behind the respectable facade of the 'establishment'.

#### How Dependent Are U. S. Film Makers?

"In North America one finds a similar suspicion . . . existing alongside considerable production of short films as part of conventional advertising campaigns. The fact that British short-film makers have managed, for the most part, to keep outside the plush advertising agency world, yet seem to have taken full advantage of their independence, is very puzzling to the film-makers of New York . . .

"The view appears to be that British sponsored film production is a flourishing and highly skilled business, with a considerable degree of independence, but lacking the drive that comes from an urgent sense of purpose."

#### A Film from Britain Won Commendation

Nevertheless the Association of National Advertisers (U.S.) selected a British-sponsored film for screening and special commendation at their Annual Convention last Fall. *The Sid Thing* is a cartoon film made by Beryl Stevens of Larkins Studios for the British Insurance Association to overcome objections to insurance sales.

There is a clear sense of purpose in the best sponsored films, of whatever nationality and it cannot be repeated too often, that the most brilliantly produced film will be worse than useless, unless both the sponsor and his filmmaker are satisfied that it is the most suitable medium for the job in hand and, in addition they have already decided where, to whom and how it can be shown to advantage.

#### Always Ask: Did the Film Do Its Job?

It is right and possible that we should view the films of other nations — to help us make really effective industrial motion pictures. But it is easy to gain a false impression of their value to their sponsors, unless we have evidence of effect on their intended audiences and can confidently answer the question, "Did the film do its job?"

Too many organizations send their sponsored films to work overseas, thinking that they will be as useful abroad as they were at home — and they neglect even to consider carrying out the minimum research they would regard as essential to the market planning of their most insignificant sales product.

#### Any Questions? We're At Your Service

Perhaps it is because they just do not know who to contact or how to go about the task — if this is the reason, BUSINESS SCREENS' international team of correspondents is at your service. All you have to do is write the Editor!

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## BUSINESS & SCHOOLS:

(CONTINUED FROM THE PRECEDING PAGE 95) plied. Others were economies, 33 per cent, various social studies grouped together 52 per cent; industrial arts, 16 per cent; mathematics, 10 per cent; arts and crafts, 4 per cent; and music, 2 per cent.

However, while the companies supplied more science material than economic tools they actually believe that the proportion should be reversed, with economies being the subject most *needed* by schools — 47 per cent; followed by science, 31 per cent; mathematics, 11 per cent; English, 10 per cent; and all other subjects, 15 per cent.

### Marked Change in Attitude of Business

In an article based on the survey which appeared in the *SATURDAY REVIEW* (Oct. 17, 1964), Dr. Ayars points out that the attitudes of educators toward business and industry have changed markedly since World War II.

"The war itself dramatized the crucial role that industrial production played in providing the means for defending the free world, and since the war there has been a growing awareness of the vital function performed by industry in sustaining the nation's peace time economy.

"During the same period," Dr. Ayars continues, "businessmen have come to have a better understanding of the essential nature of the educational enterprise and are no longer so likely to believe that teachers and the schools are waiting eagerly for their pronouncements. Their respect for the professional teacher and schoolman has grown, and with it has come an awareness that effective aid to schools must be shaped by education's needs, not by industry's desire.

### Less Demanding of Return on Investment

"Too, industry has become more aware of the long-term benefits to be derived from more effective schools and strengthened ties with the community and feels less need to demand an immediate return on its investment in education.

"As a result, teachers and schoolmen who once looked on industrial organizations as suppliers of 'vast and varied misinformation' have now accepted them as helpful partners, pursuing their own enlightened self-interest through promotion of the general good."

### Why Business Considers Aid Important

The survey shows that business and industry believe that the school aid programs are important. Four principal reasons being:

(1) To help increase teacher efficiency; provide fresh, new, up-to-date materials, equipment, techniques and information; strengthen instruction, and raise the general level of education.

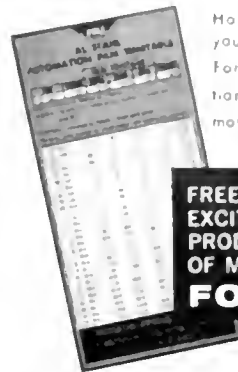
(2) To help educators and students understand the aims, accomplishments, problems and needs of the particular business and the free enterprise system — the practical side of business in term of economies, people, and skills.

(3) To help create a plentiful supply of educated manpower, skilled, and practically

(CONTINUED ON THE FOLLOWING PAGE 213)

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The Jam Handy Organization, 1775 Broadway, New York 10019.

S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue, South, New York City, New York 10016.

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## Features Outlined in Detail for SMPTE Universal Leader

A new leader for all motion picture film release prints has been announced by the Society of Motion Picture and Television Engineers. Called the SMPTE Universal Leader, it replaces the old Academy and Society leaders;

Though the SMPTE Universal Leader includes many new features, the major aspects of the old leaders were retained to permit established film laboratory and theatre practices to be followed while meeting the new requirements of television transmission.

Changes incorporated into the Universal Leader include:

(1) Timing or count-down in seconds at 24-frame/seconds running instead of the present 16-frame "footage" count down; (2) A continuously moving clock-type wedge to denote passage of time; (3) Reduction of flashing to prevent instability in automatic television projection; (4) Use of slightly redesigned 35mm and 16mm sound cues in the anticipation of international acceptance;

(5) Provision of space in the synchronizing section to be replaced by a similar number of control frames to provide technical checking frames or duplicate tests of the b/w or color picture frames; (6) Inclusion of 35mm and 70mm magnetic cue position; (7) Provision of three successive frames marked Head, O, and P to guide the operator print when threading in the dark room.

(8) Retention of the former cue for television switching which also indicate to film examine cutters and projectionists when leader has been spliced too often shortening its effective length; (9) Addition of a series of X's and O's on separate frames and on opposite sides of the film to provide print-through cues for sound tape sync.

The length of the new leader has been kept the same as the original Academy leader to avoid errors in printing and sound cueing and to permit operators to continue to use well-established practices.

The Society will make available copies of the new leader on master positive material on both 35mm and 16mm film, to enable laboratories to produce negatives for their own customers. The Society points out that anyone wishing to replace old positive leaders or obtain new leader on release positive stock from any commercial motion picture laboratory.

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## BUSINESS & SCHOOLS:

(CONTINUED FROM THE PRECEDING PAGE 211)  
oriented; to build awareness of employment opportunities.

(4) To fulfill community responsibility of the firm since education is the basic force of progress, prosperity and peace and the first line of defense — a benefit to generations to come.

The companies also believe that there are important benefits to be derived for themselves for the overall program of education cooperation. The four responses most commonly mentioned in the survey were:

(1) Better community and public relations; more understanding of and sympathy for business problems and goals; greater company prestige; favorable comments, friendly attitudes.

(2) Stronger teaching, improved curricula, more student interest in school, faculty development, better achievement in the classroom, better trained graduates.

(3) Greater understanding of business, industry and the free enterprise system on the part of teachers and students.

(4) Better employees, more student interest in working for the firm; improved work skills.

"It would be possible to interpret these responses from industrialists and businessmen in a variety of ways," Dr. Ayars concludes.

"But, whatever the reasons, business-industry-education cooperation is a fact, is expanding and certainly will continue to grow."

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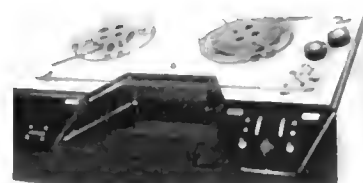
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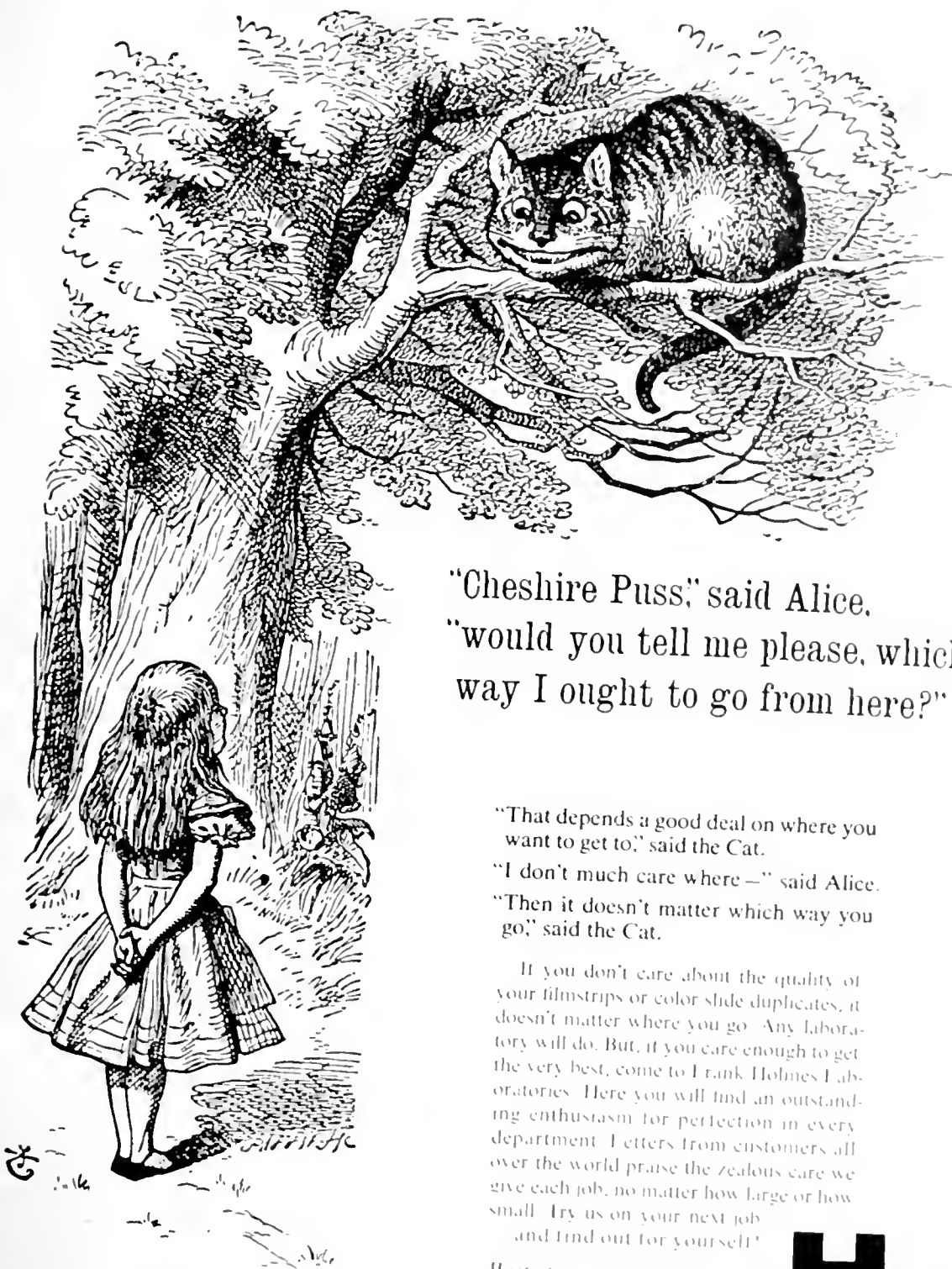
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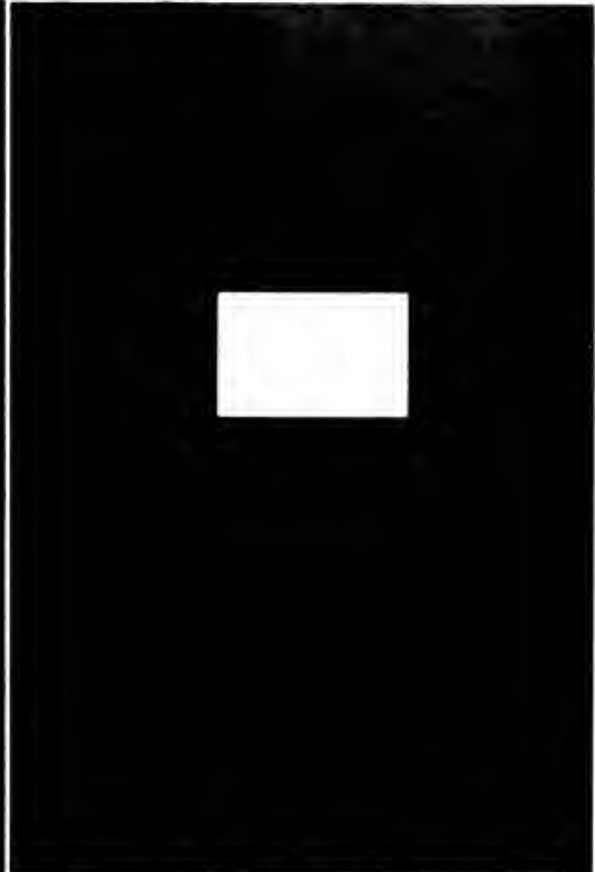
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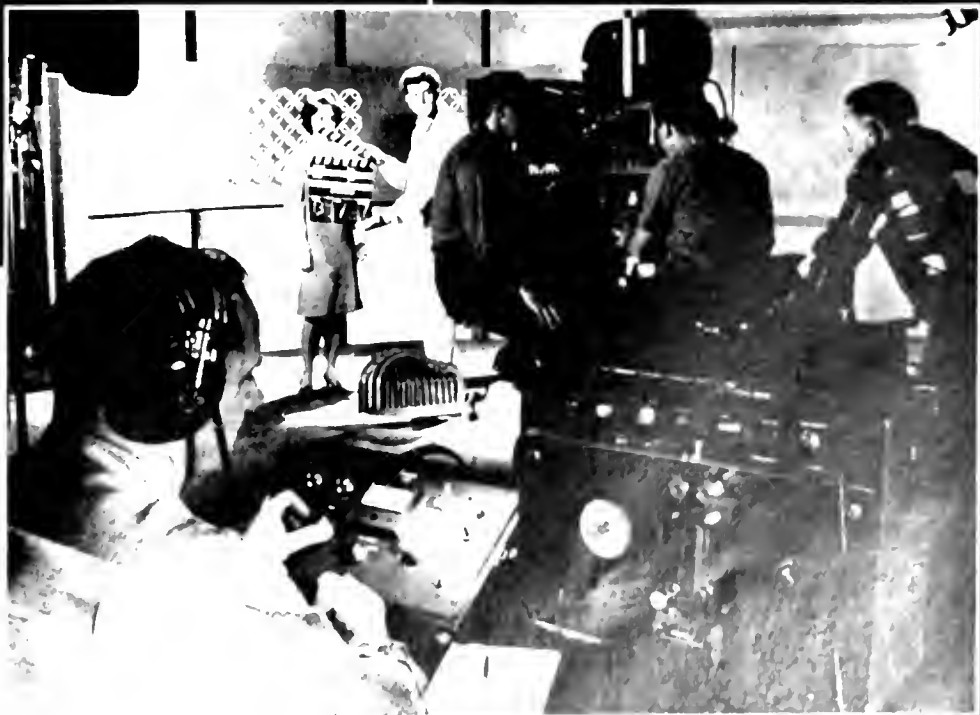
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MAGAZINE • NUMBER 2 • 1965



Right: Films' Vital Role in Sales of Jet Airliners  
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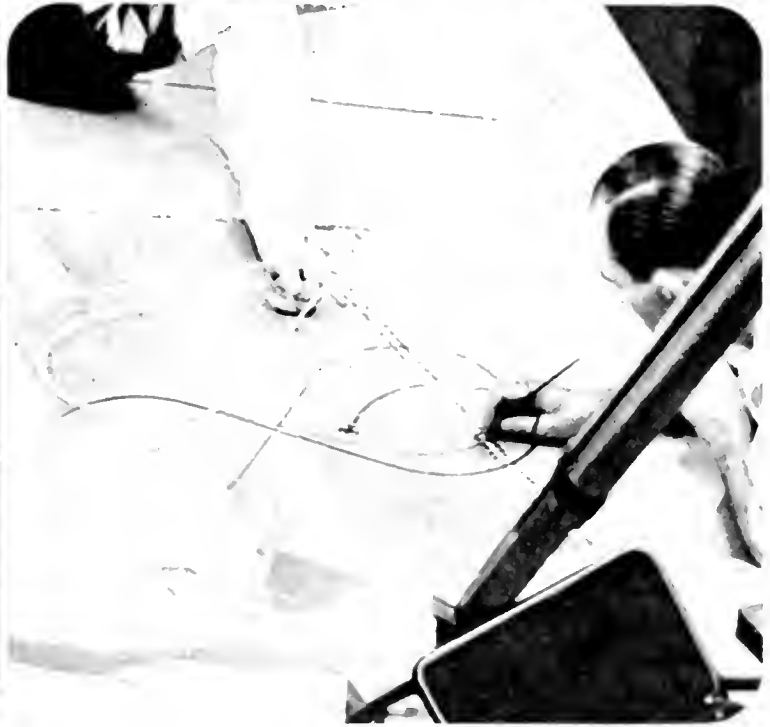
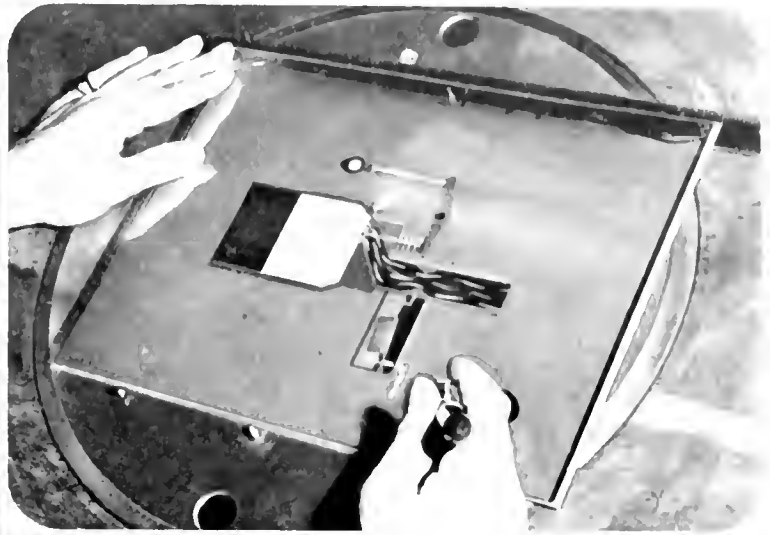
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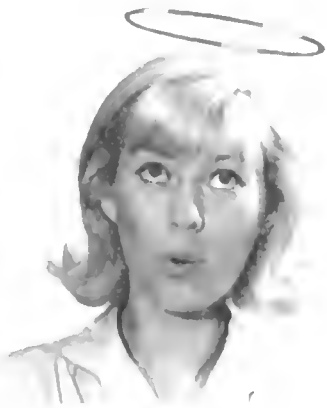
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THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION  
 PUBLISHED BY THE INDUSTRY FILM PRODUCERS ASSOCIATION

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- "THREE FOR THE ROAD"  
 (Driver Safety — 10 min.; — DATA FILMS)
- "LOVE THAT CAR!"  
 (Sales — 1 1/2 min.; Color; American Oil Company)

### NEW PICTURES

#### AWAITING RELEASE

- "WHAT'LL YOU DO IF . . ."
- "WHAT'S UNDER YOUR DOOR"
- "YOUR CAR AND THE LAWS OF MOTOR VEHICLES"  
 (Driver Education — 12, 15, 18 min.; B&W & Color; Distribution: Negotiation)

### NEW PROJECTS

- "WASHINGTON, CITY OF THE FUTURE"  
 (Classroom Educ.; Film Available)
- "THE GLASS BLACKBOARD"  
 (ETV — 17 minutes; Color)

### NEW PROJECTS

- IN PRODUCTION AND COMPLETION
- "FLAMING GORGE"  
 (Documentary — 27 min.; U.S. Bureau of Reclamation)
- "MUSCLES THAT THIN"  
 (Sales — 17 minutes; Color; Hydraulics)
- "GOOD OLD SAM"  
 (Photoplay; 27 min.; Merril Lynch)
- "TO BE A DOCTOR"  
 (Smith, Kline & French—H.A.)
- "THE BIRTH OF LIBERTY"  
 (TV Documentary)
- "THE CHALLENGER"  
 (TV Documentary)
- "LITTLE LEAGUE"  
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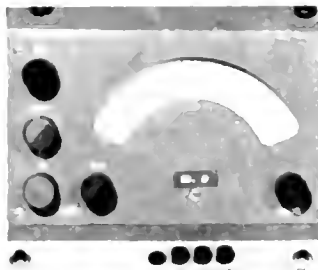
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## right off the newsreel

### 6th Int'l Industrial Festival Opens at Rouen, France Oct. 11

The Sixth International Industrial Film Festival returns to the scene of its inaugural on October 11 through October 16 when delegates and their film entries from all over Europe, Canada, Africa, Japan, and the United States assemble at Rouen, France.

The Festival is sponsored by the Council of European Industrial Federations and was held at Turin, Berlin, Madrid and in London in the years since its first premiere at Rouen in 1960. Awards will be presented at banquet ceremonies on Saturday, October 16th.

The Norman capital will also host a special exhibition of "Film and Photography at the Service of Industry." E. Loraillere is general secretary of the Festival at Rouen. U.S. entries have been selected by a special committee of business film executives on behalf of the National Association of Manufacturers.

\* \* \*

### British Industrial Film Assn. Judges Pictures on June 15-16

☆ The British Industrial Film As-

sociation will hold its annual National Awards Competition for that country's outstanding 1964 business-sponsored motion pictures on June 15-16. Results of the competition will determine Britain's 15 entries for the Sixth International Industrial Film Festival at Rouen, France in October.

The National Awards contest is organized under the auspices of the Federation of British Industries and the British Employers' Confederation. Showings will be held in the Shell Center Theater, South Bank, London, S. E. 1 and at the Central Office of Information Cinema, Hercules Road, Westminster Bridge Road, also in London S. E. 1.

According to BIFA secretary J. Michael Shersby, a special conference on the use of film as a means of communication in industry will be arranged for delegates on Wednesday, June 16. Following the conference, all delegates will attend a luncheon given by the Association at the Savoy Hotel, where the 1965 awards will be announced. A special prize will be awarded to the film "best calculated to promote British exports."



Peter J. Mooney; heads Audio Productions, Inc., New York City

### Mooney Succeeds Speidell as Head of Audio Productions, Inc.

☆ The new chief executive at Audio Productions, Inc., New York City, is Peter J. Mooney, who succeeded Frank J. Speidell as president of this leading producer of business, government and television films on April 15th. Audio was founded in 1933 and its former president is retiring after 32 years of distinguished service in the industry.

"Pete" Mooney is another veteran member of the Audio staff and has been extremely active in industry affairs, having served two

terms as president of the Film Producers Association, New York

\* \* \*

### Technicolor's J. Curtis Ke, Now V.P. for Advertising, R

☆ J. Curtis Kent is now vice president for advertising and public relations of the Technicolor Corporation. He was named to that post by president Melvyn Jacobs last month.

Kent joined the company in 1961 as director of advertising and p.r. after serving the previous three years as advertising and sales promotion manager for the Schick Safety Razor Company. From 1950 to 1958 he was in sales management and promotion for McKesson-Robbins, Inc., a major wholesale drug firm.

The new Technicolor v.p. is a native of Alabama and received his B.A. degree from Southern University, Memphis, Tenn.

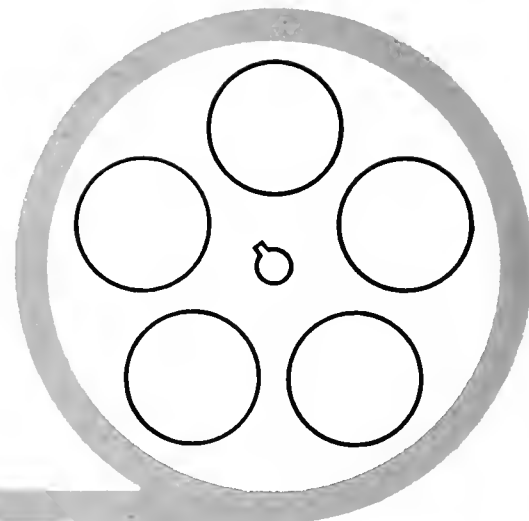
\* \* \*

☆ The Columbus Film Festival has appointed Dr. Florence Fogle, Associate Professor of Health Education at Ohio State University, as chairman of the festival's Mental Health category.

Dr. Fogle can be contacted at 321 West 17th Ave., Columbus, Ohio 43210.

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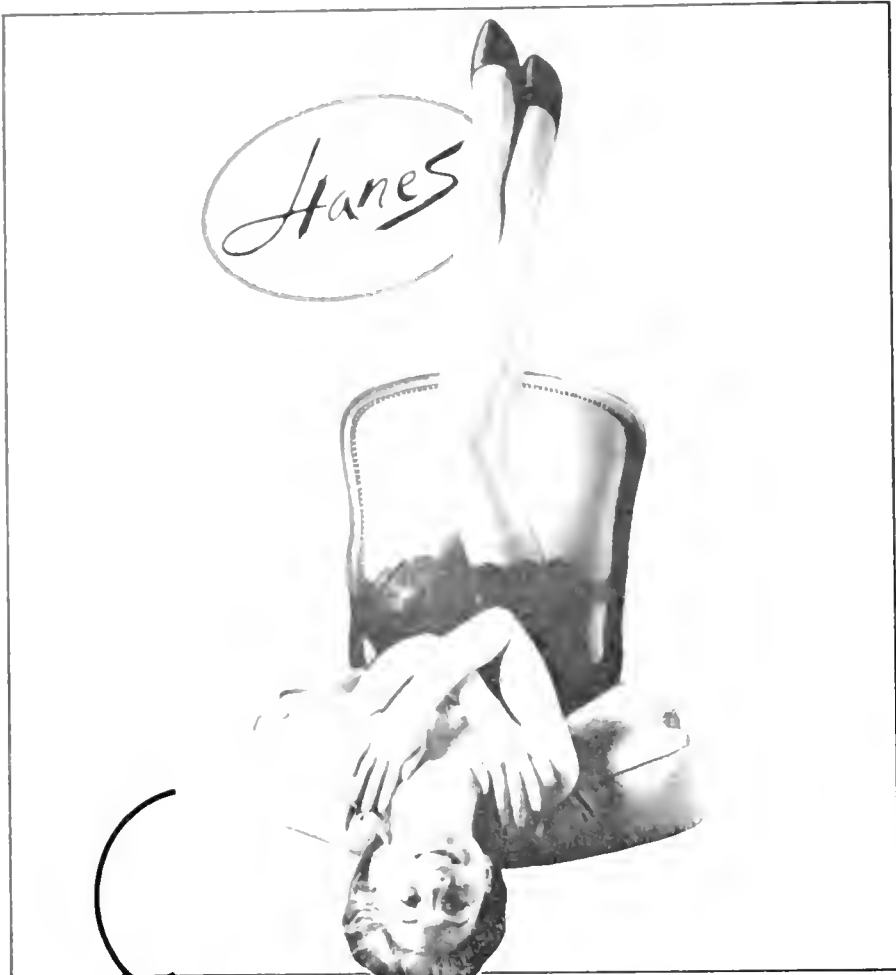


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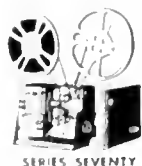
*"We've put up a new sign"*



**DRAMATIC INTRODUCTION OF A NEW SALES PROGRAM STARTED HERE**



KALART/VICTOR Moviematic Repeater Projectors loaded with a 16mm sound print of a colorful selling film got Hanes Hosiery Mills representatives off to a running start with buyers across the country. The company supplied the task force with lightweight, desk-top Moviematics whose performance, day after day, aroused prospect interest and clinched sales. How about your product or service? You can buy or lease Moviematics and there are 7 models available. Ask your dealer or write; KALART, VICTOR, PLAINVILLE, CONNECTICUT 06062, Department 71.



*First and Foremost in 16mm Motion Picture Equipment*

**newsreel:**

(CONTINUED FROM PAGE FOUR)

**DeLuxe Laboratories Appoints Four to Top Sales Positions**

Four top sales positions in DeLuxe Laboratories, Inc., have been filled by appointments announced on April 22 by Neal Kechn, recently made director of sales for this nationwide complex of film laboratories.

Kurt Kanis has been named sales manager for the DeLuxe plant in New York City. In Hollywood, at the General Film division of DeLuxe, Frank A. (Bud) Berend was appointed to head television commercial sales and service; Robert Creamer will head feature and television show sales and service; and Jack West is now in charge of educational and industrial sales.

West has also been assigned responsibility for all General Film division sales outside the Hollywood area.

\* \* \*

**Reg. Armour is President of S.O.S. Photo-Cine-Optics, Inc.**

S.O.S. Photo-Cine-Optics, Inc., has announced the appointment of Reginald Armour, long active in executive management capacities within the motion picture industry, as its president. He is being joined in the top echelon of the New York and Hollywood production equipment firm by Newell P. Crawford, newly-appointed vice president and treasurer.

Joseph A. Tanney, a founder of S.O.S., has joined the new management team as a consultant. Armour has been associated with RCA, RKO Radio, Walt Disney, Columbia and Republic Pictures in various top executive posts. Crawford was a senior officer and director of Olympic Radio and Television Corp. S.O.S., which was founded in 1926, recently moved to new and larger quarters at 387 Park Avenue South in New York City. Its Western office is located at 6331 Hollywood Boulevard in that film center.

\* \* \*

**Getzler Is General Manager of Hanna-Barbera Productions**

The newly-appointed vice-president and general manager of Hanna-Barbera Productions is Bud Getzler, formerly executive vice-president and treasurer of Format Films. His appointment was announced in April by William Hanna and Joseph Barbera.

Getzler will be active in the stu-

dio's television and motion picture work as well its film and commercial divisions.

\* \* \*

**Alfred C. Butterfield, 4 Succumbs After a Long Illness**

Alfred C. Butterfield, 47, chairman of United States Television, Inc., New York, died at home in Weston, Conn., of an illness of almost a year.

Mr. Butterfield was editor and producer of Columbia and educational films including such outstanding titles as *Crests of the Reef*, *Helen Her Story*, which won an Oscar Award, and *Horizons of the Sea*, a series which is widely shown in schools.

He was formerly head of Information Productions, Inc., a predecessor company to United Productions, and before that had joined in forming the firm of Butterfield & Wolf to specialize in the acquisition, development and distribution of television and theatrical films.

After graduating from Harvard in 1937 Mr. Butterfield joined the staff of Time, Inc., as assistant producer of March Time. In 1942 he became executive producer of *Road News*. His other activities included working on CBS radio programs and serving as associate editor of Life Magazine. His book *The Coral Reef*, was published last year.

He is survived by his wife, Ann Cornell Butterfield, and two sons.

\* \* \*

**Howard is Now Sales Manager for the Color Service Company**

The new sales manager for the Color Service Company is Bill Howard. The former vice-president of Perfect Photochemical, Inc. sales executive, is now working directly with John Curtin, vice-president in charge of sales at Color Service. The company's expanding service field of interests includes the field of 8mm optical animation film prints as well as the demand in the lab for television commercials.





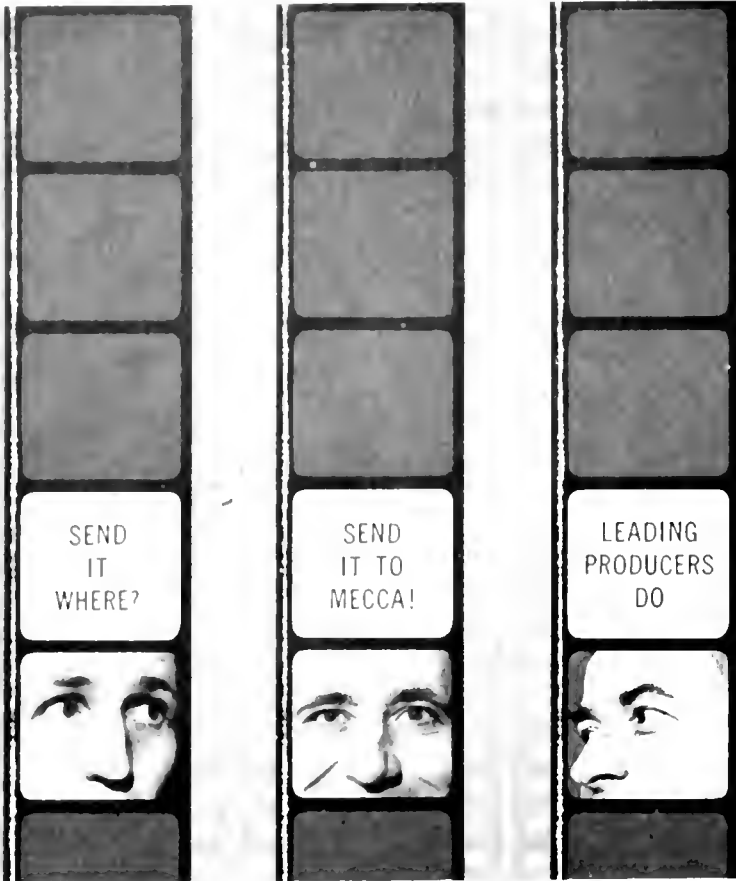
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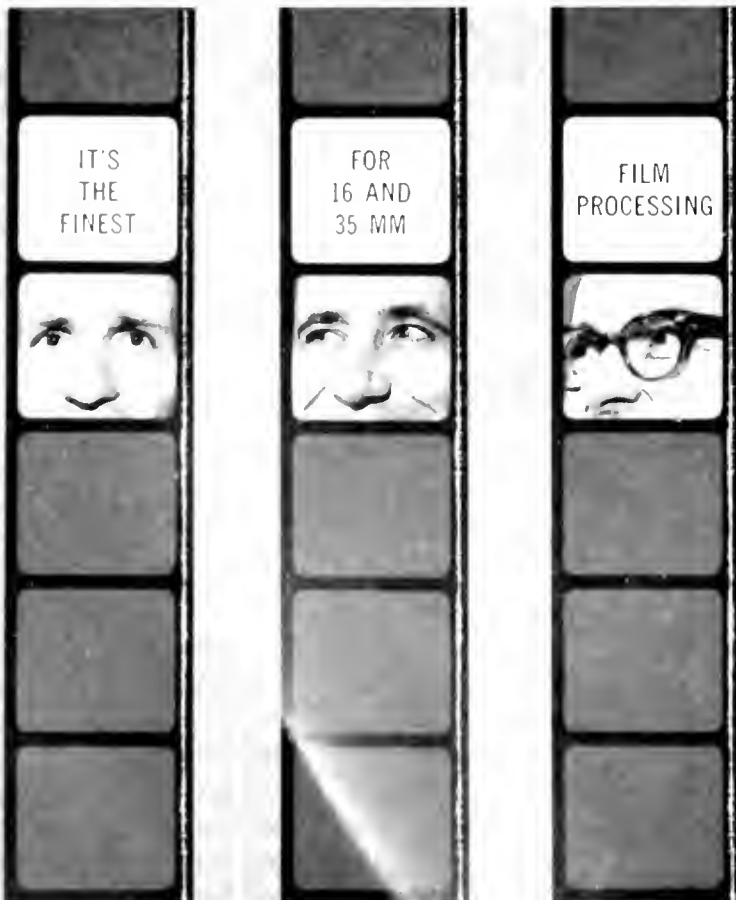
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## newsreel:

(CONTINUED FROM PAGE SIX)

### Air Photographic & Charting Service Has New Commander

The Air Photographic & Charting Service (MATS) has a new commanding officer. Colonel William S. Barksdale, Jr., assumed the new command at ceremonies held at Orlando AFB, Florida on April 19. He replaced Brigadier General John B. Wallace who is now commander of MATS' 1607th Air Transport Wing at Dover AFB, Delaware.

On the reviewing stand with General Wallace and Colonel Barksdale was Major General Glen R. Birchard, Deputy Commander of the Military Air Transport Service.

This is Colonel Barksdale's second assignment with the global photo and charting organization. He was its vice-commander from 1958 to 1963. During that time he was instrumental in achieving the rapid expansion of photographic capabilities to meet the Air Force's increasing activities in the missile field and other areas.

After leaving APCS in June, 1963, Colonel Barksdale went to the Republic of Korea as vice-commander of the 314th Air Division. In August, 1964 he was reassigned to MATS' Eastern Transport Air Force as Senior Air Advisor to the Pennsylvania Air National Guard. The APCS commander was born in Randolph, Va. in 1914. Rated as a command pilot, he wears the Legion of Merit, Distinguished Flying Cross, Bronze Star, Air Medal, Commendation Medal and seven Service medals.

\* \* \*

### Continental Film Productions Acquires Sam Orleans' Assets

Purchase of all physical equipment, original negatives and goodwill of Sam Orleans Productions, Knoxville, Tenn. by Continental



Col. William S. Barksdale

Film Productions Corporation, Chattanooga, has been purchased by James E. Webster, president of the latter firm.

The late Sam Orleans, who died in a plane crash last year, produced countless motion pictures for government and industry the past 17 years. He was active in the atomic energy field at the time of his death. The Knoxville studio has been closed.

Former Orleans' staffer, James Ashe has been retained by Continental as director of motion picture photography.

\* \* \*

### DuKane Launches Non-Service Training for Sale

DuKane Corporation, Chicago, Charles, Ill. has begun a new training program which will be available to all Authorized Service Stations throughout the United States and Canada.

Factory personnel will conduct this series of schools to train technicians. Dealer service technicians attending the sessions will receive complete instruction on servicing Kane Audio-Visual equipment.

The course is designed for companies who use DuKane equipment. Participants can receive factory-quality service.

The Stations participating will receive a certificate of recognition.



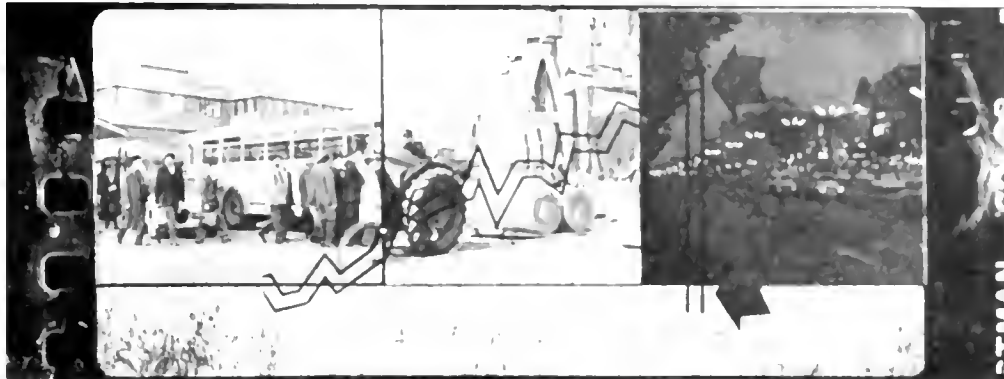
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*Film Processor*

# Niles and the U.S. government 1964-65

"Bounty Without Boundaries," called by a trade journal "one of the most technically complex documentary 70mm motion pictures ever attempted. . ." The "multi-image" film, in color, was produced for the Department of Agriculture, for showing in the Common Market countries of Europe.



"Name, Rank and Service Number," a 35mm black and white film shot for the Department of Defense in the Phillipine Islands, utilizing Hollywood and Filipino talent. . . Based on real life stories, the film will be shown to U. S. servicemen as an example of how to conduct themselves if captured by the enemy.

"Atoms in Action," shot in 35mm Cinemascope in color, for the Atomic Energy Commission Explains working of the atom and its peaceful uses. Produced for showing in Central and South America, as well as in other parts of the world

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Mel London, President of Wilding International

**Form Wilding International With Mel London as President**

A new division, Wilding International, has been formed as a subsidiary of Wilding, Inc., producers of audio-visual media for business and industry. H. Williams Hammer, president of the company, has announced the appointment of executive producer Mel London as president of the International division, with headquarters at 405 Park Avenue in New York.

London has traveled over a half-million miles during the past four years, producing motion pictures

around the world for such companies as Alitalia Airlines, Eastman Kodak, H. J. Heinz, Pepsi-Cola and Welcome Wagon International.

A current international project (for U. S. Steel) concerns film coverage of the Tagus River Bridge in Lisbon, Portugal. The film-record covers the two-year period of construction for the structure.

\* \* \*

**Utility Company Sales Execs See Latest in A-V Equipment**

Broadening the use of audio-visuals in industry, manufacturers of leading lines of projection equipment were invited to display their latest models at a recent national Power & Light Company (ASTD) Conference in Chicago.

30 sustaining members of the National Audio-Visual Association responded to the organization's invitation to share their new developments with these nationwide utility company executives who met at Chicago's Palmer House in late February. Theme of the meeting was a "Sales Training Workshop" for executives concerned with these activities in this specific field.

**Radiant Mfg. Corp. Announces R. L. Silberman as President**

Robert L. Silberman has been named president of Radiant Mfg. Corp., international consumer and



Radiant Chief, R. L. Silberman new president of screen concern

industrial projection screen manufacturer.

Harold Roth, chairman of the board of directors, announced his appointment April 8. Silberman had been executive vice-president of the Morton Grove, Illinois-based firm since 1963.

Prior to then, he served as vice-president and general manager of

the Canadian subsidiary of Products Co., Chicago.

\* \* \*

**U.S. Steel Assigns Greenleaf to Public Relations in Field**

One of our favorite Frank Alger stories concerns Frank Greenleaf, who started as an orphan boy and became supervisor of the U. S. Steel Corporation's field office in Chicago. Last year Greenleaf was named a field public relations representative for the company.

During his years in the field bureau activity, he booked estimated 100,000 U. S. Steel motion pictures for showing in school, church, engineering and civic groups throughout the midwest. A charter member of the Chicago Press Club, Frank Greenleaf was one of the founder members of the Industrial Audio-Visual Association and was honored by this national society of business a-v executives when they elected him president of that organization several years ago.

He will serve U. S. Steel in the Chicago area, Waukegan, DeKalb and other Illinois communities. Greenleaf and his wife, Peggy, have four children and live in Chicago.

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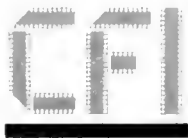
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# Camera Eye

THE EDITORIAL VIEWPOINT

### THE FAIR'S A REALLY GREAT SHOW

**T**HE 1965 EDITION of the New York Fair is a *great show* in a *great town*. Yorkers will do well to put aside their preconceptions of ultrasophistication with which they greeted the big show on Flushing Meadows since the outset and share with us folks from the boondocks the excitement and assurance of enjoying all that's good about the million dollar assemblage of exhibits and entertainment in their town.

Our second annual "look" at the Fair was presented in the next issue, picking up the exhibit changes, the inevitable (but bearable) waiting lines and other 1965 camera notes as captured by the words and pictures of Bob Seymour, who did such an exemplary job in these pages last year.

\* \* \*

### Frank Speidell, a 32-Year Veteran of the Film Industry, Retires as President of Audio Products

We'll sorely miss one of the finest gentlemen we've known in our decades of service to the factual film industry. Frank Speidell has retired as president of Audio Products, Inc., New York City, after 32 warm and wonderful years of service to his company, its clients and this business. The son of a doctor who entered this field in its formative years, his career has been distinguished by some very important contributions to the medium.

When he joined Audio in 1933, his industry was in the depth of the great depression. He kept his first pledge: that every person which this company employed would have a steady and secure job and would be paid. Audio's veteran staff, now headed by its capable Pete Mooney, would agree. Mr. Speidell

(CONTINUED ON THE FOLLOWING PAGE)



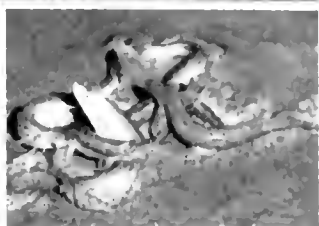
New York City deputy chief inspector Vincent J. Matteis (ctr) receives a citation of thanksgiving from the city for establishing new fire protection and safety motion picture films. Robert Egan (right), president of Film Producers Association, and (from left) made presentation as executive secretary Harold Klein (left); fire commissioner Michael J. Scott and FPA's Robert Gross (both on far left) watch the recent ceremony held in Manhattan.



# ARRIFLEX at work — ONE OF A SERIES\*



Camera crew enters surf at Malibu to capture first wave of grunion influx



Female lays eggs in sand for fertilization by writhing males.



Arriflex records embryo stages through the microscope

## ARRIFLEX records amazing grunion spawning cycle for biological science

An unusual 15-minute film of the amazing mating habits of the grunion — the only fish that spawns on land, and only in Southern California — was recently completed for biological science study by Academy Films of Hollywood. "The Grunion Story" was filmed under the direct supervision of Zoology Professor Boyd Walker, of the University of California at Los Angeles. Hip-booted Academy cinematographers and technicians waded into the Malibu beach surf over 50 times, in early morning hours, to catch the grunion spawning activity. At regular tide and moon phases, both male and female grunion emerge from the sea to fertilize eggs laid in the sand. After mating, the grunion (which can remain on land as much as 20 minutes) are washed back or flop their way to finny freedom.

Having recorded the mating phase, Arriflex was then put to work in the studio, shooting grunion egg-hatching through a microscope at 50 fps, using standard Arriflex microscope accessories and variable speed motor. Hour by hour, day by day pictures of heart beats, embryo movement, blood circulation and instantaneous hatching were perfectly recorded.

Again operating under unusually difficult lighting and location conditions...abused by sand and surf, subjected to rough handling...the compact, adaptable Arriflex successfully met every requirement of this unusual and exciting assignment — from location shooting to microcinematography. Whatever your filming needs, it will do as rewarding a job for you!



From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile — uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

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**THE EDITORIAL VIEWPOINT**

to be made in the past few years. It is a high priority to get the best of the best in the industry to help find the best ways to get the best of the best and to make the best of the best of the best. This is the only way to get the best of the best and to make the best of the best of the best.

**Super 8 Has a Useful Future in Industry**

We have noted the advent of "Super 8" in the industry as a part of the recent Product Review. This enlarged new dimension in 8mm motion pictures is making its debut at the International Photographic Exposition in New York in early May when many types of Super cameras and projectors for the home market will be exhibited. But "Super 8" will also come into the business and educational markets. Its viewing advantages are too significant to be ignored!

**65 Long-Time Employees of Movielab, Inc. Are Honored at Dinner-Dance in Manhattan**

15 per cent of all employees at the major New York city laboratory of Movielab, Inc. represent 840 years of service to the company which its president, Saul Jeffee, founded in 1930. On April 4th Movielab presented its first service awards at a dinner-dance held at the Chateau Madrid in New York. More than 150 guests including dignitaries of the organized crafts of this field, were in attendance as

65 employees of the lab who each have more than 10 years of service to their credit were inducted into that company's Service Club.

President Jeffee said it well when he noted, "The significant contribution of efficient and dedicated people to Movielab's growth. Without experienced manpower we could not at-



Union dignitaries participated in Movielab's Service Awards dinner-dance in New York last month. Left to right, John Francaville, IATSE international representative, Paul Press, secretary-treasurer Laboratory Technicians' Local 702, Steve D'Inzillo, business agent, Projectionists' Local 306, Richard F. Walsh, IATSE international president, Saul Jeffee, president of Movielab, Richard Gramaglia, president, Local 702; and Walter Dichtl, assistant to Dick Walsh, at IATSE.



USIS film library managers touring the USIS film library in New York. Viewing copy of our Product Review issue (held by vice-president Ralph Coto) are (l to r), Olegario Grullon, Domingo Republic, Jesus Bernardo Jimenez, Colombia and Aluisio Graingerio, Brazil. Modern president Carl Lenz is seated at the extreme right.

tain our high standards of quality and service to our customers."

**Special Feature on "Single-Concept Films to Include Papers from Atlanta Conference"**

In our next issue, too, this periodical will present detailed abstracts of noteworthy papers presented at the "Single Concept Conference" (CONTINUED ON THE FOLLOWING PAGE)

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National Committee Honors to

## The Year's Best Pictures for Safety

THE NATIONAL COMMITTEE on Films for Safety, representing all leading organizations in the United States concerned with occupational, home and traffic safety education, has named the winners of 11 bronze plaques and 14 awards of merit for the "outstanding motion pictures, sound slidefilms, television spots and short subjects created for safety education in 1964."

The Committee's top bronze plaque awards went to three motion pictures and one sound slidefilm in the field of Occupational Safety; three bronze plaques were given to the year's best films for Traffic & Transportation safety; only one bronze plaque was awarded in the field of Home Safety. Two plaques were awarded in the "General Safety" classification and one television spot subject won a bronze plaque award in the field of Television Films.

### AT&T Films Win Plaques for Parthenon, Audio

Parthenon Pictures of Hollywood won two bronze plaques to lead the field in award honors. *Slips and Falls*, produced for the Bell System, was a plaque winner in the field of Occupational Safety films; and *What'll You Do If . . . ?* was another bronze plaque winner for the same studio, which also distributes this 12-minute instructional film in the field of Traffic & Transportation safety.

The Bell System had another bronze plaque winner, *Before It's Too Late*, in the field of Traffic & Transportation entries. This 13½-minute color motion picture on the value of seat belts was produced by Audio Productions, Inc., of New York, and features a testimonial appearance by Dick Van Dyke.

### Four Plaque Awards for Occupational Safety

*The Roll of Drums*, sponsored by the Caterpillar Tractor Company and produced by Calvin Productions, won a bronze plaque in the Occupational Safety group. This 20-minute color film emphasizes unsafe attitudes and actions of workers on heavy construction equipment.

The third bronze plaque winner in the Occupational group was a 21½-minute color motion picture, *Three Minutes to Live*, sponsored by the Department of National Defense (Air) of Canada and produced by the National Film Board of that country.

*Supplied Air Means Safety*, a 15-minute sound slidefilm (color) produced for the Accident Prevention Committee of the American Gas Association by Morton Goldsholl & Associates, Chicago area producers, was the fourth bronze plaque winner in the Occupational Safety area.

### Altschul's "School Bus" Film Gets a Plaque

Gilbert Altschul Productions, also of Chicago, won the top bronze plaque award for the 28-minute black & white motion picture, *School Bus Safety—With Strings Attached*. This documentary report of an actual school

bus safety assembly (with simulated bus accidents) was co-sponsored by Journal Films and the National Safety Council.

The sole bronze plaque winner in the field of Home Safety was the Alfred Higgins Productions' 14-minute color motion picture, *The Babysitter*, which gives safety pointers to a babysitter and her employer. Higgins is a Hollywood-based film company.

### "General Safety" Honors to These Pictures

There were two bronze plaque awards in the field of films for General Safety. The outstanding 16-minute color film, *Breath of Life*, won this top award for its producer and distributor, Pyramid Film Producers, San Jose, Calif. This film illustrates the application of mouth-to-mouth resuscitation and demonstrates proper procedures for life-saving technique.

*Gun Mayhem*, an 18-minute color film emphasizing precautions in the handling of arms, won the other bronze award in the field of General Safety. It was produced by a group for its sponsor, the Directorate of Space Safety, Deputy the Inspector General, Norton AFB, California and its distributor, Cameron Studios, of Seattle, Washington.

The Aetna Life Affiliated Company awarded the sole bronze plaque given in the field of "TV Shorts & Spots." Their only b&w spot, *Stop Home Falls*, won the top award in the field of Television Films. Another Aetna subject, *Safe Driving*, won an Award of Merit among slidefilms in the field of Traffic & Transportation.

### Awards of Merit in All Five Contest Categories

The other merit awards were well-distributed through the five awards categories in the annual competition. The two Awards of Merit given for Occupational Safety films were:

*Prescription for Safety*, 18½-minute color film, sponsored by the Ortho Division, Ortho Pharmaceutical Co., and produced by Calvin Productions.

*Your Responsibility for Safety*, 17-minute color film, sponsored by the Pacific Telephone Telegraph Co., and produced by R. Soltys Productions.

### Four Share Traffic & Transportation Awards

Sharing the four Awards of Merit in the field of Traffic & Transportation safety were:

*Footprints 4*, a 27½-minute color film, sponsored by the Goodyear Tire & Rubber Company and produced by Pilot Productions, Evanston, Ill.

*Freewayphobia* (series of two 12-minute color films) produced and distributed by Disney Productions.

*To Kill a Wedding Belle*, 13-minute color film, sponsored by the Ontario Department of Transport, Canada, and produced by Educational Associates.

*Your Child and Traffic*, a 12½-minute color film (also b&w), sponsored by the A.A. Foundation for Traffic Safety and produced by Calvin Productions.

### Two Citations to National Rifle Association

The one merit award winner in the Home Safety classification was *At Home With Guns*, a 13-minute color film sponsored by the National Rifle Association of America and produced by the National Rifle Association of America. (CONTINUED ON THE FOLLOWING PAGE)

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**SAFETY FILMS OF THE YEAR:**

(CONTINUED FROM THE PRECEDING PAGE 16)  
 duced by Norwood Studios, Inc., Washington, D. C.

The National Rifle Association and the same producer received another Award of Merit for the 21½-minute color production, *Sure As Shootin'*, in the General Safety group. The two other merit award winners in this category were:

*Take Your Choice*, a 12½-minute color film sponsored by The Detroit Society for the Prevention of Blindness and produced by The Jam Handy Organization.

*The USAF Safety Story—A Case for Survival*, 35½-minutes, color, sponsored by the Directorate of Aerospace Safety (previously named) and produced by the 1352nd Photo Group, MATS, at Lookout Mountain AFS.

There were two final merit awards in this year's contest. These were shared by television spots. A series of six spots, titled *Elmer, Our Hero*, won an Award of Merit for the Ontario Department of Transport, Canada and the producer, Lesser Studio, Ltd., also of Canada.

A seat belt spot, *Habit*, won the last merit award. This went to the National Safety Council and the producer, Lukas Film Productions, Inc., of Chicago for this one-minute television subject.

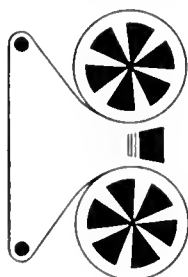
The Committee completed its deliberations in Washington, D. C. on April 22nd, following several intensive days of review of finalists. Previously, all entries in the 22nd national contest had been reviewed by specialists in the various fields for which they were submitted. William Englander is secretary of the National Committee on Films for Safety.

\* \* \*

**National Football League Clubs Announce NFL Films, Inc., With Ed Sabol as the Chief**

The National Football League has announced the creation of NFL Films, Inc. as the exclusive producer and distributor of motion pictures for all of its nationwide games next fall. NFL Films is the successor to Blair Motion Pictures of Philadelphia which, for the past three years, has produced the outstanding championship game color films. Blair also produced the annual season highlight films for 12 of the League's 14 teams last year and will produce them for all clubs in 1965.

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# My Leap into Space

Screen Writer Ira Kerns Shares His Adventures on the Aerospace "Team"

"WHILE MAN IS LEAPING INTO OUTER SPACE, I'm busy being sick to my stomach." That was the ignominious thought running through my mind as I stepped out of the Air Force's centrifuge chamber after a brief spin at four "G's."

"How was it?" asked the well meaning, but highly amused Ph.D. in the spotless white laboratory smock.

Staggering toward him with the world whirling inside my head, I replied with my usual aplomb, "It was . . . it was . . . I think I'm going to . . ." And then I did! All over him.



Somewhat aghast, the doctor gathered up the remains of his dignity and lunched off to change into a clean lab smock.

That's when I started asking myself how I ever got involved in this thing in the first place.

It all began late on a Friday afternoon a few weeks ago when Mr. Niles (Fred A. Niles, president of Fred A. Niles Communications Centers, Inc.) called me into his office.

"Ira," he questioned, "how would you like to belong to the Air Force for three weeks?"

"Huh," I replied, cleverly, backing anxiously toward the door.

"We've just signed a contract to do a film script on the U. S. aerospace program," he beamed, "You'll be in Washington, D. C., at 8 o'clock Monday morning to start your research."

As the office door closed behind me, I knew exactly why I'd agreed to go. I wanted to keep my job. Besides, who in his right mind could turn down a trip around the country, meeting astronauts, eating space food, and watching rocket launchings?

Little did I know that being a mere staff writer for a commercial and industrial motion picture producer meant that you also had to be a centrifuge test pilot, a guinea pig for dehydrated food tests, and a radiation test subject.

Bright and early Monday morning, I found myself at Andrews Air Force Base, staring at a mountain of film reels.

The polite major in blue was saying, "You will have to be given some indoctrination into the Air Force's research program, and the best

way to start is to look at these films. First we have films here on a hypervelocity projectile experiment on micro-meteorites and the electrostatic gyroscope, and the . . ."

As he spoke, I could detect the pity in his eyes.

Two days and countless films later, I popped my bleary-eyed way out of the screening room. My mind was reeling with re-entry velocities, phototropic enzyme dyes, molybdenum heat shields and whirling centrifuges.

"Major," I began.

"Ah good, I see you're ready for the next phase," he beamed, "Most people take four or five days to view those films."

He couldn't have told me that before.

At dawn the next day (we rise early in the Air Force) I was on an airplane heading for Wright Patterson Air Force Base in Ohio with an unbelievable case of advanced apprehension.

The last thing the major had said to me in Washington was, "Good luck." Then he added cryptically, "You'll need it." I saw the look of pity creep into his eyes again.

However, as we landed, I became more up with naive boyhood enthusiasm. Armed with notepad and camera, I advanced in my target . . . and was promptly disarmed by an eagle-eyed air policeman at the gate who confiscated my camera.

Making the appropriate squawks of outrage including an occasional reference to Secretary McNamara, got me only a very cold, handed from under the brim of a very highly polished helmet.

The day had begun on a proper note, clear.

My first stop was the Air Force Medical Laboratory where they're developing everything from phototropic liquids (enzymes which darken when exposed to ultraviolet light) for space helmet visors . . . to self-sealing putty for use in the "skin" of space vehicle as protection against meteorite particles.

In one experiment, they fire a microscopically thin particle of mylar at a speed of up to 30,000 mph at various metals. They test the metal's ability to withstand perforation from micrometeorites. The firing of the special "gun" is so energized that the gun actually disintegrates from the explosion, managing in the process, to deafen any unwitting spectators.

(CONTINUED ON THE FOLLOWING PAGE)

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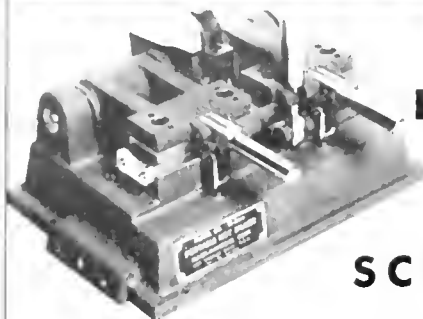
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MY LEAP INTO SPACE

(CONTINUED FROM THE PRECEDING PAGE)  
tators in the vicinity. Naturally, I was in the vicinity.

During that memorable week, I was amazed by a number of other interesting experiments.

There were the expandable structures formed resin and fabric constructions are so pliable that they can be folded into a small area, but will expand



predetermined shape and rigidize like cellophane when exposed to a vacuum. One of the preliminary preforms managed to harden around my finger for two hours causing no little contribution to my circulatory system.

The expandable structures come in all shapes and sizes—up to football field dimensions and larger, and will probably be used to build space stations, space laboratories, etc.

Then, I visited the famous "ion" engine. It took me close to an hour to get through the labyrinth of hallways, rooms and chambers which house these little jewels of space propulsion, and the floor was very hard.

Compared to the likes of the Titan booster rockets, the "ion" engines are minute—only six inches long. They operate by accelerating ion particles at high speed in space. The ion giants can actually operate far more efficiently in space than the larger chemical rockets carrying much greater payloads farther in considerably less time.

My overall trip, which took me from coast to coast and back again, like everything the Air Force does, was organized to the minute. Every minute was accounted for, soon metamorphosed into a human recording machine.

With Polaroid in one hand (when they would let me use it), tape recorder in the other (when they would let me use it), writing pen in one arm and pencil behind my ear (which was falling off), I advanced steadily through the maze of Air Force laboratories.

My TA (that's Government for chief advisor) would point me in the right direction by usually saying "Through that door."

"What's in there?," I'd ask.

"Electrostatic gyro."

In we'd go, and there would be still another Ph.D. in a white lab smock, de rigueur

(CONTINUED ON THE FOLLOWING PAGE)



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## RACING FOR THE AMERICA'S CUP

Thomas J. Lipton Releases Film on Yachting Classic

IT'S EASY TO FORGET who won the America's Cup challenge races of 1899, 1901, 1903, 1920 and 1930, but it's not likely anyone will ever forget the valiant loser, Sir Thomas Lipton. Nor is the leading food company which bears his name—Thomas J. Lipton, Inc.—likely to let anyone forget.

Sir Thomas' doughty challenges are history, but the famous race with which he was associated goes on and on. On the occasion of each new race in recent years, Thomas J. Lipton, Inc., has presented a film documenting all the



W. Gardner Barker (l), president of Thomas J. Lipton, Inc. at preview with film's producer Agnew Fisher.



Robert Mitchell, president of Association Films (l) with Oscar J. Nickel, director of advertising for Thomas J. Lipton, Inc.

plans and preparations for the race and bringing the excitement of each day's events to millions of viewers.

Last year's challenge by England's *Sovereign* is the subject of Lipton's new film, *The America's Cup Races, 1964*, which was previewed on April 7 for crews of the winning yacht and members and guests of the New York Yacht Club in the Club's beautiful Model Room in New York.

The film features both the trials and subsequent races. One exciting

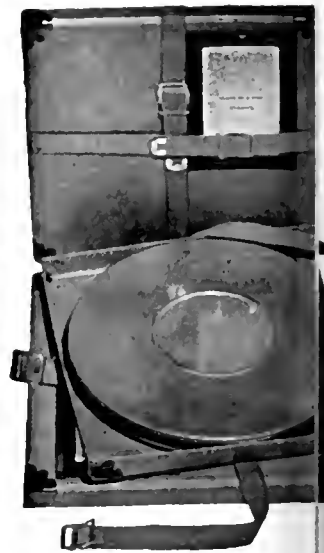
sequence shows the behind-the-scenes drama of the building of both *Constellation*, the defending yacht, and *American Eagle*, the leading contender. Another takes viewers along with one of the British contenders on a unique overland trek from Scotland to the south of England.

For the first time in the classic's history, trials were held in this country to select a challenging vessel. Both series of matches have been excellently filmed by Agnew Fisher, a well-known yachtsman and photographer whose close-up shots of the crews in action puts the audience virtually in the cockpit.

After eliminating all opponents, America's *Constellation*, sailed by Eric Ridder and Bob Bavier, faced the British *Sovereign*, manned by Peter Scott, in four action-packed races. The camera follows both crews as they handle the sails, work the "coffee-grinder" winches, and tack along the course to gain every possible advantage. Spectacular aerial views capture the streamline movement of these magnificent

(CONTINUED ON PAGE 51)

Racing yacht thrills are plentiful in Thos. Lipton's "America's Cup Races."



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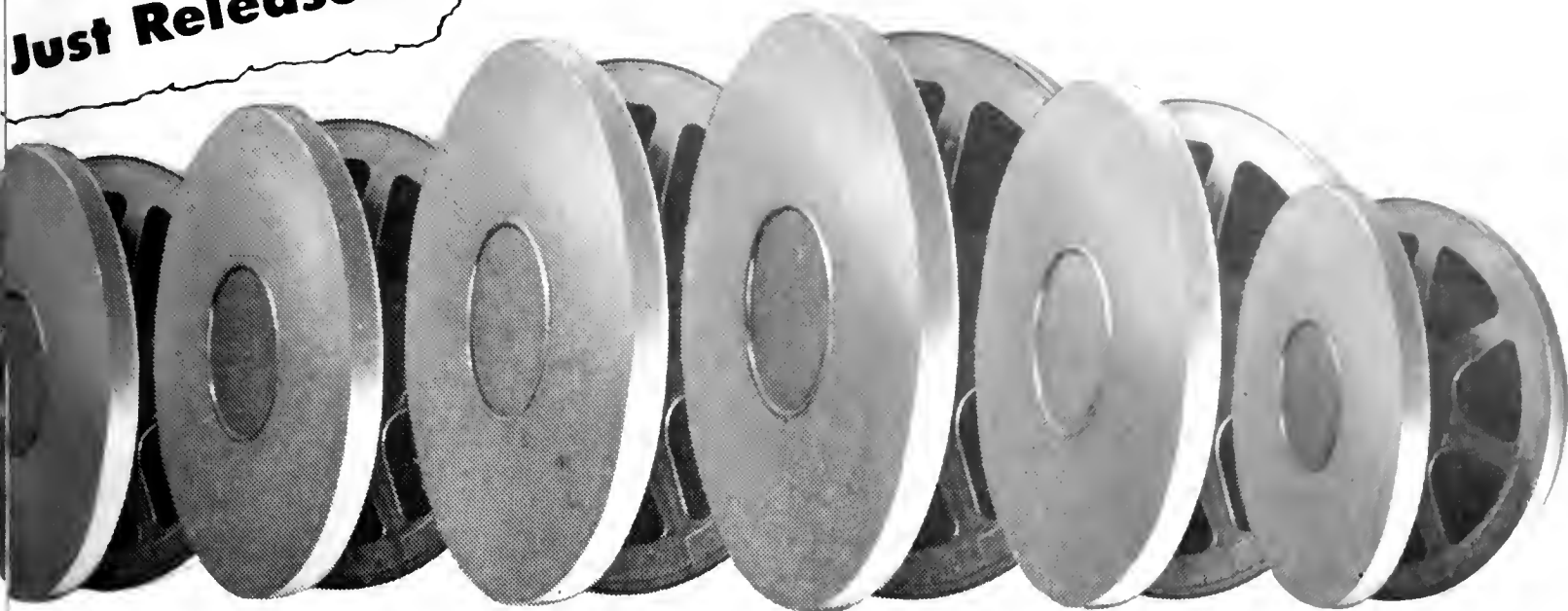
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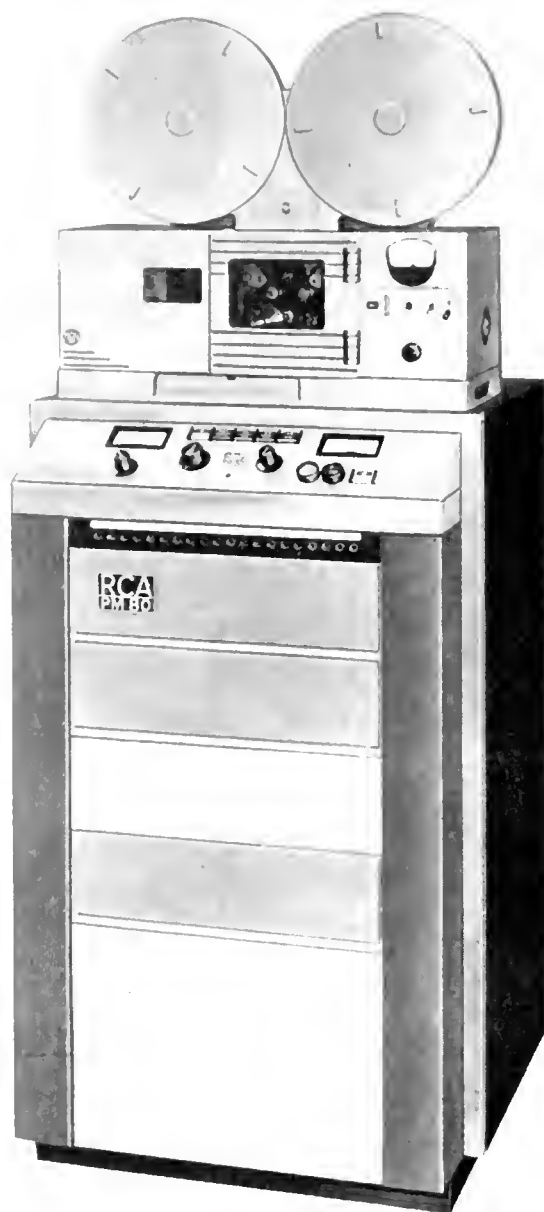
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## 's Multi-Screen Program Preview Work Shows Fall Season Fare to Sponsors, Agencies

AS ARE LOOKING way up at C-TV these days. Rebound- in a weak season last year (4), the network is now with arch-rivals NBC and the audience reports, and look at the figures on exact- right week, perhaps a little That's a big jump. With this story of progress people who really count — advertisers and their agencies C put on two big breakfast

scope-designed, Mondrian-like pat- tern of 26 "building blocks" con- structed of aluminum frames. These, besides having their own functional attractiveness, tied in with the network's "building blocks of success" theme.

### Programs Snap on 26 Screens

As he spoke, one-by-one the blocks were filled by 4 by 4 foot photographs which snapped up into place. These pictures illustrat- ed the current successful ABC



Tom Duffy, ABC vice-president in charge of Network Sales, is the lecturer as screens behind him take up the presentation theme that "current programming is a structure for success."

shows, in New York (Feb. 3) and Chicago (Feb. 10) for audi- ences of 1500 and 600 respective-

### Building Structure for Success"

The theme of the meetings was ABC's current programming and structure for success, and the momentum built up in this will send the network soar- ing next year.

President Thomas W. Moore, who stepped off the program, relied on a stage fully packed with highly integrated audio-visual presentation material which consistently brought rounds of ooh's and aah's from the audience.

### Different Projectors at Show

Designed and produced by Visualscope, Inc., of New York, the show utilized two 35mm arc- light projectors and one 16mm in- dependent motion picture projec- tor. The two "Gold Plate" and the Kane sound slide film pro-

jector was the first device to be seen. Mr. Moore, was a Visual-

scope shows, many of which will carry over to '65-'66.

Mr. Moore then took his audi- ence behind the scenes to show what was coming up next season. At this point, the "building blocks" set revolved on a turn table to re- veal a motion picture screen on which short sequences of the new programs for next year were shown.

While ABC will have relatively few holes in its programming to fill next year, the chief of that department, Ed Scherick, came on to present clips of such new shows as *F Troop* and *The Big Valley*, westerns, *Okay Crackersby*, a Burl Ives comedy, and other pilots, which drew a good round of ap- plause.

Visualscope, which had a crew of 32 people on the big show, worked in cooperation with ABC vice-president Jerry Zucker, who was responsible for the network's end of the proceedings, and Joel Cohen, of ABC, who wrote the commentary for the show. •



The Tower of Light pavilion is a cluster of 80-foot high aluminum prisms.

## Have a "Holiday With Light" at the Fair

Colorful Sequences on Electricity Are Set to Music

THE TOWER OF LIGHT, feature exhibit attraction at the New York World's Fair sponsored by electric utility companies, is displaying a new and lively musical review, *Holiday With Light*.

Fair visitors are transported on a giant electrically-powered turn- table while comfortably seated in newly-installed revolving seats as they view the story of electricity told in a fanciful, light-hearted way in seven different chambers. The show uses a variety of techniques, including spectacular lighting ef- fects, a toe-tapping musical score and three-dimensional animated figures.

### Show Was Produced by Wilding

*Holiday With Light* was produc- ed by Howard Hoyt, of Wilding, Inc., from a script by Sidney Brooks (who also wrote the lyr- ics). Composer Lee Pockriss fur- nished the musical score and sets were designed by Fred Fox.

Audiences first meet a familiar utility industry figure, Reddy Kilo-

watt, who is joined by Benjamin Franklin. Reddy brings Ben up to date on the progress made with electricity since that memorable kite-flying episode. The pair set out, with the audience, on a tour of America's most festive holidays.

### A Tour of Seven Holiday Scenes

In the show "chambers," the seven holiday scenes take viewers into entertaining moments of New Year's Eve, Labor Day, Thanks- giving, Mother's Day, Father's Day, the Fourth of July and Christmas. In one of these, a stir- ring Independence Day sequence is brilliantly illuminated with elec- trical fireworks; a music hall num- ber features Reddy Kilowatt and Ben as "the last of the red hot daddies;" and a charming Christ- mas episode is highlighted by the world's largest Yuletide orna- ments.

After this concluding episode, visitors descend to the ground floor of the pavilion where they view (CONCLUDED ON PAGE 49)

Reddy Kilowatt is the New Year Baby and Ben Franklin plays Father Time as second "Holiday With Light" scene takes audience to New Year's party.



At Borg-Warner's Science Hall in Chicago —

# A New Experience in Film Realism

Visitors Enjoy the Ultimate in Total Sensory Experience  
as They View Color Film in Unique Environment "Theater"

chamber where an 11-minute color-and-sound motion picture is accompanied by swift changes of temperature, humidity and aromas synchronized to the story line of the film. The picture enables each small group of viewers in the tightly-controlled chamber to literally experience its re-creation of the history of man's struggle with his environment.

### Would Be "Hit" At Any Fair!

Beyond any doubt, this is the most advanced use of a *total experience in film presentation*. It would be one of the "hit" attractions at the New York World's Fair or any other exposition.

Audiences literally *feel* the heat of the summer sun and the chill of wintry blasts, as temperature and humidity change swiftly to match the action on the color screen. They *smell* the odor of the musty cave that was man's first shelter,

scents a field of flowers, a violet and a girl's perfume. The scene of involvement is intensified by colors inside the "theater" hang from cool blues to hot reds as the temperature climbs.

It wasn't an easy task. The effects system for the chamber was engineered at the Borg-Warner Research Center and the company's New York Division, manufacturer of air conditioning and refrigeration equipment. The company's exhibition consultants designed other components to augment the total experience.

Behind the scenes are three rooms of equipment: in the first, an electronic memory drum handles changes in aromas, color, humidity and temperature have been programmed. These changes are controlled by notches on the drum itself.

The air-handling and "control"



Beyond these Borg-Warner Science Hall dimensional exhibits shown at left, visitors enter the glass doors (near) to the amazing environment chamber where they enjoy a totally new multi-sensory experience in which motion pictures are accompanied by swift changes in temperature, humidity, odor and lighting effects, all synchronized with scenes in a color-sound film.

WITHIN THE NEW Borg-Warner Science Hall (a permanent area set up by the Borg-Warner Corporation on the street level of its headquarters building in Chicago) a new experience in film realism awaits the countless thousands of visitors to this assemblage of over 80 colorful exhibits —

which include animated displays, pictorial science histories and a wide range of audience participation devices with levers, gears and push-buttons which turn scientific principles into operational realities.

But the most realistic experience of all these is provided within a unique environmental "theater"



At left: Dr. R. J. Kuchner, manager of environmental sciences at Borg-Warner Research Center, adjusts one of the many "control" devices used to provide viewing theater with a wide range of aromas. Above: Dr. Kuchner is shown with the electronic memory drum on which temperature, humidity, color and color changes are all programmed.





... much choice between the of hydrocarbons and that of "beef?" A scene from the Warner Environment Theater's sensory show in Chicago, hit in company's Science Hall.

... in a second room, has three air-conditioning systems: (1) a comfort system which maintains a clean and comfortable atmosphere; (2) a special system for rapid changes in temperature, humidity and aromas; and (3) an ionization system, using Purafil oxidant, that pulls the air out of the chamber, purifies it, and circulates it back again.

... aromas are provided by a variety of natural and synthetic scents enclosed in pressure pots and recharged with air after each projection and the materials recharged periodically.

**Minute Changes Within Seconds**  
... changes in climate, atmosphere and colors within the 12 by 20-foot environment theater are made in one to three seconds. Signals on the film signal these changes some 60 frames ahead of the camera to synchronize with the action. Biggest problem for Warner engineers was to make these atmospheric changes fast enough to keep pace with the film. At one point in the picture the temperature must drop from 110 to 50 degrees Fahrenheit and from 90 to 50 per cent humidity within two seconds. Although the change is plainly felt by the audience, the low temperature is maintained for only a few seconds, not long enough to affect the human circulatory system and cause chilling.

... amazing show was written, directed and production-designed by Chicagoans Selma and Gordon Weisenborn and produced by Wilbur Henricks Associates. Images

... At the right these viewers in the Science Hall's Environment Theater enjoy a wholly new experience as they literally scent flowers, feel the garden-fresh atmosphere while seeing film



... a few feet away, memories are warm and intimate. These walls shield us from the wrath of nature but also let us share her delights. The colors are "warm" and a scent of lavender fills the theater.

... and action have the "touch" of sheer genius which has marked the work of free-lance Weisenborn on many award-winning productions.

**Another Show With Nine Screens**

While this "experience in realism" is the big show in the Science Hall, there's still another sight and sound presentation of noteworthy interest. In still another theater, *The Sum of Its Parts* presents the story of Borg-Warner's contributions to the life of a fictional "average" family, the Homo Sapiens Smiths. This is a sound slidefilm show in which images leap across nine screens with the action and speed of a motion picture.

Also written and directed by the Weisenborns, this fast-paced (13-minute) color program shows how industry applies technology to raw materials and energy to satisfy so-



... We must count nose on the film's sound track, for what delights there and what irritates there. The odor of wet dog pervades the chamber as this scene unfolds on the viewing screen.

... city's material needs. DuKane sound-and-filmstrip projectors beam bright images on nine individual screens placed three across and three deep. At times, all nine images form one big picture, in other sequences, the picture moves from screen to screen in swift staccato sequences that induce a sense of excitement.

**Push-Buttons Start the Action**

Both Science Hall shows are push-button controlled by visitors. *The Sum of Its Parts* is viewed in a 28-seat theater. When the button is pushed, a programmer in the projection booth controls the nine synchronized projectors, sound and theater lighting. About 4,000 frames and 1,600 pictures are presented within the 13-minute period of this show.

Credit for the comprehensive



... That the weather is warm, the tone that is not, the color that is not, the sound that is not. Put in more sound, the color of cold air, the sound of the change of scene to a new scene.

... design of this highly educational Science Hall area must be given to Donovan Worland, formerly director of exhibits for the Chicago Museum of Science and Industry. Dr. Dan Q. Posin, physics professor at DePaul University and a well-known television personality was the consultant.

... Theme of the Science Hall show concentrates on the physical sciences with emphasis on matter, energy and environment. It should be noted that this program and all the exhibits comprise one of the finest examples of modern corporate public and business relations unveiled in recent years.

... For Borg-Warner creates, makes and sells a wide range of products with which both film showings and nearly every exhibit are involved. The show is free and open daily.





This after-dark scene of California Chemical Company's soft detergent alkylate complex at Richmond, California, on San Francisco Bay, filled a need for some dramatic background television footage.

# Glamorous, They're Not!

## Four Views of the Film Program at the California Chemical Company

### THE PRESIDENT'S MEDIUM LONG VIEW:

**JAMES W. KENT**, president of the Ortho Division of California Chemical Company, San Francisco, takes a very realistic view of the role of motion pictures in his company's overall communications program:

"We make 20 or more motion pictures a year — and glamorous they're not. At the California Chemical Company we don't treat any picture as some sort of monument to our corporate image. Our films are *direct communication tools* designed to carry specific messages to our customers, dealers or members of the sales staff."

Referring to a film library which now includes more than 80 pictures on agricultural, garden and industrial chemicals, Kent comments:

"The fact that some of our 10 to 15-year-old films are still in demand among garden clubs and agricultural groups only points out

that this was the right approach. Our films have proved useful beyond our expectations."

### THE ADMINISTRATIVE CLOSE-UP:

By Lou Czofin,

Manager of Advertising & Public Relations

Jim Kent covered the outlines of our attitude on the use of films. Now perhaps I can "color in" some of the specifics. This requires sketching in some history for background on our film program.

Around 1949, Ortho (then called California Spray-Chemical Corporation) was already a long-established leader among firms producing agricultural pesticides. But the company was still in the early stages of building a home and garden line.

That's when we found that one of the most impressive means of reaching the vitally important, interested consumer audience, was to have our representatives talk in person to established garden clubs. However, to talk

by Don Briese

about gardening techniques and products which must be *demonstrated* to prove their value soon exposed the limitation of oration.

Films were the answer. They depicted our sales points and showed proof of the results attained in using our products—unlike any other medium could. They proved highly economical in terms of cost per thousand impressions.

Also, you must consider (as we certainly have) the combined advantages of sight, sound, color and demonstration to an avidly-interested audience.

Our educational gardening film, *How to Grow Beautiful Roses*, proved its economic effectiveness among garden club audiences during its first year in circulation. We estimate that more than 116,000 gardeners saw this



Jack Davidson (left) and Fullick (right) set scene for an Ortho garden film on California with Jim Kerr (center), better known to eastern TV viewers as "The Scotch Gardener."

early picture and responded to it before its first anniversary.

When this *Roses* film was nine years old and had been viewed by more than 1,000,000 gardeners, we were satisfied that we had our money's worth. It was withdrawn from circulation for updating in 1960.

The remake of our rose film, titled *Living With Roses*, has proven to be even more popular with new generations of gardeners because it utilizes a wider variety of roses, showing a number of popular landscaping situations.

Newsreel authenticity is achieved with informal shooting techniques which give performers relaxed feeling. As Walter Schenk and Geoffrey Fullick set up scene for "Prescription for Safety," actor Bill Williams said he "felt like a farmer" when the only interruption was far-off song of a meadow-lark.

The Polymer Division of California Chemical Company shows customers, via motion pictures, how they can save time and money utilizing Chemon polypropylene plastic pipe in "Eleven Miles in Eleven Days." This scene was filmed a lot sooner with the aid of Texas foreman, willing labor



incorporating later products and techniques to assure maximum results. These improvements have also developed appeal among experienced gardeners who seen our earlier rose picture. Between experienced and novice audiences, we achieved a total of at least 432,000 individual viewers of *Living with Roses* within four years. And we expect the film to retain its popularity for another five years. All-film costs rise from year to year, the impression compared to other media is low in our particular sales program — each product demonstration plays a key

success of our early gardening films has sized to us the importance of using film combinations combined with expert speakers point our messages to important agricultural audiences.

1959, we produced one relatively high-agricultural film. The enthusiastic view-sales response dictated the need for such films. In fact, there were so many requests for films devoted to so many specific products, growing, feeding, pesticide and spraying techniques, that it became apparent that demonstrative motion pictures had become a major medium.

Faced this new potential without a major production budget. That's when we initiated a new film format proposed by our motion picture specialist, Geoffrey Fullick.

His proposal was designed to provide maximum exposure among growers within our film budget for that year. He called the format the *Ortho Agricultural Newsreel*. Let him give you the details on how he decided to crank out this series on location:

**Close-Up View:** by Geoffrey Fullick  
I am frequently asked, "How do you manage to turn out so many 10-minute on-location newsreel color films?"

My answer has to be: "We frequently shoot and ask questions later." Who's we? Myself and any one of a number of top film makers. Whoever it is, we keep our schedules fluid because we usually have four or five subjects to cover when we go out into the field.

Weather or crop treatment conditions aren't quite right in one place, we can go on to another field assignment after a phone check with our field offices. But were it not for this company's far-flung field offices and expert technical people, it would be impossible for us to operate this way and our location shooting would, in turn, skyrocket.

Another advantage we have in the field is that when the crew and I go out on location, we often see other farming action unrelated to our assignment. When we complete our original assignments, we pick up some more film and get back to the scene of the farming action. This may be useful in some future farm film subject. Burning up some extra 16mm film can often save us an entire location on a big project in the future.

A few months ago we were in Florida and shot some "before and after" sequences to

show the effect of Ortho Diquat — an aquatic weed control chemical — as it disposed of undesirable water vegetation. On the way through a suburb we passed some lawns being destroyed by Chinch bugs.

We went ahead with our original assignment and filmed the "before" sequence of the Diquat application, then headed back to where the Chinch bugs were doing their bit. We managed to put away an entire film on the subject of detection and control of this insect pest, knowing that this footage would soon be needed to help promote a new product about to emerge from our research and production departments.

Before Chinch Bug Control was released to the market, our film was in the can and ready for editing at Jens Frandsen's Unit One Productions in Hollywood. On that trip Jens and I both saved travel expenses and perhaps



Canal-clogging water weeds provided this before-and-after sequence, showing the effects of Ortho Diquat, herbicide for aquatic plant control. Scenes were made at 10-day interval.

months of waiting for the proper moment to catch these insect marauders at the height of their activity.

Just keeping our eyes open for shooting opportunities, then writing the script to accompany our footage goes a long way in producing working films economically.

As a matter of fact, Walter Schenk (a freelance cameraman who has shot about 70% of our field footage) and I filmed six agricultural newsreels on one trip last year. Plus that, we picked up valuable footage for other films. Walter has a special talent for transforming the prosaic into the dramatic. Recently, we had to shoot some scenes involving an airplane applying fertilizer on rangeland.

The usual limitation of aerial application scenes of this sort is that most such sequences look alike. You shoot the airplane from the



Screen star Carroll Baker appeared in a pep-up film for last year's Ortho sales meeting. Advertising and public relations manager Lou Czujin (standing) and film specialist Geoffrey Fullick engineered take as Walter Schenk fired the Arriflex for this publicity film.

ground as it flies toward you and makes its pass. An expensive scene would require hiring another plane to carry the cameraman over and around the subject aircraft, shooting it from all aerial angles as it does its spraying work.

Neither of us were content to settle for the standard fly-on scenes if we could help it. Then Walter tried mounting his trusty Bell & Howell just in front of the cockpit. With the pilot pressing the button, we got dramatic shots of the busy aviator at work and some unusual frontal scenes of the ground coming up as the plane dove toward its application passes.

Later on we simulated a close-up side view of the airplane in flight. The camera was angled from prone position on the ground while I rocked the wings. It projected like a scene from *Hell's Angels*, minus such timeworn props as scarves, square goggles and machine guns.

These *Ortho Agricultural Newsreels* have become a great source of satisfaction to me and, I'm sure, to every producer involved. We believe the same is true among our farm-group audiences, even when the effective life among these agricultural viewers may be as short as a year. Acceptance and response to these 10-minute, short-term productions has encouraged us to experiment with similar presentations for showing to our gardening audiences.

The other two types of pictures we produce are (1) the higher-budget, longer-lasting educational films for our garden club audiences

(CONTINUED ON THE FOLLOWING PAGE 44)

For the eyes of garden product salesmen and dealers only: a scene from one of latest 10-minute "instant" films to introduce and demonstrate new product





Cutting machine with a nine-foot blade like a giant chain saw moves into coal seam face in Franklin No. 25 mine at New Athens, Ohio. Machine cuts six-inch slot along the base of seam.



Complex modern machines like this huge shovel at work in a surface mine, are helping the coal industry to maintain a strong competitive position.

## REBIRTH of an INDUSTRY

research, technology, abundant resources have restored "the invisible power of coal"

**T**WENTY YEARS AGO, the coal industry in the United States was faced with serious trouble. Its burgeoning competitors, oil and natural gas, seemed about to completely take over the fuel requirements of the nation. The industry's public image was that of a dying giant, choking of dust in its old-fashioned mines.

But coal is in great abundance, and it is cheap. By developing some of the most advanced mechanized techniques in any industry, coal has not only saved itself from oblivion, but has aggressively forged its way to new successes in the expanding economy.

### How Bituminous Coal Is Mined

This is the basic story of *The Invisible Power of Coal*, a new 28-

minute color film which shows how bituminous coal is mined and used — and how it affects the daily lives of most Americans.

The film demonstrates that bituminous coal, though seldom seen by the average citizen these days, is an essential part of his life. It generates more than half the nation's electricity, is vital to steel production, and is an essential raw material for thousands of industrial plants which use it as fuel and raw material. Chemical by-products from coal make a wide range of consumer goods, from perfumes to plastics.

In striking color photography, the film shows how coal is mined underground by skilled men operating complex machines. The cam-

era shows an electric shovel 20 stories high, one of the largest machines on earth, laying bare a coal seam in a surface mine.

### Moving City Block of Earth

Other equipment shown in the film includes a giant excavating wheel which moves dirt more than a city block, and the Pushbutton Miner, which bores 800 feet into a hillside without a man going underground. Technical animation depicts the formation of coal from swamp vegetation 250 million years ago.

The picture also shows how the coal industry reclaims surface-mined land to create new farms, parks and wildlife areas.

The sponsor of this useful picture, the National Coal Associa-

tion, has achieved a much-needed result: broad coverage of a highly technical subject which still maintains strong viewer appeal. All of its 28 interesting minutes shows a few projects in this wide range of coal research as scientists develop better means of using and analyzing coal and seek big new markets, such as coal-based alcohol gas and gasoline.

### Film Was Created by Audio

*The Invisible Power of Coal* was produced by Audio Productions, Inc., directed by Sid Mandell and written by Sid Mandell. Prints are available for free public showing through regional libraries of Modern Talking Picture Service, Inc.

This orchard was once a surface coal mine. After the fuel was removed, the earth was replaced, planted to trees which now bear commercial crops of apples and peaches. Wooded area in background is also on reclaimed land.

Land disturbed by surface mining was planted to trees and grass as coal was removed from this section of the Fidelity Mine near DuQuoin. Soon it will bear profitable growth of timber like the land in back-



SUCCESS IN THIS WORLD has been short of phenomenal. In an environment that is at best inhospitable, he has managed not only to survive but to thrive. Endowed with relatively little in the way of natural strength or prowess, he has, nevertheless, managed to become the healthiest, strongest and wisest of earth's creatures. Not only how he has done it is the theme of *Man the Manager*, a lively and entertaining film produced by Henry Strauss & Co. of New York. And in the development of the main character, the manager's secret of success is revealed. As the film suggests it is his ability to control the environment around him, to work with and through other people in getting things done — in short, his ability to *manage*. He sets objectives; he organizes; he executes.

**Doesn't Diminish Validity of Ideas**  
 A subject as important as "The Principles of Management" can be treated with wit and humor that is noteworthy. That it can be handled so refreshingly as it has while taking time away from the significance or validity of the ideas set forth is remarkable indeed. This 16mm animated color film, together with three live-action case histories (each two minutes in running time) and supplementary booklet and discussion guides, presents a clear and concise analysis of the problems and procedures underlying modern management techniques in a format that should be welcomed by industrial managers — for that matter *anyone* concerned with the business of business — everywhere.

**Solving Problems Through Tested Methods**  
*Man the Manager* shows that a problem is not always what it seems — whether it's getting a mastodon's hoof and into the pot or supervising workers on an assembly line — and that the key to solve it is by the application of methods that have proved valid through the test of time and use. During the film's 14 minutes of running time, the development of the manager is traced from the caves of prehistory to today's modern industrial plants and executive suites. Whenever the film pauses to take a closer look at what man the manager is up to, a detailed section of the management process is revealed. The conference . . . the problems encountered in communicating . . . the manager's role in a retail breakdown! Who needs a study of one of the principals in "Making Problems," the case studied in "Man the Manager,"



"His sources of intelligence, intuition and courage alert him to advance to opportunity." — A scene from the award-winning film "Man the Manager."

## "MAN the MANAGER"

has achieved rags to riches on a grand scale...

concern with analysis and prediction . . . are some of the sequences that stand out.

This motion picture is *not* a simple, visualized explanation of "How To . . .". In firmly assessing the manager's role in a world he has done much to create, the film does more than inform. Aware of the complex interdependencies in our modern society, *Man the Manager* provokes its audience into considering the broad responsibilities shouldered by management at any level. The film stimulates rather than tells; suggests principles rather than rules.

### Case Histories Show Realistic Situations

Backing up the main ideas presented in the film, the live-action case histories offer three realistic situations in which a specific management principle has been ignored much to the distress of those involved.

The first case, "Making Problems," shows how a fuzzy objective leads to uncertainty and confusion.

The second case, "Anticipating Problems," points up the value of a subordinate's experience and the peril a supervisor risks in disregarding it.

The third, "Solving Problems," suggests that a manager's awareness of underlying causes is a prerequisite to effective action. As bases for

"Jack, when and if it becomes obvious that that extra people are needed. I'll get them." — Scene from case study "Anticipating Problems."

meaningful discussion or simply food for thought, the value of the case histories is hard to overestimate.

Originally produced for Pan American World Airways, the film's wide appeal was recognized by the Committee on International Nontheatrical Events and it has received a CINE 'Golden Eagle' award for general excellence. *Man the Manager* was also selected to represent the United States at the Fifth International Industrial Film Festival at London last fall. There, the normally staid FINANCIAL TIMES described it enthusiastically as ". . . a brilliant cartoon which demonstrates with much guile and humour the basic principles of management."

An illustrated study booklet and separate guides for the film and cases are provided.

### How Companies Can Obtain This Package

The 14-minute color film complete with study booklet and discussion guide is priced at \$195.00. The case histories with accompanying discussion guide is \$80.00. The color film, case histories and supplementary study material can be purchased together for \$250.00. Entire program is available for 3-day preview for \$15.00, applicable to the selling price. Henry Strauss & Co., 31 West 53rd Street, New York, City are the sole distributors.

"We could be running into major trouble. Let's get people from Warren. They can study about solving problems." — Scene from "Man the Manager."





Customers come in all types: timid, aggressive, hasty, argumentative, and charming — and also difficult!



One filmstrip shows that certain attitudes often are "masks" which are assumed to win attention of others.



Employees see that, though people are different, all respond favorably when greeted with friendly interest.

## People Helping People: Secret of Successful Banking

Complete Sales Training Program for Bank Personnel Is Helping Build Profits by Showing Employees Principles of Successful Selling to be Applied at Work

THE TWO BASIC COMMODITIES with which every bank deals are money and people. Ideas, carried over from ancient days when a bank's primary responsibility was to safeguard money, still influence many banking staff members to place money first in their thinking. Too often, there is a tendency to minimize the vital part played by *people* in the growth of a bank.

Unlike the department or specialty store, supermarket or florist, a bank has little opportunity to tell other people about the variety of bank services. Customers won't ask for services they don't know about and, because they don't ask, bank people often assume that the customer is not interested in additional services.

### They Forget the Other Services

This spotlights a truth, recently pointed out at a banking conven-

tion: too many customers go into banks today and leave with just the one service for which they entered the bank. Year after year, a customer can make a deposit or cash a check, and never hear mention of the many other services the bank is equipped and eager to supply.

Profits walk out bank doors every day, because bank personnel fails to mention additional services. Bank employees are almost invariably courteous, but courtesy is not enough in today's intensely competitive banking atmosphere . . . it is necessary also to *ask for the order*.

### Employees Must Be Motivated

If the bank is to add to its earnings and offer employees increased opportunities for promotions and job security, every employee must be motivated to feel a responsibility for promoting the sale of bank services.



Stopping long enough to give specific directions to a customer requires little time, makes friends.



Pointing out to the customer advantages of additional services a prime way to build bank business.



Personally introducing a customer to a bank officer is another courtesy which fosters good relations.



Employees learn where by pleasing customers . . . lead to referral business.

Below: Better Selling Bureau president Dick Weston, executive vice-president John Russo and vice president in charge of production Don Bartelli, check script and color negatives for "How to Succeed in Banking" program.



Aware that bank employees, as a class, have been seldom confronted with the need for selling — though such indoctrination is a pressing bank problem — the Better Selling Bureau did a vast amount of research, collaborating with outstanding bank authorities. The result is: *How to Succeed in Banking* — the first complete sales training program for bank personnel. This new course has a double purpose:

For the bank, it is designed to build profits by stimulating great-

er employee interest in selling — showing how successful selling can be achieved along with the employee's regular work.

A Principle for Selling Shows For the employee, the shows, first, what selling is: *helping other people*. It shows selling opportunities exist in most every contact with a customer but that such contacts are limited to contacts with customers in the bank. It emphasizes many chances occur outside the bank . . . at parties, with friends and neighbors, at casual meetings even over a cup of coffee. It stresses that a true interest in people develops a friendly and personable personality that *pays dividends* — the employees not only succeed in personal and social activities as well.

To achieve maximum results from this sales training, the principles are presented as an integral part

of the day's work. The course or limited program approach is avoided. Not: "We are studying selling for the next three months" but: "We are learning how to do a better job of helping people, and enjoying it. We shall see how to consider our jobs from a creative angle. In this way, we will attain personal development and become more interesting individuals."

Four Essentials to Success *How to Succeed in Banking* incorporates the four basic

people learn best: motivation — the trainee must have a reason for wanting to learn. To apply the ideas and principles presented.

Participation — by discussions and questions, the individual must participate actively in the sessions. Application — trainees must be shown by typical scenes and in workshops, how the lessons learned are to be applied.

Measurable Progress — by using questionnaires and taking part in the discussion sessions. Satisfaction — as well as the trainee must be able to measure the employee's progress.

Employees See How They Gain — These meetings and workshops show employees how they profit from their efforts, when they make a sincere effort to sell bank services. Often, employees are told they must do certain things, but they are not given reasons why they should do them, or how they initially will benefit.

How to Succeed in Banking — These 30-minute sessions half feature color sound filmstrips. Five workshop meetings — scheduled to alternate with the visual sessions — provide opportunity for reviews of the filmstrip meetings, and for discussion of problems relating to daily work in the bank.

Learning to Know Their Views — Open discussions reveal the employees' points of view and help in their acceptance and understanding of the training. Emphasis is focused on the opportunities where the selling of additional bank services can be accomplished with only a little

extra thought . . . and without neglect of the regular work.

#### Vital Impact of Audio-Visual

The five meetings which feature color sound filmstrips stress the nature of "selling" — on which most business and personal success depends . . . the value of courtesy . . . how to present benefits . . . who profits by "selling" . . . what every customer most wants to know . . . how customer types differ . . . and the parts played by tact and courtesy in handling complaints, referring people to other bank departments, choosing words that avoid customer-resentment, dictatorial demands like: "You'll have to see Mr. So-and-So." . . . "You entered this on the wrong line!" . . . "Your total is different from ours!"; etc.

#### Titles Cover Actual Situations

Actual banking situations and the filmstrip titles:

*What Do You Call It?*

*Who Benefits Most?*

*What Will It Do For Me?*

*Are People Different?*

*Is It Worth While?*

These titles stimulate interest and introduce vivid variety into this dramatic training, which never loses sight of its main objective — "Selling" additional bank services to present customers, and attracting new customers to the bank.

#### Meetings Easy to Direct

All information for the resultful direction of *How to Succeed in Banking* sales sessions is contained in a *trainer's manual*. Each step is charted, and full text is furnished for introductions, discussion subjects, and summaries . . . plus rating scores for marking the ques-



These meetings place emphasis on how employees can benefit by developing a friendly personality, winning customers in the bank and achieving social success and popularity outside its doors, wherever they may go . . .

tionnaires which accompany the filmstrip meetings.

"Ask a computer to solve a problem in human relations and it will fall flat on its gears," a bright wight recently remarked.

Even in this computerized era, people are the priceless ingredient in banking growth. But they must be trained people, aware of the selling aspect of their human relations work. It's been said before, but it bears repeating: It's better to bind customers to your bank with three, four, or five services than by just one.

#### Proving Its Value in the Field

One of California's largest banking institutions — which matches its colorful early history with modern sales-mindedness — uses *How*

to Succeed in Banking in its nearly 200 statewide branches, as well as in its main office.

#### Medico's Work in Malaysia Told in "The Greatest Gift"

A CARE, Inc. film about MEDICO personnel in Malaysia has been released to television stations for free showings through film libraries of Modern Talking Picture Service.

The 13½-minute film is called *The Greatest Gift*. It shows how the doctors and nurses of MEDICO, a service of CARE, meet the medical challenge of a country where superstition and the medicine men and herbalists must be overcome before the sick can be properly healed.

In addition to healing, MEDICO helps in the education and training of local medical personnel and has brought to the people themselves the basics of personal hygiene and good health.

#### Grocery Manufacturers Give Shoppers Budget-Saving Tips

Food shoppers can stretch their budget dollars and still enjoy convenience products, if they learn a few good shopping habits.

A new sound slidefilm, available to home economics classes and women's organizations illustrates these habits and gives other tips on getting the most for every food dollar.

The 14-minute 35mm color sound slidefilm is presented by Grocery Manufacturers of America and distributed on the East Coast by Association Films, Inc.



Workshop meetings enable employees to relate the training to actual problems met in their work each day.



Employees gain ability to handle complaints with tact, avoiding expressions which create resentment.



Listening carefully, to understand a customer's wishes, is shown as a valuable attribute toward success.

# Sound Quality Control

Complete Control of Every Phase of Sound Production  
Step-by-Step Testing Are "Keys" to Consistent Quality

by James Dickert, Recording Director, Wilding, Inc.



Unique backprinting feature of Kodak sound recording tape, which discloses type, base material and thickness details at 30-inch intervals for quick identification, is discussed by Jim Dickert (right) and Bill Koch, chief engineer in Midwest for Kodak's Motion Picture and Education Markets Division. Positive brand identification and series of production control numbers are included to help assure quality. Wilding now uses this 3/4-inch tape for much of its original recording work on business film productions.

**S**OUND CAN MAKE OR BREAK a sound picture.

Unfortunately, this is all too often a thought which occurs after poor, and in some cases unbelievable, sound quality has robbed a motion picture of its effectiveness.

Everyone has had the unpleasant experience of viewing a film in which the sound did not compliment the scene. You might even have chuckled if the mistake occurred in a serious scene in a theatrical film. But think of what an unpleasant experience it would be if it were your film — perhaps, a film about a product or about a company.

At Wilding, we have long recognized the importance of sound to a motion picture film, and we have learned from many years of experience how to consistently maintain good sound quality.

## We Control All Sound Phases

The key to our sound operation is in our internal handling of every phase of sound production, including original recording, duplication, pre-mixing, editing, re-recording, and finally transferring to optical negatives, and printing on positive stock.

In addition, our ability to control quality is enhanced by having four sound stages in Chicago, two in Detroit, one in Hollywood, along with leased facilities in New York and San Francisco.

## Testing Helps Get It Right

Testing is another important factor in our operation. Only the manufacturer can provide com-

plete scientific laboratory testing of the magnetic tape and film materials used in the production of sound; however, we are able to make certain tests which we feel are important. For example, we periodically check for such things as output, signal-to-noise, print through, and quality deterioration.

We also test to be sure we are recording with optimum bias, and we check intermodulation distortion at normal recording levels. Steadiness of motion is frequently

checked on the recording equipment. We could mention many other things that must be avoided to ensure good sound, like flutter, wow, reel wind deformation, etc.,

## Many Variables Affect Quality

However, the point to remember is that many variables affect good sound and some kind of efficient testing procedure is necessary to maintain high quality, uniform sound production.

In regard to procedure, we are currently using four types of magnetic materials in our sound operation: 1/4-inch magnetic tape and 16mm, 17 1/2mm and 35mm magnetic film.

## Use Varied Sizes of Tapes

The 1/4-inch is used on location and the 17 1/2mm film for original recording on the sound stage. We use the 17 1/2mm film rather than 16mm film because the difference in speed between the two makes a difference in sound quality. (17 1/2mm runs at 45 ft. min, while 16mm runs at 36 ft. min.) In addition, the 17 1/2mm film has twice as many perforations as 16mm and

thus provides better steadiness and resistance to wear.

Good "takes" are transferred to 35mm stock for editing. A film and tapes, including sound effects, music background, narration, and synchronized sound, are then edited and re-recorded onto either 17 1/2mm or 35mm magnetic film which becomes the "master mix."

The master mix is used

## A Word About the Author

- Mr. Dickert started his career at the American Telephone and Telegraph Company, where he worked on the trans-Atlantic telephone. Later, he moved to MGI at a time when sound recordings for films were being made on wax disks and, then to Warner Bros., where he worked on the development of the first optical sound.

Following this, he helped develop vertical disc recording for the World Broadcasting System and did research for Decca Records at the time the first long-playing records were introduced. He has been with Wilding for 18 years. An active member and manager of the Chicago District of SMPTE, he holds several patents in the field of electronics.



At the left: sound stage mixer Henry records sound for a Wilding commercial. 17 1/2mm, rather than 16mm, magnetic film used at Wilding for this sound stage work. The greater speed of 17 1/2mm is said to help improve sound quality. The film tracks later transferred to 35mm magnetic film from which sound editors make up the work print tracks. These are then combined with sound effects to make the optical negative which become part of the finished product.





Mixer Raymond Esh handles re-recordings in this transfer room at Wilding. Equipment includes a narration mixer panel and 1/2 inch, 17 1/2 mm magnetic tape and film equipment, provides for transfer from any pair and medium to any other — as well as making optical recordings.



Supervising editor John Cook handles re-recordings in this transfer room at Wilding. Equipment includes a narration mixer panel and 1/2 inch, 17 1/2 mm magnetic tape and film equipment, provides for transfer from any pair and medium to any other — as well as making optical recordings.

magnetic dupes or optical  
r 35mm negatives. Negatives  
developed in our film lab  
and printed on positive  
along with the picture, to  
the sound production  
problems in maintaining

sound quality from the original recording to the final positive print are many. At Wilding we minimize

the problems by handling every step in sound production while using only the highest quality mag-

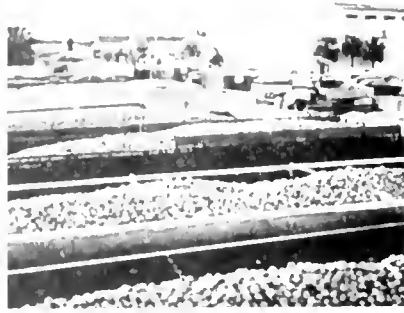
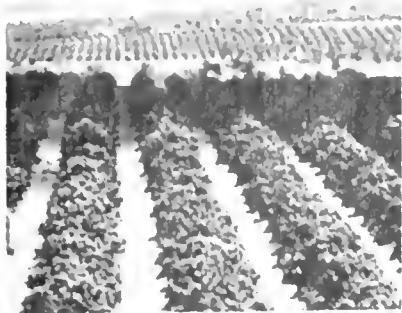
netic materials for transfer and duplication and maximum

Below: in this room Jim Dickert re-records all tapes and films, including sound effects, music, background narration and synchronized sound on 17 1/2 mm or 35 mm magnetic film which becomes the master mix. This is then transferred to 16 mm or 35 mm optical negatives for composite print

This procedure was essential for complete customer satisfaction in the 175 sound films that we completed in 1964.

That's the goal we constantly strive toward in our recordings.





Vast acres of orange groves produce golden flood which moves to market.

## Minute Maid: a Look at the Leader

Major Grower and Processor of Citrus Shows Operations from Trees to Market Baskets in 18-Minute Color Picture

THE WORLD'S LARGEST single grower and processor of citrus fruits is taking the story of its operations to its employees, food brokers and their staffs, distributors, retailers and the consuming public in a new 18-minute color motion picture.

The film, *A Look at the Leader*, amply lives up to the image of leadership for its sponsor, the Minute Maid Company, Orlando, Florida. Produced by The Jam Handy Organization, its scenes take audiences through the complex operation which results in millions of tons of juices and concentrates.

### Rewards Depend on Consumer

The reward of enlightened leadership, the company emphasizes in this film, comes when Mrs. Consumer selects its products, decides that she prefers them and buys them again and again. But this leadership demands a constant philosophy of product excellence.

"All down the line," they say at Minute Maid, "excellence must be practiced daily, from the maintenance of citrus groves to the delivery of the product to the market basket. And leadership must be won anew each day."

### Nature Sets Time of Ripening

Sequences in the picture carry through from the planting of new groves to the purchase of end products at the shopping center. Because millions of oranges and other citrus fruits ripen at one time, the task of processing this

golden flood from both the company's own groves and from those of other growers calls for a remarkable transportation and handling operation.

*A Look at the Leader* includes informative scenes of mechanized tree culture, complex automated processes used in the blending, freezing and packaging of juices and little-known but vital operations required for frost protection and grove maintenance.

### First Shown to All Employees

The prime audience for the new color picture is the company's own employee family and the distributive industry, from food brokers to store managers and their staffs. But the film is also being made available for free-loan to civic and community organizations, churches, schools and other groups. It will serve an especially useful purpose among classes in distributive education. Write The Jam Handy Organization, 2821 E. Grand Boulevard, Detroit, Michigan 48211 for details on obtaining loan prints.

\* \* \*

### Robert E. Doyle to Supervise Film Bureau at U. S. Steel

Robert E. Doyle, former assistant in motion picture distribution for the U. S. Steel Corp. in Chicago, has succeeded Frank Greenleaf as supervisor of that company's film bureau at 208 So. LaSalle Street, Chicago. He is a member of the city's Film Council.

## MYSTIK SHOWS THE WAY TO SALE

A Comprehensive Eight-Hour Training Program is Filmed to Equip Tape Salesmen With Real Knowledge of Product

THREE YEARS of rapid growth gave Mystik Tape, Inc., division of The Borden Chemical Company, a major marketing problem—and the opportunity to solve it ingeniously. How do you effectively help train a force of distributor salesmen which has multiplied at an explosive rate?

Last fall, Mystik's president and marketing vice-president met with the top management of Blake, Moffitt & Towne, a division of Kimberly-Clark Corporation. B, M & T had decided to distribute Mystik's products, but before making any commitment they wanted to know how Mystik intended to train B, M & T's 240 salesmen—quickly and profitably.

### He Sells Products He Knows

The philosophy behind Mystik training programs has always been that a salesman talks most about and sells more of the product he knows best.

Milton Stohl, marketing vice-president, suggested that Mystik would film a comprehensive training course in color and sound, and have it ready in two months. And B, M & T took him up on it.

With obstacles such as time, a modest budget, limited facilities, and only a few people with any experience in this type of activity, Stohl set out to assemble a sales training program which could be presented effectively in a single eight-hour session to groups ranging from 500 to eight men.

### Shared Responsibility on Script

Stohl and William Miller, director of sales personnel and training, wrote the script. They used



Sales personnel and training Bill Miller (left) discusses sequence with Dick Kane, Mystik industrial advertising manager.

good professional photography but the entire project was produced and directed by Stohl, assisted by Richard Kane, Mystik industrial advertising manager.

Actors and narrators are all Mystik personnel with two exceptions: Robert N. DeWilde, general manager of B, M & T, and a professional actress who was used in one sequence for comedy relief. A change of pace. Company president Robert Leander introduced the film and does the epilogue.

### Eight Long Weeks of Hard Work

After eight weeks of working 16 hours a day, the staff was ready to preview "The Magic of Mystik." Mystik executives tested the results "gratifying beyond expectations." And the Mystik marketing team was convinced they have a new secret weapon—they intend to fully exploit it.

They point out that the cost of the sales training staff is substantially reduced; the program (CONCLUDED ON PAGE 5)

Marketing v.p. Milton Stohl is "on camera" in this Mystik film sequence.



# IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

## Conference Opens June 3rd

Special Advance Program Details for National Conference June 3rd to 5th at Ambassador Hotel in Los Angeles

ADVANCE DETAILS for the Sixth Annual National Conference of the Industry Film Producers Association are now beginning to take shape. This year's meeting will be held at the Ambassador Hotel in Los Angeles on June 3, 4, and 5.

people who have successfully produced low-budget films for child groups will be joined by Mrs. Hattie Dyrenfurth, moving spirit of the "Youth Films Foundation" and a long-time proponent of more and better films specifically made for children's groups.

Social festivities will be highlighted by the traditional "Welcome Home" party at the Ambassador. Final details of the program will be given in these columns, just prior to the Conference itself, next month!

\* \* \*

### Northern California Chapter Hears Reports on State Films

☆ Bay Area members of IFPA's Northern California chapter held their February meeting in Sacramento where they joined members from that area in a discussion of the State of California's motion picture activities.

The group met in the new Resources' Agency auditorium for an a-v presentation by Dick Jones, audio-visual specialist in the Division of Highways and by Clay Dudley, Chief, Graphic Services Branch, California Department of Water Resources.

Jones summarized State agency activity in the film medium and presented a recently-completed

Dick Jones, audio-visual specialist in Calif. Division of Highways.



color picture, *Heritage*, which showed the reconstruction of early California adobe buildings.

In describing motion picture operations in his department, Dudley screened *California's State Water Project*, a picture created to inform the public about the controversial State water program. He also conducted members on a tour of the new photographic facilities in the Resources Agency building.

An additional feature of the meeting was the screening of a Russian atomic energy film, *Siberian Center of Nuclear Research*, which Ray Jaeger of the University of California's Lawrence Radiation Laboratory showed as an example of behind-the-Iron Curtain industrial film techniques.

For the March meeting of the



Clay Dudley leads graphic services in the Dept. of Water Resources.

Chapter, members visited San Jose, at the southern extreme of the area, where they heard Dr. Jerry Kemp describe audio-visual activities at San Jose State College.



Panelists who discussed "University Film Training" are pictured above (l to r): producer Ralph Hall, Acropet-General's Henry Martin; moderator Ray Ussery; Dr. Bernard Kantor of USC; and John Young, from the USC faculty.

## Are the Universities Preparing Our Filmmakers?

Educators and Industry Men Present Views at Chapter Forum

☆ The Editors bring you a condensation of an IFPA Chapter program on the topic "How Large is the Gap Between University Film Training and Practical Film Production?" held by the Southern (Los Angeles) California Chapter on March 24, 1965.

Moderator of the forum was Ray Ussery of San Diego. Gene Keefer of Convair, San Diego, who was to have been one-half of the industry team, sent word that he was held up on an assignment in Fort Worth, so Ralph Hall substituted for him.

\* \* \*

John Young, Head Motion Picture Division, Department of Theater Arts at UCLA:

I shall proceed from the assumption that there is a gap between university training and the non-theatrical film production ex-

perience. Of course, I am not quite sure why one is called "training" and the other "experience"; in my opinion, university training is also an experience of some kind.

Hindsight is always better than foresight, and many of you who have gone through the U.C.L.A. training may say now: "Why didn't they teach me this, instead of that?" In the light of what you know now about your work, you would be right.

But university training, because it, too, is a kind of experience, must allow for a certain amount of stumbling around and feeling one's way. I've been up since 7.00 this morning watching a group of students shoot a movie and, believe me, I am well aware that there is a "gap." It's fantastic!

Students, for some reason, always seem to think of jobs and

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## Are the Universities Training Filmmakers?

(CONTINUED FROM PAGE 39)  
careers only at the last moment — a few weeks before graduation. Then they come to me and ask: "Well, what do I do now?"

Of course, they have all been told that this is the most ridiculous field to go into from the point of view of getting a job — but they don't believe that because they want to express themselves. And when you express yourself you don't want to be bothered by such things as making a living.

\* \* \*

*Henry Martin, Head, Motion Picture Department, Aerojet-General Corporation, Azusa:*

A motion picture graduate who wants to go into the industry, whether in the entertainment field or the industrial field, must decide what he wants to be: writer, editor, cameraman, director, producer, or whatever. I suspect that most university motion picture graduates want to be directors and producers. Most of them do not come from the university with the humility of their leader, but they think of themselves as little de Milles — not de Mille as he started out, but at the height of his career!

There's the problem. They come from the university with degrees, and because they have the degrees they have a feeling of superiority.

In motion pictures you must start at the bottom, doing everything — sweeping the floor, carrying film cans — anything! That's the only way to start out. Therefore, before the university graduate can be of any value in industry, most of what he had learned at the university has to be knocked out of his head.

Much of the teaching about film is done by showing films — good films with a lot of technical tricks. But the problem is: which trick do I use *where and when* to tell *my story*? The young aspiring film maker is much too concerned with these tricks and gimmicks. What do we want of a young man in industry? We want him to be a junior editor — we want him to know about trims, so that when we need five frames out of reel 30 we can get these five frames a few minutes later.

In Hollywood a man is supposed to pass an apprenticeship of eight years before he even gets past the bottom rung of the ladder. Why? Because everything costs so much that they just cannot take a

## THE INDUSTRY FILM JOURNAL

chance. The frills and the gimmicks and the fame come much, much later — if at all.

Summing it up, I might say that I think the university training aims far too high. The university trains film critics, rather than film makers, who lack the humility that is needed in film production. They must learn that the gimmicks and the tricks they have learned are



Panelist Henry Martin (left) is pictured with moderator Ray Ussery at discussion of university film training.

good only if they contribute to the art of story telling — and the art of story telling is basically the same for any kind of film, industrial, documentary, or entertainment.

\* \* \*

*Dr. Bernard Kantor, Head U.S.C. Department of Cinema:*

☆ I am frank to admit that there is a gap between university training and industrial film making — the gap is large and we *want* this gap to be there. The ideal young film maker we just heard described sounds to me like he comes from a vocational school.

We are supposed to be an educational institution giving a rounded education. A motion picture major spends only about a quarter of his four-year curriculum on film. But we gain a few other things: we hope we have trained a man or woman to be a citizen, a thinking human being who can make decisions, a rounded individual. If you want someone who can find a piece of film at the right time, go to a vocational school.

Perhaps I should give you a breakdown on where our students go, based on about 12 years of experience. About 20% drop out of film — they come to the conclusion that it is not for them. But most of the other 80% stay. We can't even claim the females who marry and leave the field, because out of 250 majors we have had a total of five girls.

Out of that 80%, about 35% go into theatrical films, and seem to advance much more rapidly than you indicate. A young woman went to Columbia as an assistant to Roger Corman a year ago, now she is directing second

What about the other 35% who go into non-theatrical films? Most of those who come to university have illusions about getting into the film business — maybe they would like to, but they know pretty well they won't make it. What you are getting, in other words, is not the cream of the crop. The top 10% goes to Hollywood — you are getting what's left. Another graduate of ours is an excellent cinematographer — non-union, but very good — he is working for Wolper, now getting \$400-\$500 a week. You can't afford him.

As for the student who is interested in history and criticism of film, he usually goes on to a higher degree. He wants to go to another college or university. The American Council on Education is now advocating a course in film history and appreciation at all colleges and universities. So if you have a student with an interest in going into this field,

But the majority of our students stay in production. I think they are probably capable of doing more than you allow them to do. I am tired of educational show's where a gray teacher teaching gray students on a gray tube. Maybe our young film makers can do a little better given a chance.

All we want to do is to get our students *ready to learn* to make a film. I think we can shorten learning time by several years. That's about all we can hope to do.

\* \* \*

*Ralph Hall, of Ralph Hall Productions:*

I agree with Dr. Kantor. We should give the film student a greater chance to express himself, but very often the nature of the work is such that we cannot give them that freedom because we don't have it ourselves.

I hate to think that all the good ones are going to Hollywood. Many Hollywood people have gone into industrial film, many of us here are originally from Hollywood — precisely because industrial films often allow the

expression which is de-  
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That's why I would like  
closer cooperation between  
film makers and the uni-  
lm departments. •

**T**HE SALE OF A JET aircraft such  
as the Douglas DC-8 involves  
much more than just delivering the  
plane to the customer. The manu-  
facturer must also supply complete  
spare parts, test equipment, in-  
structions for proper operation and  
maintenance, and assistance in the  
design of advertising materials for  
promoting the new jet.

One of the "extras" offered to  
foreign airlines by the Douglas Air-  
craft Company is the services of its  
motion picture department. Dou-  
glas cameramen will travel to the  
area served by the airline and film  
the company's facilities, air termin-  
als, cities, scenic locations, and ob-  
tain other footage. Then, in coop-  
eration with the airline, Douglas  
will produce a travelog that can be  
used for informational and promo-  
tional purposes.

#### Joint Venture of African Nations

A recent project of Douglas' motion picture department was a 16mm sound-color movie made for Air Afrique, the new airline organized as a joint venture of thirteen independent nations\* of West Africa. Concurrent with the delivery of two 120-passenger DC-8 jetliners to the airline's headquarters in Abidjan on the Ivory Coast, Douglas photographers set out on an African "cine safari" that lasted four weeks and took them over an area of land larger than the continental United States.

Traveling overseas on film assignments is nothing new to Douglas photographers since this giant aerospace company has literally dozens of installations overseas. For example, Douglas film people within the past two years have journeyed to Spain and Holland to work on travelogs for other airlines. For the Air Force, they have gone to missile tracking stations in the Pacific and even to the South Pole. Thus the company's motion picture department is thoroughly experienced in the techniques of making movies under difficulties indigenous to remote locations. But West Africa, even in the mid-twentieth century, presented problems of climate, language and transportation more complex than ever encountered before.

#### Itinerary Covered 18 Countries

The African film assignment was the responsibility of Ben Marble, Director of Douglas' Marketing Communications, and his associate, Bill Gibson, Assistant Director of the department. According

\*Mauritania, Senegal, Ivory Coast, Dahomey, Niger, Upper Volta, Chad, Republic of Central Africa, Congo, Brazzaville, Gabon, Cameroon, and Togo.



Film took the Douglas Aircraft Company's medium-sized transport, the DC-8, to overseas buyers. Centered by camera crew are (left to right) company president Donald Douglas, Jr., chairman of the board Donald Douglas, Sr.; and vice-president Jackson R. McCowan, as they introduced the new jet.

## Films Aid Sales of Jet Aircraft

"Winds of Change" Produced by Douglas for Air Afrique  
Was Lensed on Cine Safari Which Covered 18 Countries

to Ben Marble, "Preparations for the trip were almost as complicated as the journey itself. We knew we would want to travel in and photograph some eighteen countries."

The problem of selecting camera equipment while keeping weight to a minimum was the task of Bill Gibson. A veteran of overseas film assignments for the aircraft manufacturer, Bill is a firm believer in being prepared and never assuming supplies will be available on location. For the African trip, he selected two motor-driven, 16mm reflex cameras; miscellaneous lenses ranging from wide angle to telephoto; a rugged but lightweight professional tripod with panhead; portable lighting equipment and ten thousand feet of Ektachrome Commercial film.

#### All Climates and Modes of Travel

To many, Africa is an "either, or" place — either blazing desert or dark, wet forest. It has both and much more. Considerably larger than North America, it has an equally variable climate but the accent is on the hot and wet, especially in West Africa. In descending order of facility, travel can be accomplished by air, water, rail and road. The Douglas filmmakers got a taste of all four.

The first African stop for cameramen Marble and Gibson was

the ancient city of Dakar. Here they shot sequences of the bustling seaport and its teeming population. Next they visited Abidjan, headquarters of the Air Afrique airline and capital of the Ivory Coast, one of the newest nations carved from the sprawling desert and jungle that was once French West Africa.

Abidjan offers some of the best tourist facilities to be found in West Africa, including a first-class hotel. Using this city as the base of operation, the two cameramen fanned out over the vast territories of the other new nations.

"Dust was our biggest headache

Ben Marble (left) and Bill Gibson (right) plan camera strategy before take-off on overseas assignment.



# DOUGLAS C. McMULLEN

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## Films Help Sales of Douglas' Jets:

(CONTINUED FROM PAGE 41)

during the trip," said Bill Gibson. "In the dry areas such as Cameroon, it was everywhere and got into everything. We kept cameras and equipment in plastic bags as much as possible. But still the fine red dust managed to find its way into the cameras. Almost every night we had to strip them down for a good cleaning."

Another problem was finding reliable mail service. Rather than entrust to the infrequent mail schedules of the "bush," the photographers decided to keep all exposed footage with them, even though they were planning to travel through some very hot and wet places. The 16mm Ektachrome Commercial, after exposure, was stored in the original tin cans of the manufacturer and it survived the ten-thousand-mile ordeal with no ill effects.

### A Visit With Albert Schweitzer

A highlight of the African cine safari was a visit to the outpost hospital at Lambarene made famous by Dr. Albert Schweitzer. Cameramen Marble and Gibson found the eighty-nine year-old humanitarian-doctor still actively managing the affairs of the settlement and consulting daily with his staff. After obtaining Dr. Schweitzer's consent, Marble and Gibson took several hundred feet of film of life at the hospital, including sequences of the grand old man himself.

Ben Marble and Bill Gibson went on to film the variety of life and environment that is West Africa — the people, the native villages, the emerging cities, the wild-life and the wealth of its scenery. Although limited by time, the men

attempted to capture the mood of the new nations as it exists today.

### "Catching Up With the World"

Reflecting on the recent trip, Bill Gibson says, "the most pronounced characteristics of the new African nations is their desire to change, to catch up with the modern countries of the world in a hurry. I guess that's why they're buying jet airliners today instead of waiting to go through a normal evolution of their transportation systems.

"Even the people are rapidly changing while making some attempt to hold onto the traditions of the past. One night in Brazzaville, we had the opportunity to film and sound record some Congo dancers. At first we just assumed that these performers were from the bush. Later we found out their leader, a handsome young man, was a garage mechanic during the daytime, and a good one."

Once back in the United States, production work on the Air Afrique travelog began immediately. All footage used in the film came from the cameras of Ben Marble and Bill Gibson; no stock library scenes were added. The film was written by Ed Lyon, a Douglas staff writer; editing by John Nash; musical score by Edward Norton, who used tapes made by Marble and Gibson combined with library music.

### Title is "The Wind of Change"

The film's title is *The Wind of Change*. It is twenty-eight minutes long and is available in English and French editions. In addition to distribution by Air Afrique and the Douglas Aircraft Company, the film is receiving national distribution to television stations through the Sterling-Movies U.S.A. libraries. Also, *Wind of Change* has been selected for overseas distribution by the United States Information Service."

## Cargo Handling at New York's Port

**T**HE LATEST CONCEPTS, techniques and equipment used in handling and moving freight at the sprawling New York-New Jersey Port are pictured in *Containers and Cargoes*, released this month for showing to interested group audiences on request. The film is sponsored by The Port of New York Authority.

The new 25-minute color picture was written, photographed and produced by members of the Port Authority staff, under the direction of Robert F. Unrath, Port Promotion Manager. It will be used

principally by the Port Authority's nine Trade Development offices in the United States, Europe and Latin America for showings to shippers, exporters and importers.

### Joins Two Previous Port Films

The new motion picture will supplement two previous Port Authority-produced films. *The Fabulous Decade*, made in 1959, emphasizes the development of terminal and transportation facilities in the bi-state Port District. *Sixty-Seven South*, which was produced in 1961, details the activities of the people who handle the goods and

process the myriad papers to the efficient flow of international trade in the bi-state port.

Showings of these two films have been attended by some 750 shippers and other business throughout the free world, in addition to the many millions who have watched them on numerous telecasts in the United States overseas since they were produced.

### Latest Innovations Are Shown

*Containers and Cargoes* illustrates innovations in cargo handling such as the New York City System's Flexi-Van; the Pennsylvania Railroad's Truc-Train; the container operations of the Line, Sea-Land Service and train Lines. Self-unloading for gypsum rock and fast shore movement of ores and print also are shown. The film focuses on new developments in the handling of air cargo, including Seaboard World Air's "swingtail" aircraft and American Airlines' "Astro-Loader."

The film was written and produced by Mr. Unrath. It was photographed by William Samenik Jr., Supervisor of Photographic Services at the bi-state agency. Port Authority photographer Peter Eckel, Theodore Ross, and otho C. Sheehan and John H. tenborg, Arthur Truss, Picture Editor in the World Trade Department, served as Special Assistant to the producer.

### How to Obtain This Picture

Prints of the film are available without charge to export-trade and civic groups and interested audiences. Showings may be booked through the Port Authority's regional Trade Development offices or the Port Commerce Division of the Port Authority, its main office, 111 Eighth Avenue, New York 10011.

### Safety Role of Highway Signs Shown in 3M's "Silent Guide"

Safe driving is one of the nation's greatest problems. Important aids to safe driving are the new types of highway signs featured in *The Silent Guide*, a new film produced by the 3M Company's Reflective Products Division.

The historical background of this film shows the evolution of guideposts and what we are doing today to make our highways safer for both day and night driving.

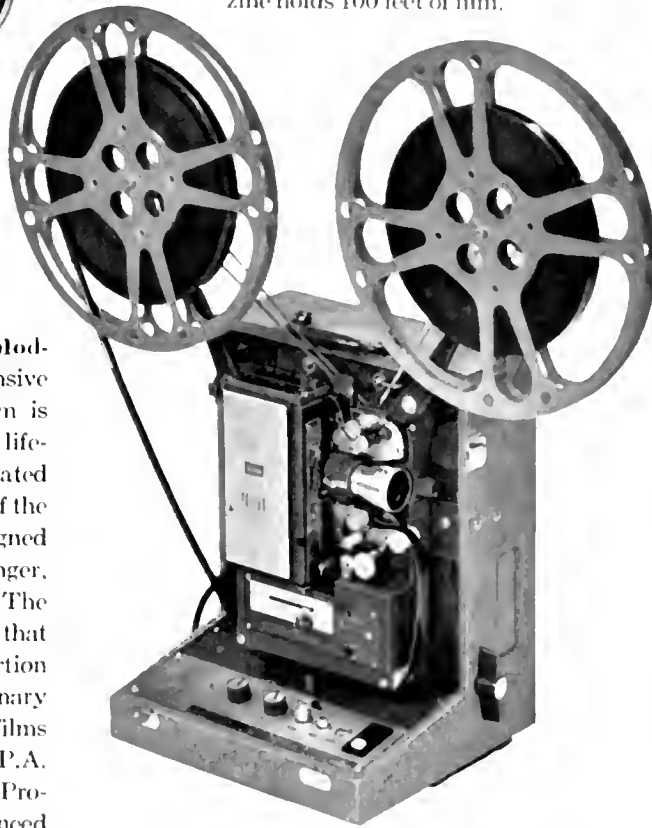
Countryman-Klang Film Productions produced the 27-minute color film, which is available from Modern Talking Picture Service.

# AV Tools from Kodak help you keep costs controllable



**KODAK K-100 Turret Camera.** Professional, yet light in weight. Will handle all your shooting assignments. Turret holds three KODAK Cine EKTAR Lenses. Choose from many . . . from wide-angle to telephoto. Lenses coupled to corresponding viewfinders. Powerful spring motor gives up to 40 feet of exposure in a single winding. Film speeds can be varied from 16 through 64 frames per second . . . plus single-frame shooting. Magazine holds 100 feet of film.

**KODAK PAGEANT 16mm Sound Projector, Model AV-126-TR.** This may be the least expensive to own of all projectors. The sound system is transistorized because transistors can last a lifetime. The exciter lamp is operated below its rated voltage so that it, too, should last for the life of the projector. Mechanical parts have been designed so that they not only run gently and last longer, but cost much less to replace or maintain. The film-transport system has been designed so that neither the picture portion nor the sound portion of the film comes into contact with stationary parts. This makes sure your inventory of films will be well protected. And, if you need a P.A. system, the KODAK PAGEANT 16mm Sound Projector, Model AV-126-TR, has it. All you need to buy is a microphone. The 12-watt amplifier packs plenty of power for small rooms or auditorium presentations.



*Please send the coupon for more information.*

4 17

Audiovisual Sales Division  
EASTMAN KODAK COMPANY, Rochester, N.Y. 14650

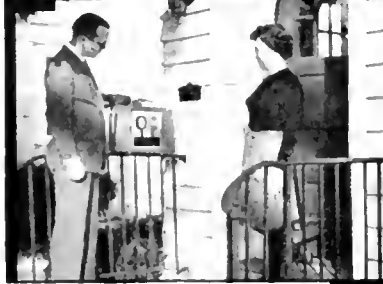
Please send me literature on the KODAK K-100 Turret Camera and KODAK PAGEANT Sound Projector, Model AV-126-TR.

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COMPANY \_\_\_\_\_  
TITLE \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_  
ZIP CODE \_\_\_\_\_

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**COURIER**



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INDUSTRIES, INC.**  
502 S. Worthington St.,  
Oconomowoc, Wis. 53066

## The Film Program at California Chemical Co.

(CONTINUED FROM THE PRECEDING PAGE 31)  
which were described earlier and (b): our low-budget "Instant Films" which demonstrate new products as they emerge for marketing. These are shown only to our sales staff and dealers.

When the company develops five to ten new products a year, we find that we must frequently work with hand-drawn labels and just the bare outlines of a script, as a difficult deadline approaches. These are the times when the unspoken rapport between director, cameraman and talent proves its real value.

We've been to the point where we had to produce a workable, sound-on-film communication piece *within three hours*. Cutting in the camera, searching for an exciting musical score to zip-up the salesman's enthusiasm for the new product and other details really takes some extra creativity on everyone's part. This kind of last-minute scripting, though, has spawned some unexpected, humorous approaches.

A three or four-minute film of this type may sometimes have a "home movie" look about it. But at an important sales meeting, this is better than no look at all. This "home movie look" is what we ended up with once in Jayne Mansfield's back yard, but it made a big hit a few days later at our annual sales meeting.

Lou Czufin quietly introduced the film as "an interview with just another Ortho garden products customer." It turned out to be Jayne in her heart-shaped rose garden! Yes, we had a glamour subject but you could hardly call it a glamorous production. But the few hours we spent shooting over the head of our still photographer proved to be an excellent investment as a focal point in making our sales meeting a bigger success.

### Exterior Long Shot: by Our Correspondent

☆ After several days in the California Chemical Company's projection room, we had a few observations of our own to add to these incisive reports.

First of all, Ortho's "Instant Films" are obviously working film tools without flourishes, except for the occasional injection of humor. But even the least-refined of these productions can't help but communicate new product development and to provide demonstrations more capably than would be possible through any other medium at a sales meeting.

Secondly, the *Ortho Agricultural Newsreel*

series belies that commonplace title. For instance, *Pre-Planned Harvest*, produced by Productions of San Francisco; and *Seeds of Harvest Date*, produced by Davidson also of the Golden Gate city, are anything but what you'd expect a "newsreel" to look like.

These films, like the 25-minute feature, *Pellets of Plenty*, also produced by Davidson, were most refreshing in their economy of production, the delicacy of product promotion and are lavish in memorable music and editing. Their intriguing pacing, artistic film editing and camera work frequently venture into the more advanced areas of cinematic art.

A third view of Ortho's film program concerns the *Gardening* film series previously mentioned. Films in this group were produced by both Ingraham Productions and Davidson.

### Honors to "Prescription for Safety"

☆ Since this report was prepared for publication, the Editors have received word that the recent Ortho film, *Prescription for Safety* (18½ minutes color), has been nominated for a "Golden Eagle" award by the Council on International Non-Theatrical Events to whom it was submitted for possible overseas festival showings.

And the National Committee on Films for Safety has given the same title an Award of Merit in its 1965 Contest for outstanding safety films. The picture was produced by Ingraham Productions.

Films for years of viewing among consumer audiences. Some of the extreme close-ups of flowers and insects could be viewed daily without fatigue.

In *The Great Garden Search*, produced for Ortho by Imagination, Inc., of San Francisco, gardener-audiences are exposed to the truth behind the problems of scientific research and product development in unforgettable and understandable terms. This is accomplished in just 15 minutes of vivid sight and sound exposition.

These films appear to deliver a fresh and enriching experience even after a second look at the same subject. Perhaps Mr. Kent's company didn't intend to have its product image enhanced by the substance and quality of much of its film work, but it's a pleasant surprise to report that extra-dividend on behalf of millions of gardeners and growers, both amateur and professional, who will benefit from Ortho's useful motion pictures in the years ahead.

VISTA is proud to serve California Chemical Company  
as a producer in their successful film program



**VISTA PRODUCTIONS, INC.**

675 HOWARD STREET, SAN FRANCISCO, CALIFORNIA

[415] YU 21180



## TIK SALES FILM:

NUED FROM PAGE 38)  
is consistent in its continuity:  
tain film sequences can be  
or other purposes such as  
er information and public  
s.

supplemental films can be  
ed more economically than  
ing the cost of additional  
g at the home office, and  
ours (an integral part of the  
re not affected by week-end  
ation shut downs and manu-  
g schedules.

### in 20-Minute Sequences

film runs for four hours,  
shown in ten individual ses-  
s which average 20 minutes  
Twenty minutes are allotted  
n each reel for commentary,  
ns and answers, and critical  
ons. Written training mater-  
coordinated with the film  
sion.

use the film has to hold the  
n of both novice and pro-  
al tape salesmen, the pace  
be lively, and the situations  
etic. Humor is sprinkled  
y throughout, and the film  
plete with a musical back-

### They Gained from Screen

film and program also suc-  
in meeting the following  
es: 1) Gives distributor  
n a selling knowledge of the  
one day; 2) Describes the  
e product line and outlines  
ures and advantages; 3)  
discussions of all potential  
arkets and specialized tape  
nd applications; 4) Shows  
ystik Tapes are produced;  
onstrates how to sell tapes;  
strates product superiority  
wing in-office demonstra-  
chniques; 7) Provides the  
material to amplify all film  
es; 8) Presents opportuni-  
discuss the local accounts  
istributor salesmen and pin-  
ape uses.

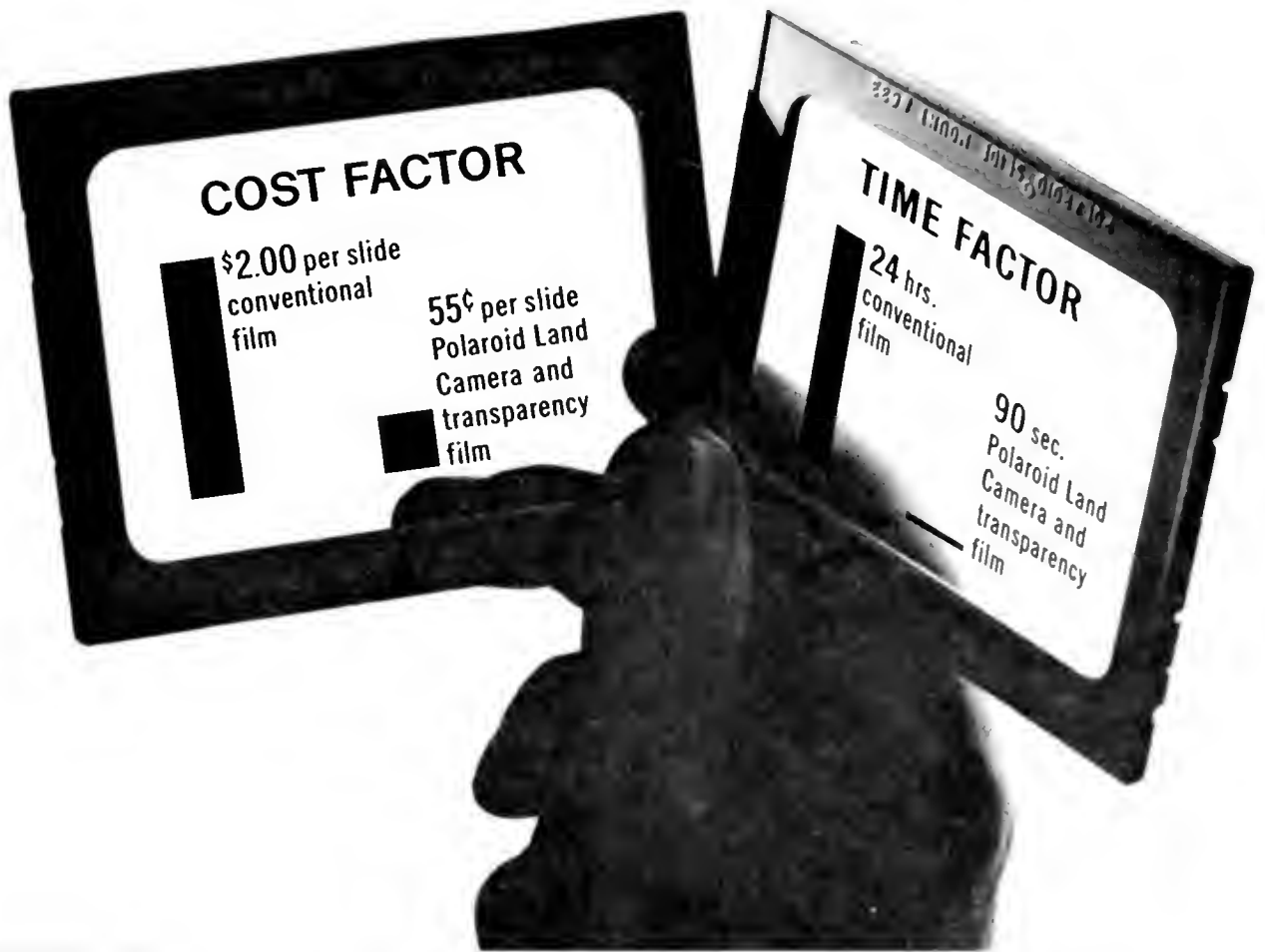
dent Leander reported that  
re Mystik team is very en-  
ic and justly proud of their  
course. Nine prints are be-  
own to distributor salesmen  
e the country.

ik estimates that more than  
ndustrial salesmen will be  
in their respective terri-  
n 1965 through the *Magic*  
tik film and program. •

### Pincus to Direct Sales

er Films, New York  
id I. Pincus, one of the pio-  
n the business film produc-  
d, has joined Foster Films,  
ew York, as sales manager.

This slide presentation speaks for itself.



Different films for line and continuous tone are available. Polaroid Corp., Cambridge 39, Mass.

**Sundial TV Productions, Inc.  
Is Formed by Carl Ragsdale**

Carl Ragsdale, president of Sundial Films, Inc., New York, has announced the formation of a new subsidiary, Sundial TV Productions, Inc., of New York and Washington, D.C.

The parent company was organized in 1944 and has produced many award-winning motion pictures throughout the years. The new company will produce industrials and TV commercials in both New York and Washington and offers complete studio, cutting and projection facilities in both cities. In addition, each facility has several complete location production units for both 16mm and 35mm work.

The new division has just completed a series of TV commercials for Black & Decker Mfg. Co., which were shot on location in Miami. In addition, it is currently producing groups of commercials for the Maryland National Bank and the Equitable Trust Association.

Sundial TV Productions, Inc., has offices at 200 West 57th Street, New York, and 1032 33rd Street, N.W., Washington.

\* \* \*

**Color Service Company Gets  
First Quad-8 Optical Printer**

The first model of its new Quad-8 Optical Sound Printer has been delivered to Color Service Company, New York City, by Andre Debric of New York, U. S. distributor for the French equipment concern.

Printing in the "Maurer" 8mm format, the machine is a combination 8mm picture and sound printer. It uses 35 8mm-5R stock and prints four 8mm images simultaneously from a 16mm original and four 8mm tracks simultaneously from a 16mm track negative.

In a single pass through the processing equipment, the raw stock is printed with both picture and track. These are multiplied optically by the machine so that each exposure of the original results in four images on the receiving stock.

\* \* \*

**Turvey Talks to Brooks Grads**

Irv Turvey, western manager of S. O. S. Photo-Cine-Optics, Inc., was recently invited to address the graduating class of the Motion Picture Dept. at Brooks Institute of Photography, Santa Barbara, Calif. Turvey's topic was "What to Expect From a Production Equipment Dealer."

**Colorvision System Installed at the Consolidated Film Lab**

CONSOLIDATED FILM INDUSTRIES has announced the installation of the newly-developed Colorvision system color separations printer, now fully in operation at this Hollywood, California laboratory after extensive and exacting tests were successfully concluded.

The new Colorvision system, invented by Lionel H. Wheeler, consists of a dichroic beam-splitter and complementary optical system, mounted on a standard optical printer. All three color components are recorded simultaneously during a single pass through the printer in three separate areas within the confines of a single 35mm full aperture frame.

Three-color exposure control is also accomplished during this single pass through the special printer, with overall contrast control obtained during processing. (The conventional separations system requires three separate passes to be made through the printer.)

According to CFI president Sidney P. Solow, the Colorvision system provides archival-type protec-

tion with major savings to customers in terms of reduced laboratory costs and reduced storage space requirements. The results show that color prints from color dupes made by the new separations system are superior in terms of color fidelity and image sharpness compared to results obtained by the intermediate color positive system.

The new Colorvision system employed by CFI, requiring only a single pass through the special separations printer, is priced at 25¢ per screen foot; a single-strip color separations positive made through the Colorvision system is said to cost approximately 40% less than a color master positive (intermediate).

New economies made possible through this system should encourage film producers to insure valuable color material by making positive three-color separations, according to CFI experts. They note that the new process will be of special interest to producers of color television films and among

motion picture installations operated by government, military, scientific and educational institutions who are especially concerned about the retention of original color values for long term test evaluation purposes.

In addition to the new Colorvision single-strip separations system, CFI will continue to provide conventional three-strip color separations and color master positives for those customers who desire these processes. Clients are advised to specify in advance if they wish to have separations made through the new Colorvision process.

\* \* \*

**Craven to Produce Publicity  
Films on "Zhivago" for MGM**

Thomas Craven Film Corporation, of New York City, has completed arrangements with Metro-Goldwyn-Mayer for the production of publicity and promotion films in connection with *Doctor Zhivago*.

According to Bill Robinson, production director, there will be several wide-screen color films following a pattern set by similar Craven work for *Lawrence of Arabia*, *Barabbas*, *The Devil at Four O'Clock* and *Joy House*.

Location units will be set up to cover spectacular production operations in Spain and in Finland where winter scenes are to be filmed on a location 100 miles from the Russian border.

Meeting recently in Spain at London with *Zhivago* director David Lean and writer Robert Bolt, Tom Craven worked out details of his latest "film maker to film makers" assignment.

\* \* \*

**William Morris Agency to  
Represent Concepts Unlimited**

Concepts Unlimited, Inc., producer of industrial shows, has signed with the Industrial Division of William Morris Agency.

Principals of Concepts Unlimited are Gaby Monet, Robert Deubel and Richard Barclay. Miss Monet is a director, performer and choreographer and has created shows for such organizations as Chen strand, Beaunit, Bulova, Lowenstein and National Cash Register. Deubel is a costume, set and industrial designer. Barclay has appeared in countless industrials and on Broadway as the lead in *Carnival*.

Miss Monet, Deubel and Barclay have just returned from a 10 city tour introducing Whip 'n Chisello, a new General Foods' product. Show is live and on film.

*meet*

**DON LUSBY**

*national sales manager*

**We want you to meet Don Lusby, our national sales manager. Meet him anywhere . . . your office or our office. Let Don tell you personally about our film services. Those who have are happy. Be happy . . . meet Don Lusby.**

*Some happy people:*

Humble Oil & Refining Company

Buick Motor Division

Coca-Cola

**KEITZ & HERNDON, INC.**  
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PHONE LA-65288





Paul Kramer previews Front Projection System at Philadelphia studio.

**Front Projection System Is Demonstrated in Philadelphia**

Members of the Society of Commercial Photographers of Philadelphia filled the large studio of Lawrence Williams in that city last month to witness a preview demonstration of the Front Projection Background System, presently being marketed by sales manager Paul Kramer and chief technician Ivan Gottlieb of Front Projection Corp.

The group witnessed the setup of a background projection unit in the new portable Retro-Rescreen. The System produces instant composite photographs as easily as regular photography. Further details can be secured from George D. Margolin, Front Projection Corp., 404 Park Avenue South, New York City 10016.

**Lowest Visual Equipment in Midwest Downtown Chicago Center**

Improved, expanded Chicago downtown rental and service facilities of the Midwest Visual Equipment Company at 571 W. Randolph St. have been announced. The Chicago-based audiovisual dealer has a large rental inventory of late-model a-v equipment. Service, repairs and overhauls are handled by factory-trained specialists. Call this new Midwest office at 263-5076!

**Pathe, Humphries Labs Form a New International Combine**

The consolidation of the two firms was announced jointly by Lawrence I. Weisman, Chairman of Pathe, and Paul Adorian, Chairman of Humphries Holding, Ltd. ☆ Pathe Laboratories, Inc., of New York and Hollywood, and Humphries Laboratories, of London, have agreed to form a joint company operating in the United States, Great Britain and the continent.

\* \* \*

**A.J. Bradford Now President of Audio-Visual Requirements**

☆ A. J. "Brad" Bradford has been elected president of Audio Visual Requirements, Inc., Chicago. He plans to expand the operations of the firm to include the supplying of stage and projection equipment to the industry and display builders, on sale or rental basis.

Bradford was former manager of the Customer Service Division of Wilding, Inc., and is the founder and past president of Commercial Picture Equipment Co.

\* \* \*

**New York Ad. Film Executives Form Focus Presentations, Inc.**

☆ Five veteran advertising executives and film makers in New York have formed Focus Presentations, Inc., which will specialize in live action and animated film commercials and programming for television. Offices are at 400 Park Avenue.

President of the new company is Eli Feldman, who for the past seven years was a vice-president at Pelican Films. He had previously spent four years at Dancer-Fitzgerald-Sample in commercial production, and for the two years prior to his joining Pelican he was in charge of sales at UPA.

Chris Ishii, vice-president and director, was formerly co-creative head of UPA's New York office.

**NOW IS THE TIME! LET US COLLABORATE!**

**TO PRODUCERS OF FILMS FOR U. S. COMMERCE AND INDUSTRY:**

U. S. industry is seeking effective ways to comply with L. B. J.'s request for cooperation in meeting the "balance of payments program." Now is the time to suggest to your clients conversion of their films into multi-language versions for foreign market operations.



Slight departures in story treatment and production — at little extra cost — will make these films effective, acceptable ambassadors abroad. Many U. S. firms are:

- ★ Boosting export sales and income
- ★ Promoting license agreements
- ★ Acquiring valuable facilities and mergers,

and

- ★ Outselling their competitors

by increasingly using multi-language film versions which we helped to produce.

*Let us collaborate to serve U. S. commerce and industry better. He profits most who serves best.*

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# BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Da-Lite exec Elmer Danch

## Danch Heads Up Promotion at the Da-Lite Screen Company

Elmer J. Danch has been appointed manager of advertising, sales promotion and public relations for the Da-Lite Screen Company, Inc.

Danch joined Da-Lite after 21 years with Studebaker Corporation where his responsibilities covered the administration, management, and supervision of merchandising, advertising, public relations, sales promotions and publications. He was also editor-in-chief of the Studebaker News, a dealer publication, and the Studebaker Wheel, a consumer magazine.

## McShane, Orr Join the Staff of Pelican Films, New York

Two major additions to Pelican Films' staff have been announced by Thomas J. Dunford, president of the New York production firm:

John McShane, for the last two years a producer at Young & Rubicam, and before that a director in Chicago, has joined Pelican as a staff director.

John Orr, for nine years a production and studio executive for such firms as Sarra, Klaeger and most recently, Arco, has become Pelican's studio manager.

The appointments follow the recent naming of S. William Aronson as vice-president in charge of sales, and Jack Daniels of ABC-TV as a sales production executive.

## Animation Graphics Opens New Facilities in San Francisco

Animation Graphics reports newly-opened facilities at Pier 5 North San Francisco, specializing in new sight-sound images in TV advertising. Bob Mills, whose production techniques and concepts have earned national awards, is in charge of production.

## Gleason Named Vice-President of the Jamieson Film Company

Chester D. Gleason, project manager of Manned Spacecraft Center support operations in Houston for the Jamieson Film Company, Dallas, Texas, has been appointed a vice-president of that firm. A veteran of 20 years in the film business, Gleason joined the Jamieson staff as a director-cameraman in 1952.

He served as manager of the company's Atlanta, Georgia office from 1955-58 and as production manager in Dallas until 1962. His new duties involve complete supervision of the Houston operation as well as over-all executive responsibility in firm.

## Three in New Executive Posts at Pathe Laboratories, Inc.

Thomas R. Howitt has been appointed executive vice-president and general manager of Pathe Laboratories, Inc., New York; Kenneth J. Coleman has been promoted to vice-president and general manager of sales and services; and Bartholomew Gallagher has been appointed assistant vice-president of operations.

For the past eight years Mr. Howitt was manager, management controls at Peat, Marwick, Mitchell and Co. Prior to that, he was assistant director of Research and Development, Fairchild Camera and Instrument Corp. and was responsible for cost controls of the



This photograph was made in an undarkened room. Notice the brilliant clarity of the film being shown.

## AV rear projection cabinets immediately improve your audio-visual program

A typical owner reports that AV rear projection cabinets gave his audio-visual program new vitality and effectiveness. It's because this new teaching aid makes using films so much simpler and more economical.

Users frequently find that they can afford more and better films when they must bear no longer the expense of fitting out darkened visual aids rooms. Directors of audio-visual programs notice that teachers are more willing to schedule films when they can use this compact, easily managed projection equipment.

The AV cabinet is completely self-contained with your projector installed and a big speaker built in. It goes into action quickly, and, just as quickly, stores away. Since it operates anywhere, instructors are able to preview films well in advance and at their convenience.

"Custom-made" quality for reliable performance

The AV rear projection cabinet

gives you a distortion-free, 22" x 28" picture on a new Polacoat non-glare screen. Cabinet accommodates most projectors. Exclusive Buhl built-in lens (optional) provides full-screen presentation from projectors with two-inch lenses and larger, including slide and film-strip projectors. Cabinet rolls easily from room to room on 5-inch casters.

Risers available to accommodate Bell & Howell projectors. All modifications made at the factory prior to delivery.

Send for free folder containing complete information and specifications. Order direct from factory or your AV supplier.

**Audio Visual Research, inc.**

209 East Kingsmill Street  
Pampa, Texas

Approved for purchase under Title III, National Defense Education Act.

manufacturing and research activities in that company.

\* \* \*

## Ruth Ratny Becomes Head of Washington Video Productions

A well-known writer-producer of motion pictures, Ruth L. Ratny has become president of Washington Video Productions, Inc., a 24 F. Street, Washington, D. C. Her appointment to that post was announced on April 20 by Mrs. George F. Johnston, chairman of the board at WVP and widow of the company's founder, who died on March 21.

The former vice-president and creative director at Fred A. Meser Communications Centers in Chicago began her career in 1945 with the J. Walter Thompson Co. In 1947, she became one of the first writers of television commercials while on staff at Ruthraff & Ryan. A native of Chicago, Miss Ratny attended DePaul University and is a member of the Screen Writers Guild, East; the Academy of TV Arts and Sciences; American Women in Radio and Television; and the Broadcast Advertising Club of Chicago.

Washington Video is currently producing motion pictures and slidefilms for industry and government. It will begin to produce television commercials for Washington and Baltimore advertising agencies.

\* \* \*

## Beckman & Whitley Appoint Brown as Chief Cine Engineer

Beckman & Whitley, Inc., an Anaheim, California company, has appointed Les Brown to the newly-created position of chief engineer for new products. He had been chief engineer at Mitchell Camera Co.

Brown will report to Lawrence R. Feeple, manager, cine products and will direct engineering of all motion picture products. His major initial responsibility concerns the radically-new CM6 newsfilm camera which B&W photo-instrument engineers have developed to American Broadcasting Company specification for the ABC news department.

\* \* \*

## Coronet Films Appoints Creke Media Development Director

The newly-created post of director of media development at Coronet Films has been filled by the appointment of Richard P. Creke according to John M. Abraham, vice-president and general manager of this Chicago-based educational film production company.



K & H Exec: Don Lusby

### Don Lusby to Direct National Sales of Keitz & Herndon, Inc.

Don Lusby has been appointed national sales manager of Keitz & Herndon, Inc., according to an announcement by Larry Herndon, president.

Lusby, who has been with the Dallas-based firm for a year, will represent his company nationally, visiting major market areas to call advertising agencies, manufacturers and business concerns. Keitz & Herndon specializes in the production of television commercials and films for business and industry.

Before joining K&H, Lusby was in sales and communications.

### Marc Asch to Modern Graphics as Executive Vice-President

☆ Bernie Farbman, president of Modern Graphics Productions, Inc., New York City, has announced the appointment of Marc S. Asch as executive vice president.

Asch had been executive vice-president of Van Praag Productions Inc. for the past 14 years. During this period he has directed TV commercials for advertising agencies.

\* \* \*

### FAIR'S TOWER OF LIGHT: (CONTINUED FROM PAGE 27)

the source for the 12-billion candle-power Tower of Light, the World Fair's "welcome beacon." On this floor, they also see a new research exhibit on electric power.

Using a dramatic new "Technamation" technique, this research exhibit is showing how investor-owned electric utility companies are finding new ways to create, transmit and use electricity. Such "future" conveniences as an all-electric automobile, all-electric highways and electrically-controlled climate in the cities of the future are depicted in this exhibit.

Production and design of *Holiday With Light* is credited to Wilding, Inc. Kenny Delmar provided the "voice" of Ben Franklin.

## FROM DOCUMENTARIES



## TO MEDICALS



*From stock footage to complete productions... on the East Coast it's*

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Producer

Title

Emulsion No.

Filter Pack

Date

# SHOOT THIS AS YOUR FIRST FRAME

This grey-scale is part of a remarkable new advance in filmstrip and slidefilm technology. Shoot it as your first frame, and you're taking advantage of MCL's newly-devised electronic computer system for timing and density determination.

This grey-scale is your assurance of a consistent level of excellence that surpasses even MCL's previously unbeatable standards. Your answer prints and release prints will be markedly superior to anything you've seen before.

And, we'll supply the grey-scale ABSOLUTELY FREE. Just drop a line to Bernie Barnett—

**MANHATTAN**  
COLOR LABORATORY INC.

210 West 65th Street, New York 23, New York

## The Speed of Kings at the "500"

Drivers in the Indianapolis 500 used the same track — except for resurfacing — in 1964 as they did in 1911. Although speeds have increased every year to the present-day 185-190 mph, the thrills are the same.

The excitement and danger of the 500, beginning with the first one in 1911 up to last year's, are captured in a top-notch racing film recently released by Humble Oil & Refining Co.

*Gentlemen: Start Your Engines* also includes tips from some of the drivers on safety, the safety precautions they take, and different parts of their cars which are designed for protection.

The film points out that actually, the racing car is the proving ground for improvements on regular cars. Careful studies are made, and these contributions are passed on to regular car owners in the form of improved styling, safety and efficiency. In the 1911 scenes the mechanics even rode along with the drivers.

Other scenes show how many a race is won or lost in the pit. Training is rigorous, and each man is assigned a particular job. In just 17 seconds one pit crew changed 4 tires and refueled the car with 50 gallons of fuel.

Trial qualifying runs, and a high-speed ride with Rodger Ward, winner of many races, are other highlights in the 23-minute color film. Producers were Keitz & Herndon, Inc. National distribution for all films in the Humble Film Library is handled by regional libraries of Modern Talking Picture Service.



Close-up on a pit stop during the grueling "500" at Indianapolis.

### DuPont Sponsors NCAA Film, "Best Football Plays of '64"

A documentary film entitled *Best Football Plays of 1964* has been released by DuPont for the National Collegiate Athletic Association.

Ten outstanding plays of last fall's collegiate season were chosen by a panel of judges consisting of Delaware's Dave Nelson, who narrates the film; Ara Parseghian, Notre Dame; Darrell Royal, Texas; Frank Howard, Clemson; and Jack Curtice, University of California at Santa Barbara.

They also served as judges for Du Pont's 1964 "Play of the Year" contest for high school and junior college coaches. The winning play and award presentation are included in the new film.

Other top plays in the film are from the Princeton-Columbia, Michigan State-Wisconsin, Northwestern-Illinois, Georgia Tech-Clemson, Duke-Army, Missouri-Colorado, and Oregon-Penn State

games. The ten plays are shown once in slow motion and again in regular speed.

The sound film, running 19 minutes, can be obtained from the National Collegiate Film Service, 1030 W. Chicago Ave., Chicago, Ill. 60622. There is no charge to NCAA member institutions. •

\* \* \*

### "Search Without End" Shows Quest for Life-Saving Drugs

Crawley Films Ltd. has released *Search Without End*, a sound color film which dramatizes the problems of finding new life-saving drugs, then producing and marketing them.

Filmed entirely in Canada, *Search Without End* depicts the story of cortisone and its derivatives. The 16mm, 14-minute film shows the importance of synthetic drugs to the national health and provides answers to questions about drugs frequently asked by Canadians.

Typical of many synthetic drugs in use today, cortisone cost millions of dollars to discover, isolate, synthesize and market. Although it was outdated within three years, as cheaper, improved processes were developed, its discovery led to an entirely new, highly specialized family of pharmaceuticals.

*Search Without End* emphasizes the need for testing drugs, and for

keeping doctors, hospitals and pharmacists informed of the developments.

It is available without charge to service clubs, education groups, film libraries and for television showings from Pharmaceutical Manufacturers Assn. of Canada, Royal Bank Building, Ottawa.

\* \* \*

### Take Porcelain Enamel Face to Appliance Sales Personnel

An interesting sales training informational film has been released by the Porcelain Enamel Institute, especially for major appliance merchandisers at the wholesale, retail level and their sales personnel.

*Porcelain Enamel for Enduring Beauty*, 17-minutes long in color, was produced by Time Productions. It presents all the background information a dealer should have in order to understand and sell porcelain enamel appliances. Beginning with the history of porcelain, this film shows modern production processes and describes five impressive demonstrations which sales people can use to prove the superiority of porcelain enamel over other finishes.

The film is being distributed by the Professional Audience Department of Sterling Movies U.S.A. for sales training purposes. It is available to appropriate companies.

### Slidefilm With a "Special" Look

SPONSOR: New Jersey Bell Telephone Company

TITLE: *Contractor's Specifications*, 15 min, color sst, produced by Rossmore Productions.

This is a new slidefilm designed for presentation on the Salesmate projector. It will be shown to all deliverers of the telephone directories for the New Jersey Bell company.

It has a special look to it, in that the usual slidefilm art is relegated to the background. All the characters are played by three-dimensional puppets, photographed to give a great feeling of depth, and a "live" quality.

The film, an up-to-date version of presentations that several of the Bell companies have used successfully for training directory delivery contractors, stresses that "you'll be doing an important job, representing a great service organization. By delivering up-to-date alphabetical and Yellow Page directories, you'll be helping your friends and neighbors carry on their business successfully."

... *Specifications* then goes on



to document just how to go about the job — what to say when delivering the directories, where to leave the book when the customer is out, what to do when faced with a "Beware the Dog" sign — "write 'dog' on the delivery card and don't worry — you'll still be paid for the delivery."

"Your job," the film says, "is an important link in modern communications, and the courtesy, efficiency and safety with which you carry out your job is equally important, because you may be the only person from the Company that many of your customers will meet!"





**Bethlehem Steel Has Updated  
on Golden Gate Bridge**

Bethlehem Steel has released a 16-minute, 16mm color remake of the company's 25-year-old film, *Building the Golden Gate Bridge*. The film was redone because the demand for showings from engineering societies, and students in engineering colleges has increased even though the old film was deteriorating in quality.

Made on nitrate base, the original film was shrinking and losing quality, and couldn't be adapted for reproducing fresh prints on high-speed film printers in use.

The new film is quite different from the old one. Bethlehem released some less important engineering details have been deleted, new color footage has been added. Photo libraries also turned in interesting stills that help give the film continuity.

The film traces the monumental engineering task from its inception through steel fabrication; shipping bridge components by rail and the erection of the soaring steel towers; spinning of cables; hanging the roadway with its record 4,200-ton main span; paving the deck; and the opening-day celebration on May 28, 1937.

The production of the film was by Bethlehem Steel Art Pictures, Inc., Pittsburgh. Intended for adult group showings, it is distributed through the Bethlehem Talking Picture Service.

\* \* \*

**Fashions for Men's Wear Shown  
in Fashion Horizons U.S.A.**

The new 23-minute color motion picture has been jointly sponsored by the American Institute of Men's Wear and Esquire Magazine.

The film *Fashion Horizons* — the film tours the country and reveals the modern American man's wardrobe for Spring and Summer, 1965.

The fashions displayed are colorful, functional, and designed (as

the commentary points out) "to give him the look of success and the look of a man getting more fun out of life."

Director Dan Horan achieves some startling film effects with his use of color, humor and imaginative camera angles. His crew travels from New York to Fort Worth, Tucson, Phoenix, Los Angeles, San Francisco, and Chicago to capture the highlights of these cities as settings for styles ranging from formal attire to beachwear.

Producer of the film is Aegis Productions, Inc., New York. Narrator is radio and TV announcer Dick Shepard and original music was composed and conducted by Tony Mattola. Sterling Movies U.S.A., Inc., is handling distribution of the film to TV stations and Esquire is handling distribution to retail stores throughout the country.

\* \* \*

**AMERICA'S CUP RACING:**  
(CONTINUED FROM PAGE 24)  
racing yachts as they glide through the water under full sail.

*The America's Cup Races, 1964*, 28-minutes, color, was produced by C. L. Welsh, directed by Agnew Fisher, and will be distributed by Association Films, Inc., as are other Lipton films. An expanded 40-minute version is available for yacht clubs and other sailing groups who are interested.



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Max A. Hankins, vice-president of Mole-Richardson Company, demonstrated proper "Lighting for Color," using full range of lighting equipment

## CFI Hosts Seminar on Advanced Film Techniques

Participants Share Latest in Color, Lighting and Film Processing

**T**HREE DAYS OF DISCUSSION and demonstration covering the latest techniques in motion picture and filmstrip production and processing brought 45 participants from all parts of the U. S. to a Film Seminar in Advanced Film Techniques sponsored by Consolidated Film Industries in Hollywood on March 24-26.

Seminar guests were welcomed by CFI president Sidney P. Solow at the opening breakfast session in the Hollywood Knickerbocker Hotel, where most sessions were held. His greetings were promptly followed by a first session on "What Are Filmstrips All About," conducted by Lou Livingston of the Filmstrip Department, Title & Optical Division of CFI.

This session featured a graphic demonstration of production methods in filmstrip making as well as discussion of the uses of this medium as a communications tool.

The seminar's first guest lecturer was Edward P. Ancona, Jr., color coordinator of the top-rated NBC-TV series, *Bonanza*. This color expert discussed "Color Vision" and presented a special slidefilm demonstration on the subjective nature of color perception.

The Mole-Richardson Company's Hollywood facility was the scene of two subsequent sessions. Max Hankins, vice-president

Edward P. Ancona, Jr., color coordinator for the NBC-TV series, *Bonanza*, discusses the subjective nature of color perception at Seminar



Seminar participants get Certificates from CFI president Sid Solow (standing). Seated (l to r): guest lecturers Harry Teitelbaum, Hollywood Film Company; Edward P. Ancona, Jr., NBC-TV color coordinator; and Fred. Berger, supervising film editor at Filmaster Prods.

of M/R, talked on "Lighting for Color" with a demonstration of the range of available motion picture lighting equipment. His talk was followed by a session on "Camera" conducted by cinematographer Charles Clarke (ASC). Clarke used the "working" lights from Hankin's previous demonstration to actually "light a set" as he explained in detail the function and effect of each type of light.

The first day's sessions ended with talks on

Ted Fogelman, CFI laboratory superintendent, talks on the "Preparation of 16mm Original Material for the Lab and Volume 8mm Printing."

"Current Reversal Color Materials" by Witkowski, Eastman Kodak Company, and Francis Gerhardt, General Aniline & Fredrick W. Berger (ACE) spoke on "Editing." He is supervising film editor at master Productions.

Sid Solow's opening lecture on the second day of the Seminar program took up "Some Useful Theory." Drawing on his 19 year experience as an instructor in the Department of Cinema, University of Southern California as well as his lab work, he reviewed the relation of photographic theory with special emphasis on the nature of "gamma" as a photographic concept.

Ted Fogelman, CFI laboratory superintendent, followed with a lecture on "The Preparation of 16mm Original Material for the Laboratory and Volume 8mm Printing." This presentation also described the new single-pass, area-sharing Colorvision separations system recently installed at CFI.

John Flory, Advisor on Nontheatrical in the Eastman Kodak Company, presented updated facts and figures on "The Business of Film and Its Use." Seminar participants also visited Universal Studios where Walter Berger, director of engineering research, discussed "Reversal Material v.s. Negative as an Original for 16mm Color Work."

Following the conclusion of Sid Solow's lecture on "Some Useful Theory" which began the third day of Seminar sessions, Dale Ryder, manager of the lab's Title & Optical Division, presented a discussion of "Title" styles and effects, using a film to highlight his points. Another "tour" program took the participants to Ryder Sound Services where president L. Ryder addressed the group on the theory and practice of "Sound Recording."

Harry Teitelbaum, vice-president of Hollywood Film Company, spoke on "Handling Equipment" at the final Seminar session which followed a CFI-hosted luncheon and tour of the laboratory, conducted by chief engineer Edward H. Reichard.

Leonard Kroll, who recently joined CFI, in charge of the Film Seminar program, was assisted by Dan Carter of the company's engineering department. All programming arrangements had been made by Jack Goetz, CFI's director of public relations, who was stricken by illness just before the opening

Guest speaker John Flory, Eastman Kodak (left) discusses his lecture at Seminar with president Sid Solow, who hosted the program





## LEAP INTO SPACE:

CONTINUED FROM THE PRECEDING PAGE 22)  
 scientific research, who would be perched  
 and his desk, trying to figure out how to  
 plate his work down to my level, which in  
 cases turned out to be like trying to  
 ain Ulysses to a deaf mute.  
 Doctor, what is an electrostatic gyro." I  
 d humbly ask, afraid he was going to tell  
 He would. As I frantically took notes, I  
 lly made upward and downward motions  
 my head, which really only indicated that  
 as satisfied with the volume of his voice.



occasional question, which I thought  
 ved some incisiveness was usually met with  
 pained and pitied look I came to know  
 well.

his process of going through the research  
 laboratories and coming into contact with peo-  
 who speak as though 1980 were already  
 made me feel as though I were in the  
 light zone." Speaking about "space taxis"  
 the same nonconcern that John Doe talks  
 at the local 5:41 commuter train is a bit  
 oncerting when you're from 1964.  
 ut they've really thought of everything. I  
 a demonstration of a "torqueless" space

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power drill, which allows a man to drill holes  
 in space hardware without being spun around  
 himself like a top.

Space nutrition is another subject of vital  
 interest at the Aerospace Medical Laboratory.  
 Apparently, astronauts receive quite a gastro-  
 nomic treat when they break open their rations.

Though Air Force nutritionists have de-  
 hydrated and condensed the food, it still re-  
 mains extremely palatable. I can personally  
 recommend the compressed quarter-inch pound  
 cake cubes and the dehydrated beef chunks.

One scientist told me that they are thinking  
 about an edible instrument panel in space  
 vehicles to save space and weight. Just break  
 off a chunk, and nibble between meals. "What  
 about brushing," I asked? But they've even got  
 that one figured out too!

Air Force volunteers are constantly being  
 tested on vibration tables, dropped from  
 heights, baked in thermal ovens, whirled in  
 centrifuges and generally being given a hard  
 time in the name of space research.

I have already described my own bout with  
 their diabolical centrifuge. However, the one  
 I rode was only the baby brother to a "super  
 centrifuge," which is nearing completion. This  
 giant DeSade diabolique not only whirls a  
 man around, it also twirls him inside his cap-  
 sule while the "arm" spins — forcing the sub-  
 ject to move in six axes simultaneously.

While this is proceeding, the capsule itself  
 is being vibrated to simulate buffeting, and  
 is heated or cooled to simulate re-entry.

Top this off with realistic stereo sound ef-  
 fects inside the capsule, and you've got the  
 perfect mechanism for tearing man apart, and  
 minutely recording the process at the same  
 time.

Just writing about it gives me that "old feel-  
 ing."

Up to my experience with the centrifuge, I  
 had volunteered to take part in some of the  
 experiments, feeling that it would give me real  
 motivation.

Even after the centrifuge experience, I volun-  
 teered; but my offerings did not meet with the  
 same enthusiastic acceptance that they did b.c.  
 (before centrifuge).

For example, the TA who accompanied me  
 into the centrifuge laboratory, and witnessed  
 the resulting mess, (no pun intended) also ac-  
 companied me to inspect the plane the Air  
 Force uses to train astronauts in a gravity-  
 free environment.

I asked the major if I might not go up in  
 the plane with the boarding astronauts.

The major thought back a moment, winced  
 slightly and said:

"Fella, you're not going anywhere!"

And so, loaded down with volumes of notes  
 and utterly confused, I headed back to Chi-  
 cago to attempt to make some sense out of all  
 that I had seen.

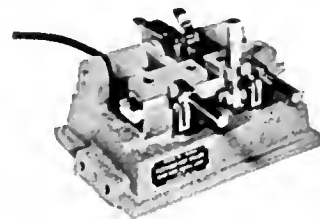
As soon as I do, I'll let you know what it  
 is.

\* \* \*

EDITOR'S NOTE: Our thanks to screen writer  
 Kerns for this welcome bit of light-hearted  
 prose. He is a member of the staff of Fred A.  
 Niles Communications Centers, Inc., at their  
 studio headquarters in Chicago.

## CAMERA-MART

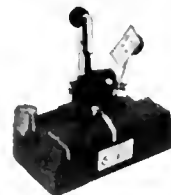
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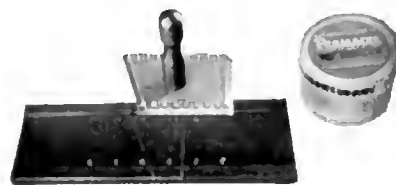
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"Talk on Recording Tape Is Available from Eastman Kodak" ☆ A useful new 24-page booklet about sound recording tape has been published by the Eastman Kodak Company.

*Some Plain Talk From Eastman About Sound Recording Tapes* written in explanatory language designed also to help tape users better understand the magnetic recording process and to achieve better recordings.

The publication specifically treats such subjects as the recording process; sound brilliance; bias; sensitivity and frequency response; print-through; output signal-to-noise ratios; surface area and other characteristics of materials and tensile values.

The fully-illustrated booklet explains such subjects as the difference between low-print, general purpose and high-output performance; how tape surface smoothness relates to high frequency response; and what tests reveal about break strength.

Single copies may be obtained at no cost from Magnetic Products Dept., Eastman Kodak Co., State St., Rochester N.Y.

\* \* \*

**Collburn Booklet Shows How to Mark Work Prints for the Laboratory**

☆ Industrial film makers can obtain a useful folder which explains the most effective ways of marking work prints to direct the processor in preparing the final prints.

The folder describes various defects such as fades, dissolve, wiper and irises, and tells how to attain them through proper exposure on 16mm work prints or original using either wax pencil or adhesive tabs.

The folder also suggests the best means of transmitting instructions to the laboratory, recommendations for techniques and suggestions for avoiding pitfalls.

*Preparation of 16mm Film for Printing* will be sent free upon request to the Geo. W. Colburn Laboratory, Inc., Dept. BS-410, N. Wacker Drive, Chicago 60601.

\* \* \*

**New Houston-Fearless Brochure**

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The Jam Handy Organization, 1775 Broadway, New York 10019.

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Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

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United World Films, Inc., 7374 Melrose Ave., Los Angeles 90046.

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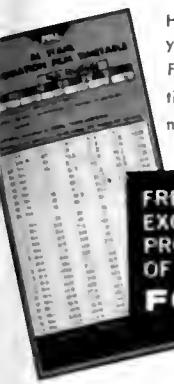
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**THE EDITORIAL VIEWPOINT:**

(CONTINUED FROM THE PRECEDING PAGE 14)

held in Atlanta recently under the auspices of the Communicable Disease Center. Too lengthy to be cut, they will be shared with our readers as informed useful commentary on "Production Methods and Problems." Other material is presented by such participants as Dr. Franklin Huber, of the Temple University School of Medicine; Graham Heid, film director of this Public Health Service audiovisual facility; J. E. Markee, Duke University School of Medicine, to name a few of these contributors.

*Academy of Motion Picture Arts, Sciences Honors Scientific, Technical Contributions*

The Academy of Motion Picture Arts and Sciences also shared its "Oscars" (and plaque awards) with some of the more unsung people who have contributed to the success of the film medium. At that well-publicized awards ceremony in April, these scientific and technical contributions were so honored:

The Class I Award (statuette) was presented to Petro Vlahos, Wadsworth E. Pohl and UB Iwerks "for the conception and perfection of techniques for Color Traveling Matte Composite Cinematography."

The Class II Award (plaque) went to Sidney P. Solow, Edward H. Reichard, Carl W. Hauge and Job Sanderson of Consolidated Film Industries "for the design and development of a versatile Automatic 35mm Composite Color Printer."

A plaque was also given to Pierre Angenieux "for the development of a ten-to-one zoom lens for cinematography."

Class III Awards (certificates of honorable mention) went to Milton Forman, Richard B. Glickman and Daniel J. Pearlman of Color-Tran Industries "for advancement in the design and application to motion picture photography of lighting units using quartz iodine lamps."

Sharing this Class III honor was the Stewart Filmscreen Corporation "for a seamless translucent Blue Screen for Traveling Matte Color Cinematography."

*Dallas' Ad League Honors Betty Whitlock; Here's Toast to the Women of Our Industry!*

A much-deserved salute to the ladies of our profession! A growing number of them are coming into their own as top executives of important film companies, as at Vista Productions, Inc. in San Francisco where Florence M. Fowler is president; in Dallas, which claims Linda Shuler and where Betty Whitlock, owner-president of Carlocke Langden, has just been named "Advertising Woman of the Year" by the Dallas Advertising League.

This issue also discloses that Ruth Ratny is the new president of Washington Video Productions, in the nation's capitol. Another woman of note is Avalon Daggett who heads her own production company in Baton Rouge, La. Anne Koller heads Rossmore Productions in New York City. There are many others holding key positions within this vibrant field of communications and we need them all!

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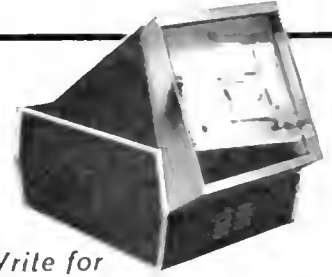
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## NVPA Looks to "Day of Visuals"

**P**RELIMINARY DETAILS of the 12th Annual Day of Visuals, sponsored by the National Visual Presentation Association, were outlined at a press meeting in New York on March 31 by William W. Walton, president of the Association, and manager, Graphic Services, International Business Machines Corp.

The Day of Visuals opens at the Hotel Commodore, New York, on Tuesday, June 8, and continues through the following day.

"At its inception," Mr. Walton said, "the Day of Visuals was just that—a one-day session for discussion of problems and techniques in a young and growing industry. Now, 12 years later, it has grown to a two-day meeting with an equipment display backing up a program of seminar discussions interspersed with workshop sessions.

### Serve an Expanding Industry

"The growth of the industry and of the interest of those who comprise it, from the equipment supplier through producer levels up to and including consumer-user, has dictated the expansion of program and activity to meet the wide-ranging interests of a rapidly growing industry."

A highlight of the meeting will be the Visual Presentation Awards banquet at which VP plaques are awarded in 15 classifications and three categories within those classes. John P. Tierney, Standard Oil (NJ) and George R. Jacobsen, New York Telephone Company, are co-chairmen of this phase of the Day of Visuals Program.

### Theme is "Wide, Wide World"

Built around the theme of "Wide, Wide World of Audio-Visuals" the four segments of the overall meeting program have each been held to a single interest area.

The opening session, the morning of June 8, will discuss Media and Equipment; the afternoon session will be confined to Audio-Visual Applications in Marketing. The two sessions of June 9th turn attention to production techniques (in the morning) and, in the afternoon, to Public Service Applications of Audio Visuals.

### Program Guided by Jack Moss

Development of the program has been guided by Jack L. Moss, a partner of Turteltaub, Moss, Together with three co-chairmen who will serve as moderators of the individual sessions he has developed a unified program which will cover



Leon Luxenburg (left), president of NVPA's New York chapter, discusses "Day of Visuals" with national president William Walton.

major areas of current A-V interest.

In the opening session the outstanding film, *Talk Is Not Enough*, produced by the National Audio-Visual Association, will appeal to a comprehensive segment of the industry's total audience, both theoretical and practical.

### A Multi-Screen Presentation

An electrically - programmed, multi-screen presentation, it is creative, interesting and to the point. Dealing with effective communication, it traces the growth of knowledge from early civilization into the space age by informal glimpses into the audio-visual programs of several industrial giants, stresses for businessmen and producers the scope of the techniques. Moderator of the session will be Dominick Albi, of the NEW YORK WORLD TELEGRAM.

The afternoon session, at which Kerney Hurst, Ethyl Corporation, will serve as moderator, will deal with audio-visual applications in marketing. Presentations are to be made by a major advertising agency, stressing the internal and external applications of audio-visuals in its overall marketing activities.

### How Major Company Uses A-V

This will be supplemented by a major corporation presentation of the uses of such techniques in its total marketing activity.

The session will wind up in two workshop segments discussing a group of four marketing presentations and the problems involved in them.

One of the more challenging areas of the audio-visual field is that of production. Depth discussion in this area will be guided by

Mr. Moss, general program chairman. Four aspects, in logical sequence, will view the development of the activity from first discussions of costs, talents and technique, through the sight and sound potentials, and on to the modes and methods of production and, finally a panel discussion reviewing the client-producer relationship and what may be expected, encountered and encompassed.

### A Session on Public Service

Closing session of the two-day program will deal with the extensive use of audio-visual techniques in the field of Public Service. Under the guidance of Moderator Stanley S. Merrill of the Boy Scouts of America, A-V applications in educational and non-profit

activities will be surveyed. News, sports and entertainment applications evaluated and the problems encountered in production of public service films examined. Finally, the distribution patterns and logical outlets for such films will be discussed.

To round out the program, so far as filling the needs of those who are a part of the audio-visual industry at any level, an interesting sponsored exhibit of equipment and A-V services available to those in the industry is presented concurrently during the two-day meeting. Open throughout the meeting, and with admission free to all who are interested, the exhibit in equipment, techniques, and services may be seen and discussed.

## Films Are Helping to Sell Travel

Seven out of ten travel agents recently surveyed reported that ticket and tour sales result from showing travel films.

The survey of 1,500 agents, by Association Films, revealed that nine out of ten agents put on film showings locally and that 87% are "satisfied that travel movies do an effective job in encouraging people to travel."

Based on responses to the survey, Association Films is planning a special service to provide agents with catalogs for local mailings, news releases for travel and club editors, and suggested letters to be sent to program chairmen.

83 per cent of the agents said they would be interested in such a service. Although 85% of them

contact local organizations to put on programs, 93% of those organizations come to the agents "to provide travel programs."

The survey showed that agents attend the showings to introduce the film, answer questions, pass out brochures and other literature.

The major source for borrowing travel films is transportation companies, according to 93.5% of the agents. Forty-eight per cent rely on "professional distributors" and 7 1/2% go to public libraries and other sources.

Only 29% of the agents own 16mm sound projectors, but 71% rely upon the local organization to provide it or borrow the equipment from schools, libraries or stores.

## Sylvania Exhibit a 3-Time Winner

### Sylvania Exhibit Wins Three Awards at Electronics' Show

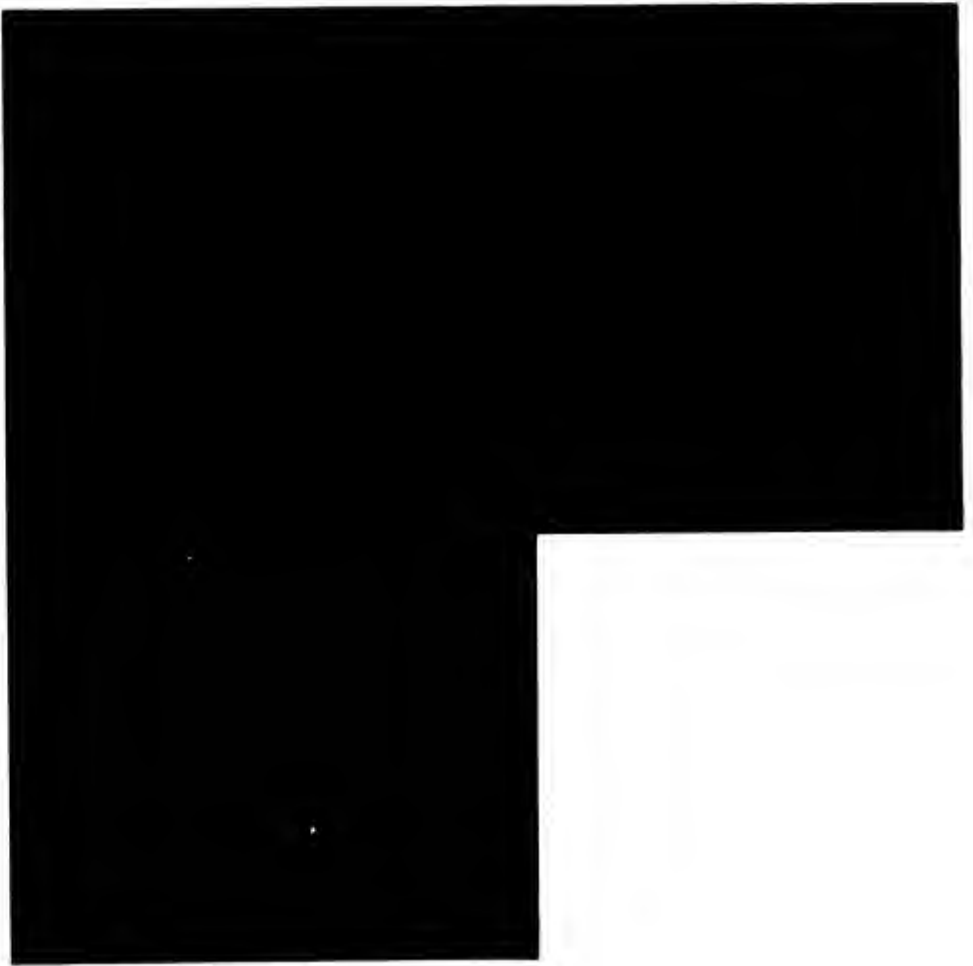
Sylvania Electric Products' exhibit at the Annual Industrial Electronic and Electrical Engineers exposition in New York last month won three awards for Design Con-

cept. Presentation of Product Performance of Personnel awards were presented by the Electronic Sales and Marketing Association.

The exhibit was one of a few which utilized anything other than static means of attraction. With strict regulations concerning noise levels in each exhibit and with only three feet of stage space available, Sylvania still able to put on a most successful live show at frequent intervals using a fully programmed set of projected visuals.

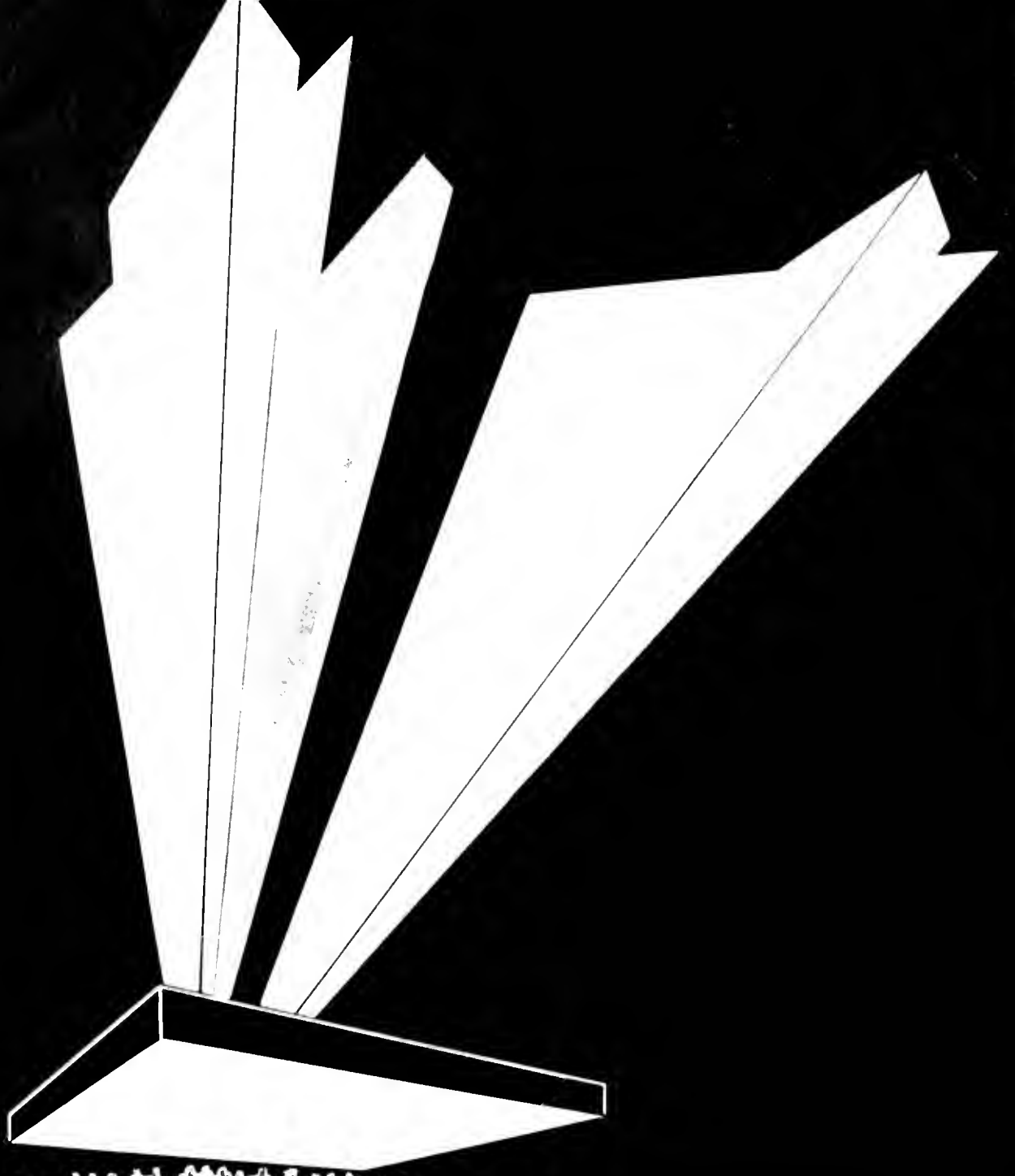
The presentation was conceived and executed by Bob Hills and his staff. Three well-trained spokesmen described the company's latest electronic equipment while actuating various pieces of audio-visual equipment, lights and electronic devices.





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# BUSINESS SCREEN

MAGAZINE · NUMBER 3 · 1965



Right: Increasing Profits on America's Farms: 29  
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Left: Industrial A-V Executives Meet in Chicago: 27

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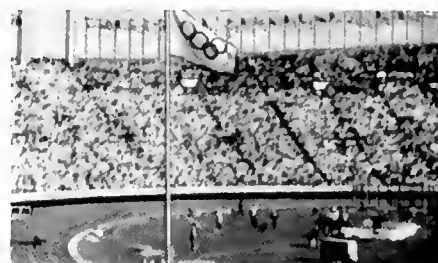
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THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION  
AND JOURNAL OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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### "MAY I HELP YOU?"

As with most jobs of a repetitive nature, the Employee respects himself and the importance of his work has to be motivated before specific "skills" training can be effective. (AT&T; Color; 25 min.)



### "EVERYBODY HAS TWO JOBS"

To promote off-the-job loyalty the company in out-of-hours activities. Used by many industries. (U.S. Ind. Tel. Assn.; Color; 25 min.)

### "SLIPS AND FALLS"

The new film on Office Safety, with overtones for shop and off-the-job. Fast and pungent, with strong "it's you" identification. (Bell System; Color; 10½ minutes)

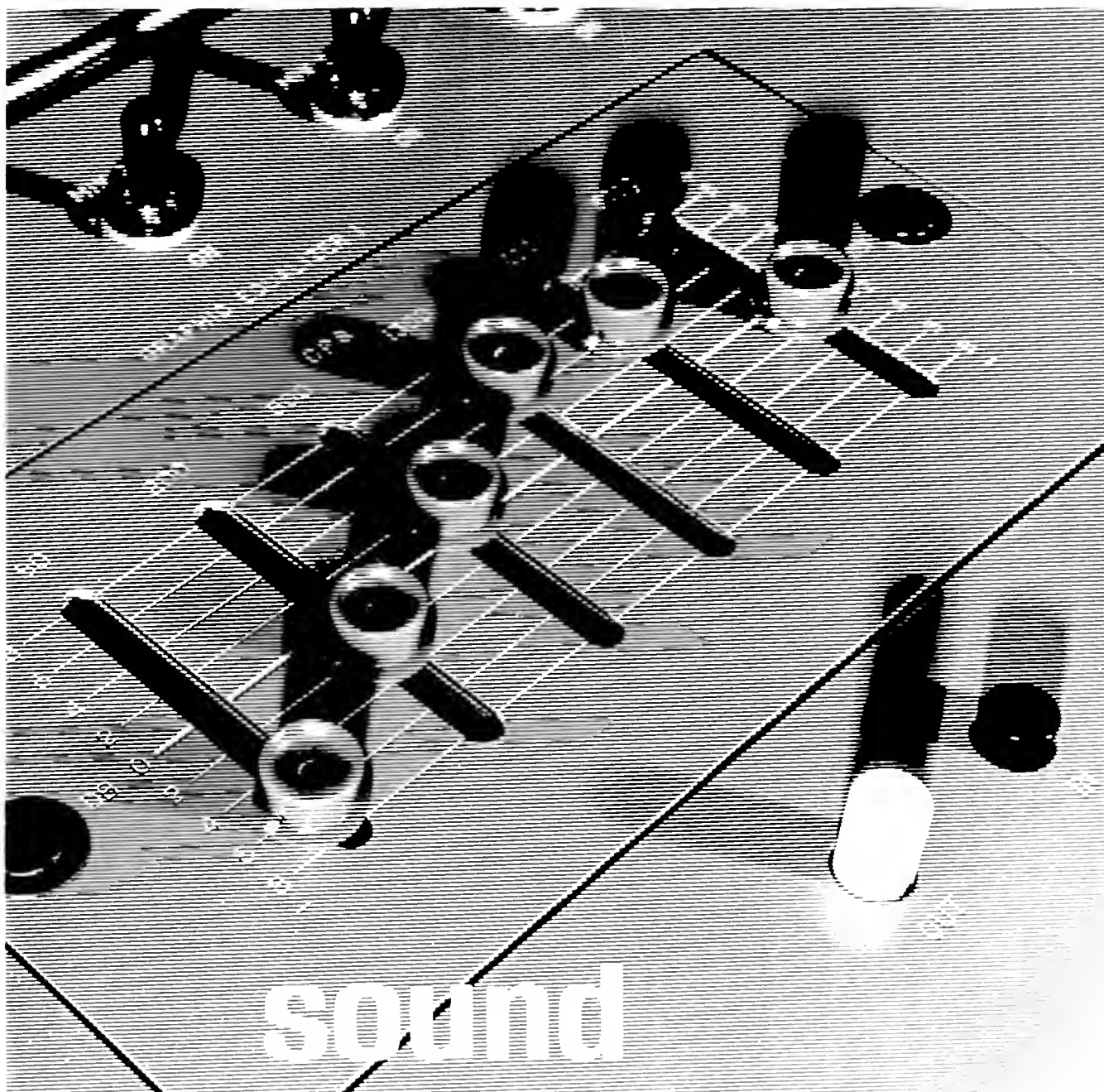
### "LOCKED ON"

Since "Reliability," "Quality Control" and the like are spit-words of hourly-wage factory workers, Parthenon's assignment was to identify sympathy with same, this film required special techniques of identification and persuasion. (Used by many industries; Ford, G.E., et al.; G.D./Astronautics; Color; 45 min.)

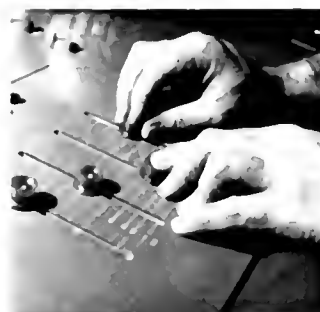
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## Fight off the new steel

### 126 U.S. Entries to Compete at Ad Film Festival in Cannes

20 of the largest U. S. advertising agencies and 23 leading television and film production companies have entered a record number of films in the 12th International Advertising Film Festival, taking place in Cannes, France from June 14 through 19.

According to Peter Taylor, director-general of the London-based Screen Advertising World Association which sponsors this event, the U. S. entries represent a 71 per cent increase over last year's participation from America.

The bulk of these entries will compete for television commercial honors (120) while the remainder (six) are entered in the cinema division. Food and automotive products lead the list of product types in the tv. commercial entries, with a combined total of 50 per cent. Automotive accessories account for another four per cent of the entries.

Alfred M. Scott, group head of the international broadcasting department at the J. Walter Thomp-

son advertising agency, is the American juror serving on the television section. 1,500 delegates are expected to view the more than 1,000 television and cinema advertising films submitted by agencies and producers in more than 30 countries worldwide. The event will be held for a full week at the Palais des Festival in Cannes.

\* \* \*

### Outstanding Film on Expo 67 Previews Canada's World Fair

National and international distribution of *Expo 67*, said to be an "exciting and different" color film, has been arranged through the offices of Expo 67, heading up Canada's 1967 World's Fair, the National Film Board of Canada and Traders Finance Corporation Limited.

Produced by Crawley Films, the film was directed by Paris-born Rene Bonniere and covers every aspect of the Exhibition from its "theme" pavilions to the huge "fun" area, from Habitat '67, the new concept of living, to the modern new means of transportation

planned for the exposition in '67.

His Excellency, Pierre Dupuy, commissioner-general of Expo 67 presents the Fair's theme: "Man and His World" in a filmed preface.

Expected to be one of the most-screened, non-feature films to be shown in the next two years, *Expo 67* is being translated into 17 language versions. It will be shown in the board rooms of thousands of top-level decision makers around the world to encourage governments, corporations and other groups to participate in this 1967 World Exposition, located on a man-made island in the middle of the St. Lawrence River, at Montreal. Traders Finance Corporation and its subsidiary companies underwrote the cost as a contribution toward Expo 67.

\* \* \*

### Norman Ross Joins Red Cross as Supervisor of Film, TV

Norman B. Ross, former production manager at Academy-McLarty Productions, Inc., Buffalo, N. Y., has been appointed assistant national director of Public Information of the American Red Cross. He will supervise radio, television and film produc-

tion for the national headquarters.

Before joining Academy-McLarty, Ross was production supervisor of the Syracuse University Radio-Television Center. He graduated Cum Laude from Syracuse in 1952; received his master's degree in 1953.

\* \* \*

### Covey to Head San Francisco Office of Wilding-Feddersen

Preston K. Covey is now vice-president of Wilding-Feddersen Inc., in charge of San Francisco operations. His headquarters are at Pier 27 in that city. A former account supervisor for Guild, Loomis & Bonfigli advertising agency in San Francisco, Covey was six years vice-president and western manager of Market Research Corp. of America.

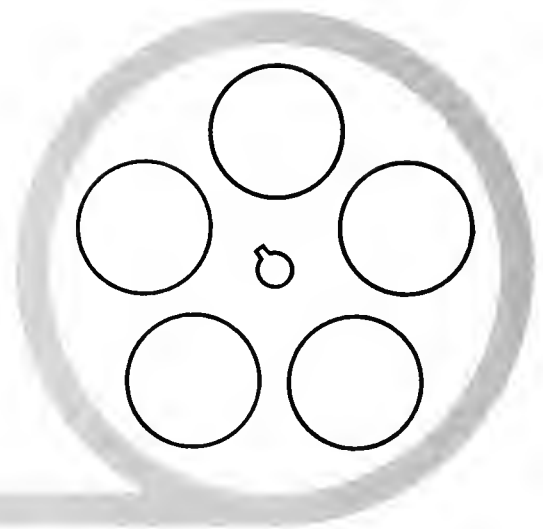
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### Ivan Clark to Manage Dallas Office of Association Films

Ivan N. Clark has succeeded the late Carl Stahl as manager of Association Films, Inc. south area film center in Dallas, Texas. He is a former newsman who has been active in audiovisuals with the Methodist Church and national YMCA.

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## newsreel:

### Modern Names Richard Hough as Vice-President for Sales

Carl H. Lenz, president of Modern Talking Picture Service, Inc., has announced the appointment of Richard M. Hough as vice-president for sales of the national film distribution company.

Dick Hough, who has been vice-president in charge of West Coast sales for the company since 1959, has been transferred to Modern's New York headquarters for the assignment.

He is a veteran of the distribution field, joining Modern in 1940 to open a Chicago sales office and remaining in the midwest until he assumed the Los Angeles-based position. He was made a vice-president of the company in 1953.

Hough's first film experience was with Warner Brothers in Hollywood, where he was a sound engineer. He later established Allied Film Exhibitors in California and when he joined Modern in 1940, he took Allied with him and the company received a blanket franchise to represent Modern on the West Coast.

During World War II he served as photo intelligence officer on the aircraft carrier Randolph in the Pacific Theater.

\* \* \*

### Frank Paine is President-Elect of University Film Producers

Frank R. Paine, head of film production at Southern Illinois University, has succeeded Oscar E. Patterson as president of the University Film Producers Association for the coming year.

Paine is the former vice-president of the association, which draws its membership from over 90 schools and educational film units in the U. S. and abroad. He is a member of the board of directors of the Educational Media Council.

Other officers-elect include Jesse L. Senn, head of motion picture production, Purdue University, serving as executive vice-president; Robert W. Wagner, director of the motion picture division, Ohio State University, now editorial vice-president; and William A. Drake, production manager, motion picture division at Ohio State, conference vice-president.

Luella Snyder, educational consultant, Winnsboro, La., was re-elected secretary. Serving as treasurer is J. Sol Wrenn, assistant supervisor of film production in the Virginia Department of Education.



President-Elect Dean Peterson

### Elect Dean Peterson President of Canadian Producer-Lab A

The Association of Motion Picture Producers and Laboratories of Canada has elected S. D. Peterson, president of Peter Productions Limited, Toronto, its 1965-66 president.

Also elected at the 17th annual gathering of the 65-member association in Toronto last month was Roger J. Beaudry, Pathe-Luxe of Canada, who is now vice-president. Frank Young remains executive secretary of group.

Peterson will lead the \$15 million private motion picture production and laboratory industry in Canada into what is expected to be its most exciting period. A financially successful breakthrough into the international feature film market is anticipated. Interest in this area was heightened by the recently-announced Canadian government intention of encouraging the production of feature films in the Dominion.

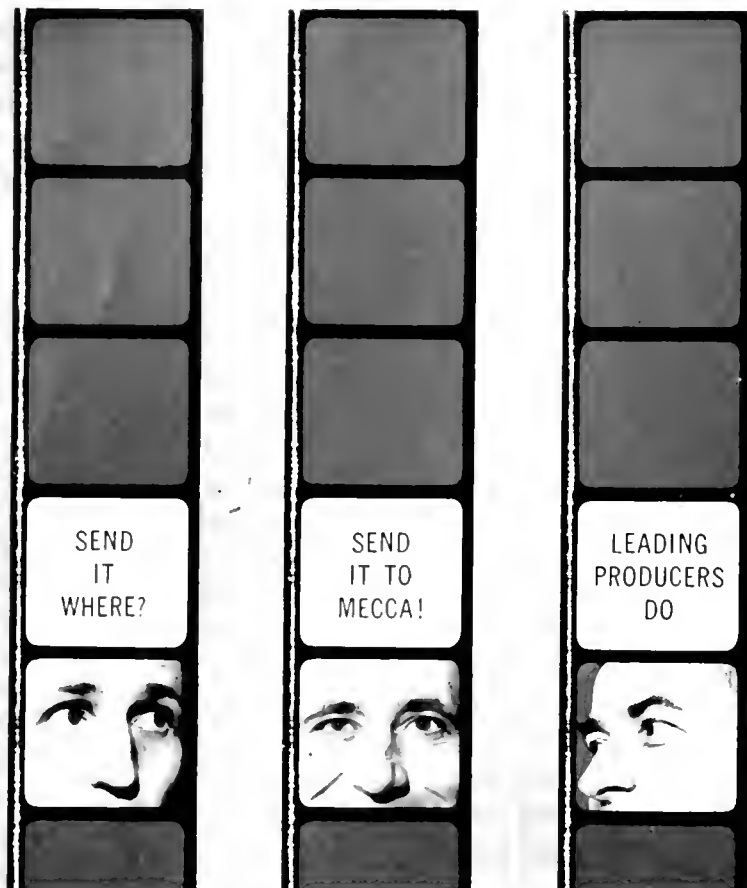
The new president's own contribution to this country's expanding industry is his recent acquisition of the Kleinberg, Ontario studio complex for the production of entertainment films for theatrical and television release.

\* \* \*

### General Power Joins Board of Houston-Fearless Corporation

General Thomas S. Power, recently retired commander-in-chief of the Air Force Strategic Air Command, has been elected to the board of directors of the Houston-Fearless Corporation.

SPENCER BORTWICK  
**PLANFILM**  
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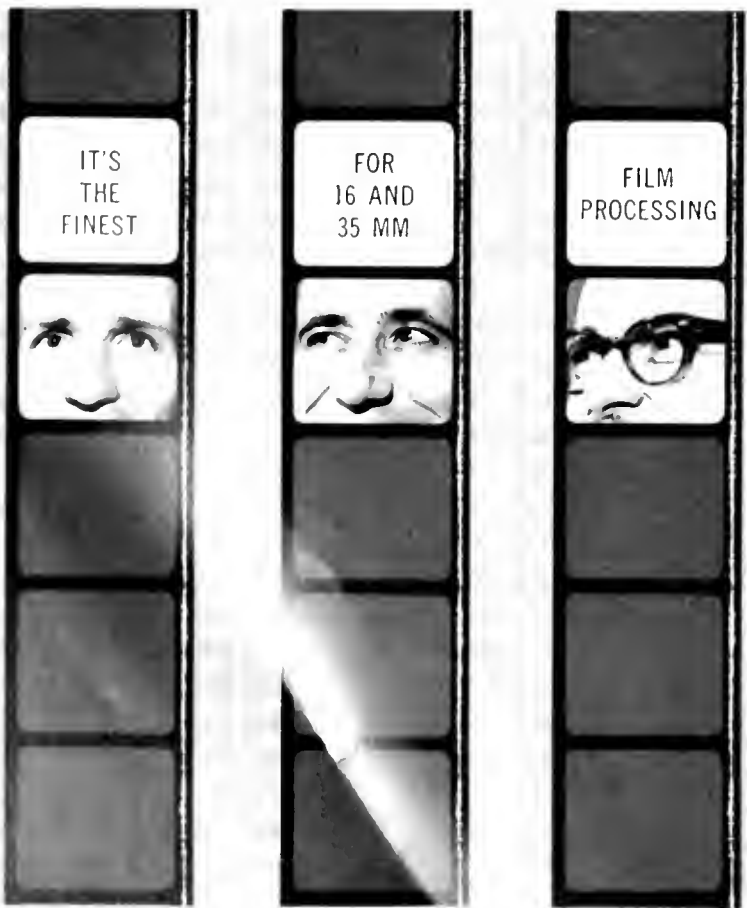
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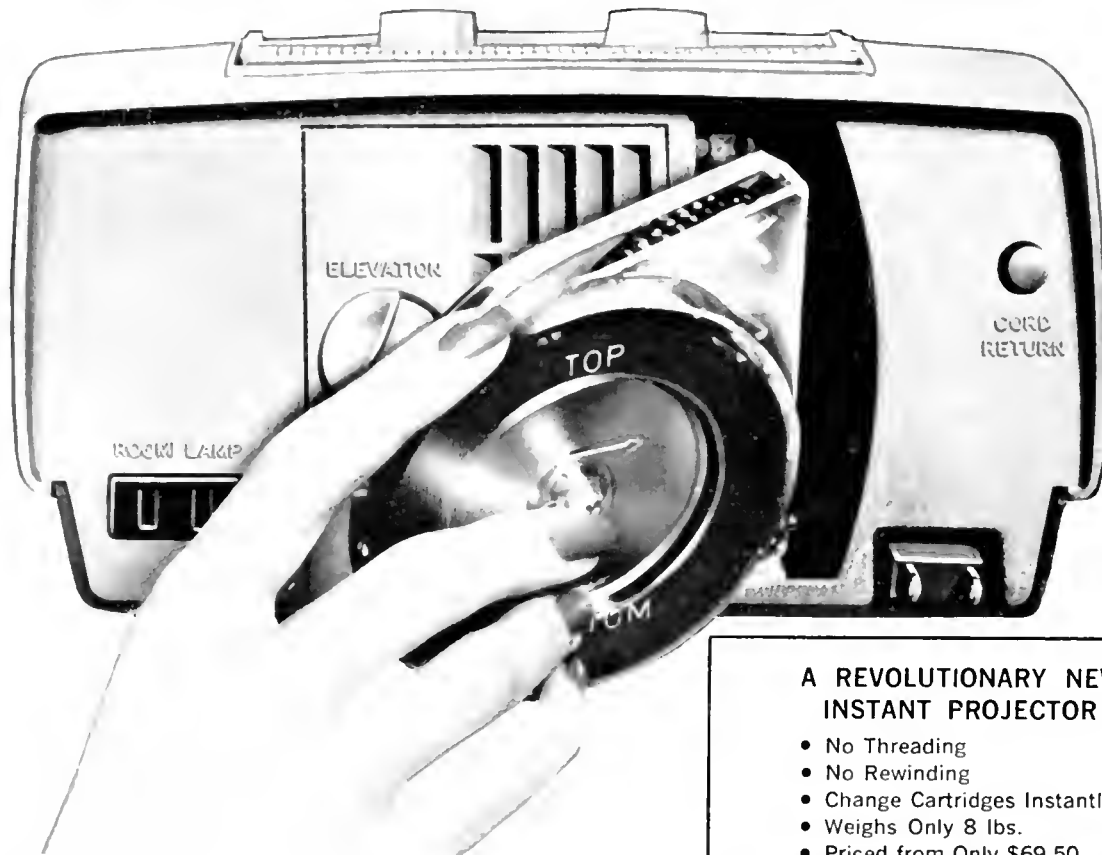
*...ne good example is "Thought For Food" for Merck & Co.*

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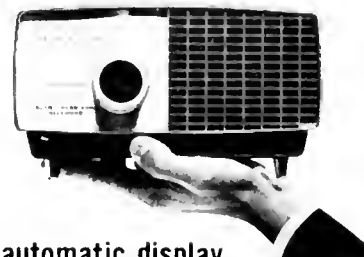
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US TO REPRESENT the United States abroad in 1965 at various international film festivals selected in Washington, D.C. Month by the Council on International Nontheatrical Events (CINE), the national organization has undertaken this service half of the factual film indus-

tration pictures deemed worthy of Festival participation awarded "Golden Eagles" at special screening events held in an auditorium of the National Education Association's headquarters building in the nation's capital. In addition, 13 CINE awards will go to adult and amateur films.

**Juries Are More Selective**  
Increased selectivity on the part of regional screening committees in the finals brought the total number of Golden Eagle awards down to 111, less than last year's record number of 125. Subject matter ranged from the most popular to extremely technical and scientific subjects. There were fewer but a much higher percentage of business-sponsored pictures among the 1965 selections.

Willis H. Pratt, Jr., CINE president, commenting on the judging, said: "The quality of these films is outstanding in many cases, and is particularly true of the films in the medical, dental and scientific categories. We seemed to have a higher percentage of experimental and avant-garde entries, however."

**Films Cover 38 Subject Areas**  
The 1965 Golden Eagle selection covers 38 different subject areas. Topics with the most titles represented were: business-institutional films, 20; health films, 13; drama, 11; science, 10; history, 9; medicine, nine; art films, eight; ethnographic, seven; and service themes accounted for seven pictures.

Over 500 films were submitted to CINE this year, up from last year's 350 entries. Several thousand hours during a two-month period were spent in screening films by 198 CINE jurors who met in 23 committees across the country, followed by the final judging in Washington, D. C.

**Present Awards on Nov. 10th**  
The Golden Eagle and CINE award certificates will be presented to the winners at an invitation-only ceremony to be held at the NEA headquarters building on November 10. As is traditional at this affair, representatives of foreign governments will present interna-

tional prizes, if any are won by U. S. entries submitted to these overseas events.

The full list of Golden Eagle winners, their producers and sponsors (where sponsored) is given in alphabetical order:

**Agriculture, Research & You.** Producer: Star Informational Films. Sponsor: Chas. Pfizer & Company.

**... And Something More.** Producer: Guggenheim Productions. Sponsor: American Assn. of School Librarians.

**As Tall as the Mountains.** Producer: Larry Madison Productions. Sponsor: Adolph Coors Company.

**A Ballad for the Fair.** Producer: Owen Murphy Productions. Sponsor: American Tel. & Tel. Co.

**Bay of Gold.** Producer: Lee Mendelson Film Productions. Sponsor: Fireman's Fund American Insurance Company.

**Before It's Too Late.** Producer: Audio Productions. Sponsor: American Tel. & Tel. Company.

**Bermuda College Week.** Producer: Film Authors. Sponsor: Bermuda Trade Development Board.

**Breaking the Habit.** Producer: Korty Films. Sponsor: American Cancer Society.

**Call of the West Indies.** Producer: John Bransby Productions. Sponsor: Cunard Steam-Ship Co.

**The Capitol — Chronicle of Freedom.** Producer: NBC. Sponsor: U.S. Savings & Loan Foundation.

**Children Without.** Producer: Guggenheim Productions. Sponsor: National Education Association.

**Choices.** Producer: On Film. Sponsor: Aluminum Co. of America.

**Clean Air is a Breeze.** Sponsor: Sandia Corporation.

**Conquest of Light, The.** Producer: Owen Murphy Productions. Sponsor: American Tel. & Tel. Co.

**Counter-Attack!** Producer: Jerry Fairbanks Productions. Sponsor: Parke, Davis & Company.

**Cover Girl in Paris.** Producer: Helen Nash & Associates. Sponsor: Noxema Chemical Company.

**Crown of the Continent.** Producer: Montana State College. Sponsor: Union Oil Co., Glacier Div.

**Le Farfalle (The Butterflies).** Producer: Ugo Torricelli. Sponsor: The Singer Company.

**First Impression, The.** Producer: Morton Goldsholl Design Assoc. Sponsor: Magazine Publishers Assn.

**Food, The Color of Life.** Producer: Reid H. Ray Film Industries. Sponsor: National Dairy Council.



*Pictured at screening session in Washington are CINE president Willis H. Pratt (standing) and Ralph White of the U. S. Information Agency.*

## FILM AMBASSADORS OF GOODWILL

CINE Awards Golden Eagles to 111 Films Selected to Represent United States at Overseas Festivals

**From Here to There.** Producer: Saul Bass & Associates. Sponsor: United Air Lines.

**Full Circle.** Producer: Affiliated Film Producers. Sponsor: Mental Health Film Board.

**Ganges — Sacred River.** Producer: NBC. Sponsor: Humble Oil & Refining Company.

**Genesis of the Transistor.** Sponsor: Bell Telephone Laboratories.

**Hard Red Spring Wheat.** Producer: Bill Snyder Films. Sponsor: North Dakota State Wheat Commission.

**Healthy Teeth, Happy Smile.** Producer: Wexler Film Productions. Sponsor: National Dental Assn.

**Image.** Producer: Henry Strauss Productions. Sponsor: Pan American World Airways.

**Journey to Yesterday.** Producer: Sonochrome Pictures. Sponsor: Denver & Rio Grande Western RR.

**The Kalabari.** Producer: Don Meir Productions. Sponsor: Mutual of Omaha Insurance.

**Let My People Go.** Producer: Wolper Productions. Sponsor: Xerox Corporation.

**The Louvre.** Producer: NBC. Sponsor: Xerox Corporation.

**Manager Wanted.** Producer: Roundtable Films.

**The Many Faces of Mexico.** Sponsor: Douglas Aircraft Company.

**The Mural on Our Street.** Producer: Kirk Smallman. Sponsor: Henry Street Settlement.

**The Newcomers.** Producer: George Stoner Associates. Sponsor: Board of Missions of The Methodist Church.

**A New Life for Jennifer.** Producer: Portafilms. Sponsor: Lutheran School for the Deaf.

**Open Your Eyes.** Sponsor: Girl Scouts of the U.S.A.

**Parable.** Producer: Fred A. Niles Productions. Sponsor: Protestant Council of the City of New York.

**Pennsylvania Country Cooking.** Producer: Bob Bailey Productions. Sponsors: American Gas Assn. Brooklyn Union Gas Co.

**Picture Your Teeth.** Sponsor: Eastman Kodak Company.

**Riverside — Atlanta 500.** Producer: Dynamic Films. Sponsor: Firestone Tire & Rubber Company.

**The Roll of Drums.** Producer: Calvin Productions. Sponsor: Caterpillar Tractor Company.

**The Searching Eye.** Producer: Saul Bass & Associates. Sponsor: Eastman Kodak Company.

**The Secret.** Producer: William Deane, Inc. Sponsor: Parish Tithing Company.

**A Sense of Anticipation.** Producer: Peckham Productions. Sponsor: Newsweek, Inc.

**Seven Keys to Greater Creativity.** Producer: Flag Films. Sponsor: Johnson's Wax.

**Sisu & Sauna (An Unhurried Glimpse at Finland).** Producer: Crest Productions. Sponsors: Scandinavian Airlines System Finnish National Travel Office.

**Ski Country, U.S.A.** Producer: Summit Films. Sponsor: United Airlines.

**Smalltown, U.S.A.** Producer: NBC Special Projects. Sponsor: Savings & Loan Foundation.

**The Story of Dr. Fister.** Producer: Hanna-Barbera Productions. Sponsor: Warner-Lambert Pharmaceutical Company.

**To Catch a Porpoise.** Producer: Reela Films. Sponsor: Miami Seaquarium.

**Tomorrow's Child.** Sponsor: Newington Hospital for Crippled Children.

**Verdict at 1:32.** Producer: Burt Martin Associates. Sponsor: American Temperance Society.

**Way Out Men.** Producer: Wolper Productions. Sponsor: 3M Company. (Concluded on Page 5)

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At Wilding: H. Williams Hammer (left above) is now chairman of the board; Robt. C. Ausbeck (right) has become president. Below (left): Daniel B. Gallagher is exec. vice-pres.; William R. Winn (right), is senior vice-pres.

**Wilding, Inc. Announces New Posts for Its Top Management**

H. Williams Hammer, formerly president of Wilding, Inc., has been elected chairman of the board of this national communications company in Chicago. Succeeding him as president and chief executive officer at Wilding is Robert C. Ausbeck, formerly assistant to the president.

Ausbeck previously served for many years as executive vice-president of the E. F. MacDonald Company, Dayton, Ohio before affiliating with the Wilding organization.

Daniel B. Gallagher, formerly vice-president in charge of the company's Detroit operations, has assumed the post of executive vice-president.

William R. Winn, also a former vice-president and executive producer at Wilding, has been moved up to the newly-created position of senior vice-president and corporate creative director.

All new positions were made effective on June 1st.

**Elect Chisholm as President of Engineer's Club of Toronto**

Jack Chisholm, veteran Canadian film producer, has been elected president of the Engineer's Club of Toronto. This is the first time in the 100-year history of the 1,000

member club that a film man held this post.

Chisholm has been producing films for the mining and heavy industries for several years. He just recently returned from Northern Ontario where he was shooting underground in four of the large Canadian mines.

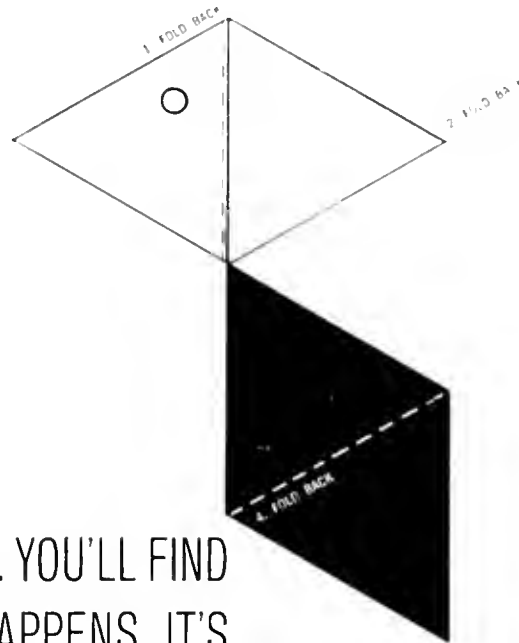


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## Honor 20 Pictures at Canadian Film Award

CAPACITY AUDIENCES watched the presentation of the 17th Annual Canadian Film Awards in the Westbury Hotel, Toronto, Saturday evening, May 15. The awards (20 Canadian-produced motion pictures, including four amateur films) were presented by Max Ferguson before a more-than-capacity audience which overflowed into the Hot St. Club's quarters at Maple Leaf Gardens while the proceedings were carried by closed-circuit television.

Three national associations of producer-directors and cameramen held meetings in Toronto preceding the awards program; immediately prior to the evening ceremonies May 15, the Association of Motion Picture Producers and Laboratories of Canada hosted a reception at the Westbury. Awards festivities concluded with the Canadian Film Awards Dance, sponsored by the Directors' Guild of Canada.

### Special Medal to Canada's Film Industry

Around 500 guests, including producers, directors, distributors, film users and other industry representatives from across Canada were on hand to applaud the winning film makers. Dr. Robert Kidd, president, International Co-Operative Year (Canada) presented a special medal to the Canadian film making industry. The medal was accepted on behalf of the industry by Roy Tash, dean of Canadian cinematography, now in his 50th year behind the camera.

Among the several award-winning independent production companies honored at the ceremonies were Chetwynd Films Limited (for *Some Are Sunfishers*); Williams Drege & Fildes Ltd. (for *A Solid Investment*); Morelar Latchford Productions Ltd. (for *Upper Canada Village*); and Master Films (Alberta) Ltd. (for *Something Personal*).

### Best TV Commercial of the Year Cited

The best filmed television commercial was Robert Lawrence Productions' Rose Brae Pickles' sponsored spot, *Obsession*, with Frances Galloway as a kinky but endearing heroine who confuses pickles and roses.

Best among films for Television Information at this year's Awards was *Summer in Mississippi*, a profoundly-moving report on the integration drama in the southern United States, written, produced and directed by Beryl Foster.

The winner of the trophy of the Association of Motion Picture Producers and Laboratories of Canada for the best amateur film was Jol Stratton, whose *Portrait of Lydia* presents an unusual, Freudian-inspired excursion into the world of a young girl's changing relationships with men. The film won honors at Cannes during the past year.

The Canadian Broadcasting Corporation again dominated the television categories. The much-awarded film by Ron Kelly, *The Open Grave*, headed the field of Television Entertainment "for its bold, fresh treatment and for its startlingly convincing realization of a much-told story." (Continued on page 14)

Murray Naidich



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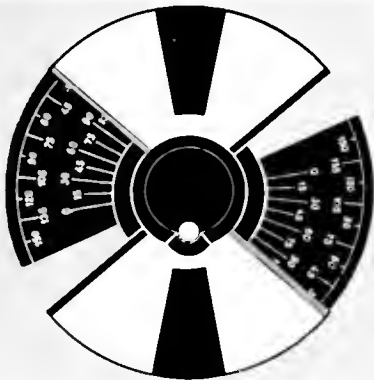
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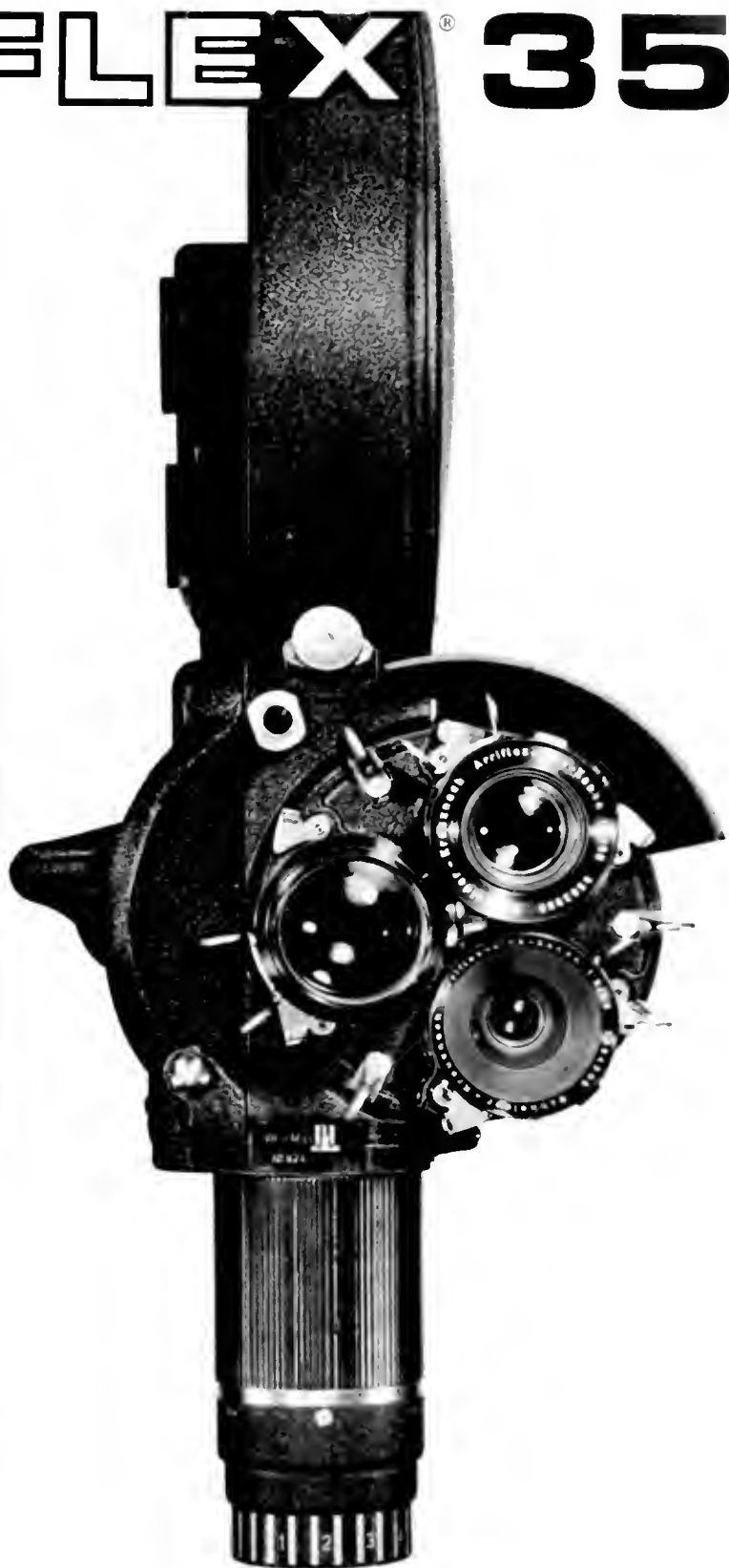
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THE 17TH CANADIAN FILM AWARDS  
(CONTINUED FROM THE PRECEDING PAGE 12)

Norman McLaren's name rejoined this year's list of prize-winners as his experimental short, *Canon*, won honors. The National Film Board of Canada received a total of six awards this year.

Crawley Films' Feature Picture a Winner

The Canadian film industry is keenly aware of its potentialities in feature film production, further spurred by the prospect of early government aid in this direction. There were four nominees for the annual Canadian feature film award. The winner was *The Luck of Ginger Cotter*, produced by Crawley Films Limited and directed by Irvin Kershner. Adapted by Brian Moore from his own novel (which has enjoyed considerable critical acclaim) the film was cited "for its remarkable overall cinematographic values, ably supported by an excellent script and for the brilliant interpretations by the principal and secondary actors."

Another feature, *Nobody Waved Goodbye*, produced by the National Film Board and directed by Don Owen, received the Robert Flaherty Award given annually by the British Film Academy.

Three Groups Sponsor the Canadian Awards

Canadian Film Awards program is sponsored by the Canada Foundation, the Canadian Association for Adult Education and the Canadian Film Institute. In the past 17 years, well over 1,000 films have been adjudicated and some 300 have received awards.

Christians Face a Challenge

No Passive Role for "Almost Neighbors"  
Showing in 60,000 Protestant Churches

SCHEDULED FOR SHOWING in some 60,000 Protestant churches this year is the National Council of Churches' important new motion picture, *Almost Neighbors*. The 30-minute b/w photoplay, produced in Hollywood by Klaeger Associates, Inc., is keyed to the Council's 1965-66 study theme, *Mission: The Christian's Calling*.

The film is designed to emphasize that Christians cannot remain passively uninvolved in life around them, but must actively follow Christian principles in all their daily lives.

A Neighbor's Problems Are Ours to Share

While racial problems are perhaps at the core of this year's theme, they are but part of the overall idea that our neighbors—in the fictional Easthill of the film, or in Selma, or Harlem, or on the other side of the tracks in any town in the country and of whatever skin shading—are our brothers, and their problems are *our* problems.

In the film, a typical middle-class businessman and his wife, return from a trip to South America during which they witnessed a violent political riot. Back home they find that trouble is not always just on the other side of the world but often right in their own community. Shall they and their neighbors band together in a tight little nest against "those people in Easthill?" Shall they buy guns to protect them-



John: "You know when I invited you to our church? That wasn't an invitation to slumming. I wanted you to see something I think you're missing. That's a people living with a spirit inside them . . . learning to deal with their problems . . . with despe-

selves? Or shall they stop being just "Sunday Christians" and start living the full Christian life and become involved in the problems Easthill's people?"

Powerful Aid to This Year's Study Theme

With a well-directed cast of excellent actors to provide insights into the problem, the film should serve as a powerful tool in probing this year's study theme. Heading the cast: Margaret O'Brien and Keith Andes as (CONTINUED ON THE FOLLOWING PAGE 4)

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**51 SHARE BLUE RIBBON AWARDS**

Seventh Annual American Film Festival Sponsored by Educational Film Library Association in N. Y.

**B**LUE RIBBON AWARDS voted by American Film Festival juries of audio-visual specialists honored 41 films and 10 filmstrips at a sold-out Awards Banquet on April 23 at the Biltmore Hotel in New York. Sponsored again for seventh consecutive year by the Educational Film Library Association, the 1965 Festival attracted 1,000 producers, distributors and film users from all over the United States and Canada.

During three days of competitive screenings there was standing-room only in screening rooms assigned to Festival competition categories ranging from "Film as Art" to "Public Relations — Non-Commercial." Capacity audiences also attended both the Awards Banquet and a luncheon sponsored by EFLA and the New York Film Council at which George Stevens, Jr., Director of Motion Picture Service of the U.S. Information Agency, reported on the U.S.I.A. film programs.

Awards were presented by Carol Hale, of the Girl Scouts of the United States, James L. Limbaecher of the Dearborn Public Library, Ted Malone of Ted Malone Productions, and Frederick A. White of the University of Wisconsin. Presiding at the Banquet was Galon R. Miller, President of EFLA and Audio-Visual Director of the South Bend, Ind., Community Schools.

**Association Honors Paul Reed**

The Board of Directors of the Educational Film Library Association accorded its highest honor to the late Paul C. Reed, Supervising Director of the Rochester, N.Y. Public Schools and longtime editor of EDUCATIONAL SCREEN & AUDIO-VISUAL GUIDE.

Mrs. Reed was present with her daughter, Janet, to accept the Award from the 1964 winner.



George Stevens, Jr., *USIA Motion Picture Service* chief, pictured April Festival luncheon with EFLA executive director, Emily Jordan, film producer Julien H. Bryson, who cited Reed as "an unforgettable exemplar of the creative and imaginative efforts he demanded for the audio-visual field" and presented Mrs. Reed with a check for her husband's personal charity, the Rochester Children's Memorial Scholarship Fund.

**Special Guests at N.Y. Fair**

On an evening visit to the New York World's Fair, Festival registrants were special guests at the General Motors *Futurama* and a special screening at the Johnson's Wax Pavilion of *To Be Alive* introduced by its producer, Francis Thompson.

Another evening program introduced a panel of university film producers who showed recent films. Led by Wilbert H. Pears of the U.S.I.A., participating panelists were William Drake, Ohio State University, J. E. Ogleby of the Virginia State Board of Education and Frank R. Paine, Southern Illinois University, president-elect of the University Film Producers Association.

**Winners Will Tour the Nation**

The Blue Ribbon films were screened for Festival audiences on the final day of the assembly and the Blue Ribbon circuit will make them available to viewers in cities. (CONTINUED ON THE NEXT PAGE)



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Blue Ribbon Winners at the American Film Festival

(CONTINUED FROM PAGE 16)

**AGRICULTURE AND NATURAL RESOURCES**  
*Agriculture, Research and You*, produced by Star Informational Films for Chas. Pfizer & Co. Distributed by Farm Film Foundation.

**CONSERVATION**  
*The Enduring Wilderness*, produced by National Film Board of Canada; distributed by Sterling Educational Films.

**CITIZENSHIP, GOVERNMENT AND CITY PLANNING**  
*The Red, White and Blue*, produced and distributed by NBC Project 20 for The Savings and Loan Foundation.

**CLASSROOM FILMS (for the Lower Grades)**  
*Eggs to Market: the Story of Automated Egg Processing*, produced by Peggy and Yoram Kahana for distribution by Film Associates of California; a tie with . . .

*What "Liberty and Justice" Means*, produced by Dimension Films and distributed by Churchill Films.

**CURRENT EVENTS AND INTERNATIONAL RELATIONS**  
*Four Days in November*, produced by Wolper Productions; distributed by United Artists.

**ECONOMICS**  
*Money in the Bank — and Out*, produced by Dimension Films and distributed by Churchill Films.

**EDUCATIONAL AND CHILD DEVELOPMENT**  
. . . *And Something More*, produced and distributed by Guggenheim Productions for The American Association of School Librarians.

**GEOGRAPHY**  
*Ecuador: Land of The Equator*, produced and distributed by Le Mont Films.

**INDUSTRIAL AND TECHNICAL PROCESSES**  
*Choices*, produced by On Film for Aluminum Co. of America. (and

*Joan Mayer, Henry Strauss & Co., accepts award to IBM's "A Matter of Balance" from Ted Malone.*



*Tips and Techniques*, produced by Bay State Film Productions for Simonds Saw and Steel Company.

**PERSONNEL AND SALES TRAINING**  
*A Matter of Balance*, produced by Henry Strauss & Co. for IBM.

**PUBLIC RELATIONS: BUSINESS**  
*The Searching Eye*, produced by Saul Bass & Associates for the Eastman Kodak Company.

**PUBLIC RELATIONS: NON-PROFIT**  
*As Tall as the Mountains*, produced by Larry Madison Productions for Adolph Coors Company.



*Dick Rogers, of Modern, receives award to "As Tall as the Mountains" (Larry Madison's film) from Carol Hale of the Girl Scouts of America.*

**SALES AND PROMOTION**  
*By Any Other Name*, produced by Pan Media Co. for American Standard Co.

**TRAVEL**  
*Wings to Yugoslavia*, produced by Film Authors for Pan American World Airways; distributed by Ideal Pictures Corp.

**HEALTH: GENERAL AUDIENCE**  
*The Way Back*, produced by Robert Ford Productions for the Rehabilitation Inst. of Chicago.

**PROFESSIONAL MEDICINE**  
*Atrial Septal Secundum Defect*, produced by Campus Film Productions for Pfizer Laboratories.

**MENTAL HEALTH**  
*Full Circle*, produced by Affiliated Film Producers for Vocational Rehabilitation Adm.; distributed by International Film Bureau.

**SAFETY, FIRST AID AND DRIVER EDUCATION**  
*Breath of Life*, produced and distributed by Pyramid Film. Prod.

**SMI FILMS**  
*A Mycological Slide Culture Technique*, produced by AV Facility, Communicable Disease Center, U.S. Public Health Service.

**ANTHROPOLOGY AND ARCHAEOLOGY**  
*Dead Birds*, produced by Robert Gardner and distributed by Contemporary Films.

(CONCLUDED ON PAGE 58)



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# Camera Eye

## THE EDITORIAL VIEWPOINT

### NUMBER ONE GOAL: JOBS FOR YOUTH

THE NATION'S PARADOX in this decade concerns the urgent and growing need for more professionals, skilled and semi-skilled workers at a time when the rate of unemployment of our young people is already *high and growing*. Figures show that in this decade the demand for well-educated, trained professionals in such fields as education, medicine, etc. will increase about 40 per cent. Skilled workers in many occupational fields and trades will fall short by nearly 25 per cent. Semi-skilled workers are needed to cope with an expected 15 per cent shortage in the years ahead.

Will the national job training (and retraining) program help meet this need? If there's been a really thorough search for *already available* skill and guidance films to help speed this program, we've yet to hear about it! There are rumors of a major government purchase of projection equipment for job training.

The task of converting untold thousands of almost totally unskilled young people into useful workers has begun; it should have resulted in a keen demand for films on career guidance. *Motivating teen-agers and "drop-outs" to real interest in any kind of job is a basic first step.* They're getting paid to "practice" welding, repair auto engines and the like. *But making them care about something in the way of a life career is even more important!*

Financial columnist Sylvia Porter has called for a campaign to recruit "sub-professionals" to take some of the burden off the pros. The nursing profession has already made good use of such people as aides; extending this idea would be another good way of introducing the unemployed to useful work for which they could be more quickly adapted — in engineering, education, social work fields as well as in factories and offices.

Always mindful of the tremendous program of audiovisual aids for war training which came out of the U.S. Office of Education in another era of crisis, this publication believes that Federal training people should enlist the services of "idea men" within our film companies, let them study the blueprints for national job training and ask their help in devising the means and the media to help solve America's most critical problem: job training now and in the future for the constantly rising tide of unemployed young people.

\* \* \*

### San Francisco's Pioneer Advertising Club Hosts Well-Attended "Business Films Day"

Last month, the San Francisco Advertising Club held a "Business Films Day" (April 28) and while the pictures arrived a little too late for this issue, we're certainly proud of the co-operation shown by film distributors and producers in that wonderful town! The Ad Club

(oldest in the land) has a specialized Business Films Departmental, which meets the 4th Thursday of every month for luncheon/workshop discussions. Tom Fraser, head of San Francisco film company by that name was this year's Chairman.

Principal speaker on April 28th was W. H. Pratt, Jr., Film Manager, American Telephone & Telegraph Co. His three-part, illustrated talk covered the potential of business films for the advertiser ("business films should be considered for a part of any comprehensive media buy"); he also discussed the extensive research conducted by AT&T on its films. Finally, he reviewed the recent Association of National Advertisers' report on member film programs and practices.

"Business Films Day" was well supported by the Ad Club, whose president John Brickman presided at the luncheon. Some 200 advertising agency executives and local film people turned out. Exhibits were in charge of Bob Kellogg, Gordon Reynolds (Modern Talking Picture Service) and Vin Agar of W. A. Palmer Film Publicity for the day was well-handled by D. Fowler (Vista Productions), Pat Derby (Cann-Erickson) and Al McNay (Standard of California).

To further show the extent of local cooperation, attendance and reception details were arranged by John Magnuson (Imagination, Inc.), Erica Wilson (Butler Productions) and Jack Karski (Motion Picture Services).

Arrangements for the speaker were delegated to Bill Hynes (Pacific Gas & Electric) and Martin Hansen (Bank of America) who assisted chairman Tom Fraser on this important program detail.

Production and distribution people in other major U. S. cities could well emulate this good idea! Are you represented in your local club? Have you asked them to set up a department within the club? Why couldn't you promote a "Day" in Denver, Phoenix, Dallas, Atlanta, Miami, New Orleans? Oh, you already do! Well, tell us more about it.

\* \* \*

### Marked Increase in Film Awards Reflects Growth of Field, Requests from Overseas

It's getting harder all the time not to win some kind of film award, what with 111 "Golden Eagles," 51 "Blue Ribbons," and 75 "Clips" to mention just 227 bouquets which were recently tossed to sponsors and are reported on other pages of this issue.

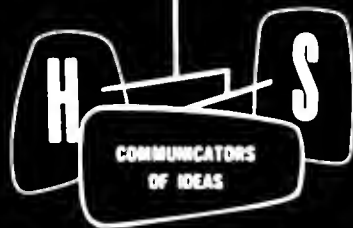
Actually, there's a pretty good reason for those CINE "Eagles" because the U. S. now participates in numerous overseas film festivals throughout the world and each one wears something wearing our flag. The American Film Festival awards (page 16) cover a whole field of factual motion pictures of film strips from the kindergarten to old age benefit and films for schools, churches and discussion groups are proliferating at a pretty good rate.

As for television commercials, well, who would all that entertainment be without them? Los Angeles has its competition; New York gets bigger and better. And the commercials do seem to have improved considerably.

(CONTINUED ON THE FOLLOWING PAGE 2)

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**THE EDITORIAL VIEWPOINT**

(CONTINUED FROM THE PRECEDING PAGE 20)

fact, we watch some of those color shows just to see those wonderful action sequences of Impalas, Mustangs and that jolly Green Giant!

Kidding aside, each time we get one of those handsome color brochures promoting another "Film Festival" we are reminded that 700 films at \$25 per entry add up to about \$17,500. But for *whom* and *why*? Next time you get a Festival promotion, drop the sender a note and ask him "what will I get for my entry fees?" Ask for a list of the judges, some facts about the intended festival audience and who the sponsors represent in interest and influence.

\* \* \*

*Film Theater at Cincinnati Air Terminal  
 Opens Up New Audience for Business Films*

Having completed a 10-month test program in which it showed free travelogs, sports films and other business-sponsored pictures in a daylighted theater in the Greater Cincinnati Airport, Modern Talking Picture Service is currently negotiating with several other major air terminals to establish additional free waiting room theater facilities.

W. F. Wilkerson, director of operations at the Cincinnati Airport, says, "the free movie theater here has made a real hit with our passengers because the films are quite entertaining. Also, the theater fills a particularly important need on the rare occasions when heavy fog causes temporary delays. We had a call from one man the other day who was so impressed with a film he saw that he wanted permission to bring a group of 20 people over to view it."

Modern vice-president Bill Oard notes that airport passengers spend an average of one hour and five minutes watching these free films. 70% of the people waiting in the airport spend a portion of their time watching the films. More than half of these viewers are executives and professional people.

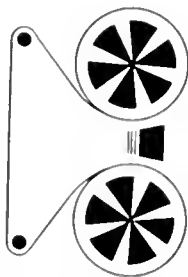
\* \* \*

*Atlantic-Association Combine to Launch  
 Travel-Cinema Program at Tucson Airport*

Meanwhile, there's news of airport film show activity on another front. Atlantic Motion Picture Distributors of Montreal, Canada, is operating a small Travel-Cinema on a test basis on the mezzanine floor of the Tucson Inter-

(CONTINUED ON THE FOLLOWING PAGE 24)

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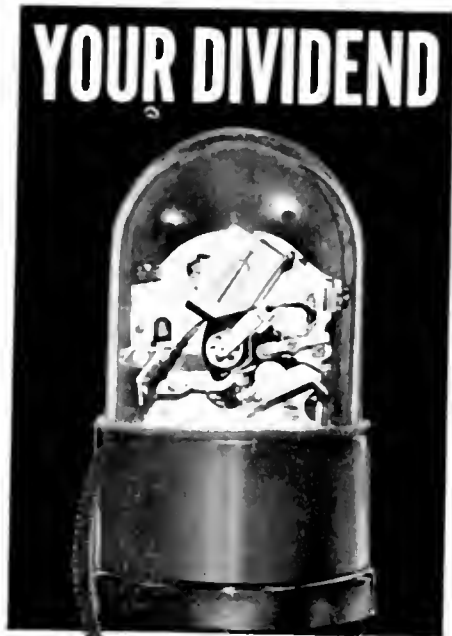
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## THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE 22)  
national Airport, showing travel, sports and industrial films provided by Association Films. Showings are continuous from early morning until midnight.

Atlantic's survey showed that its viewers are primarily executives and the self-employed (82 per cent) and on business trips (69.4 per cent). Projection in Tucson is rear-screen with seating for about 75 people. Both of the companies say they will announce additional installations. So if you want to view the latest on the business screen, fly somewhere soon!

\* \* \*

### *Mounting Interest in July 12-16th Conference on "The Impact of Educational Technology"*

Bringing together academicians, scientists and training people of high caliber to study and review "The Impact of Educational Technology" with its "new tools and requirements for progress" is the aim of that first international conference being sponsored by the American Management Association in New York City on July 12-16th.

Meetings at the Americana Hotel will help define economic and social realities of education and training; demonstrate the tools and requirements for progress and survival; and the conference promises "to offer solutions to present and future training and retraining problems." *We'll keep you posted!*

\* \* \*

### *Sportlite Films Had Crew of 22 at the "500"*

The exciting Indianapolis "500" auto race has long been a favorite subject for the screen. This year, producer Al LeVine, head of Sportlite "500" Films, had 22 cameramen and sound engineers on location at the Speedway for blanket coverage of the big race, qualifying runs and human interest situations.

We'll bring you more on this story in the next issue in a well-illustrated feature. A round-up of auto racing films will be included.

\* \* \*

### *Human Relations Award to Gerald Zornow*

Gerald B. Zornow, vice-president for marketing at the Eastman Kodak Company, has been named recipient of the Photographic Industry's 1965 Human Relations Award. •

**... and  
we quote:**

**"... so when my client said he liked the latest film I had produced for him I failed to understand why he had changed to another producer... then he told me that their titles were much better than mine... they had been made by Knight Studio, Chicago. Now I get my titles there... I have my client back... and we're all happy."**

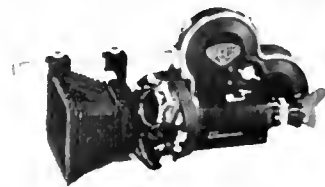
## **Knight Studio**

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# CAMERA-MART

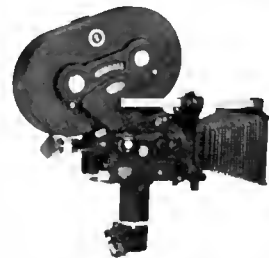


## ARRIFLEX 16mm CAMERA



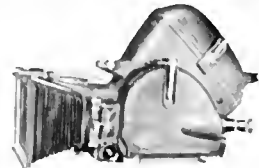
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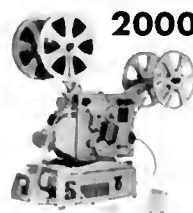
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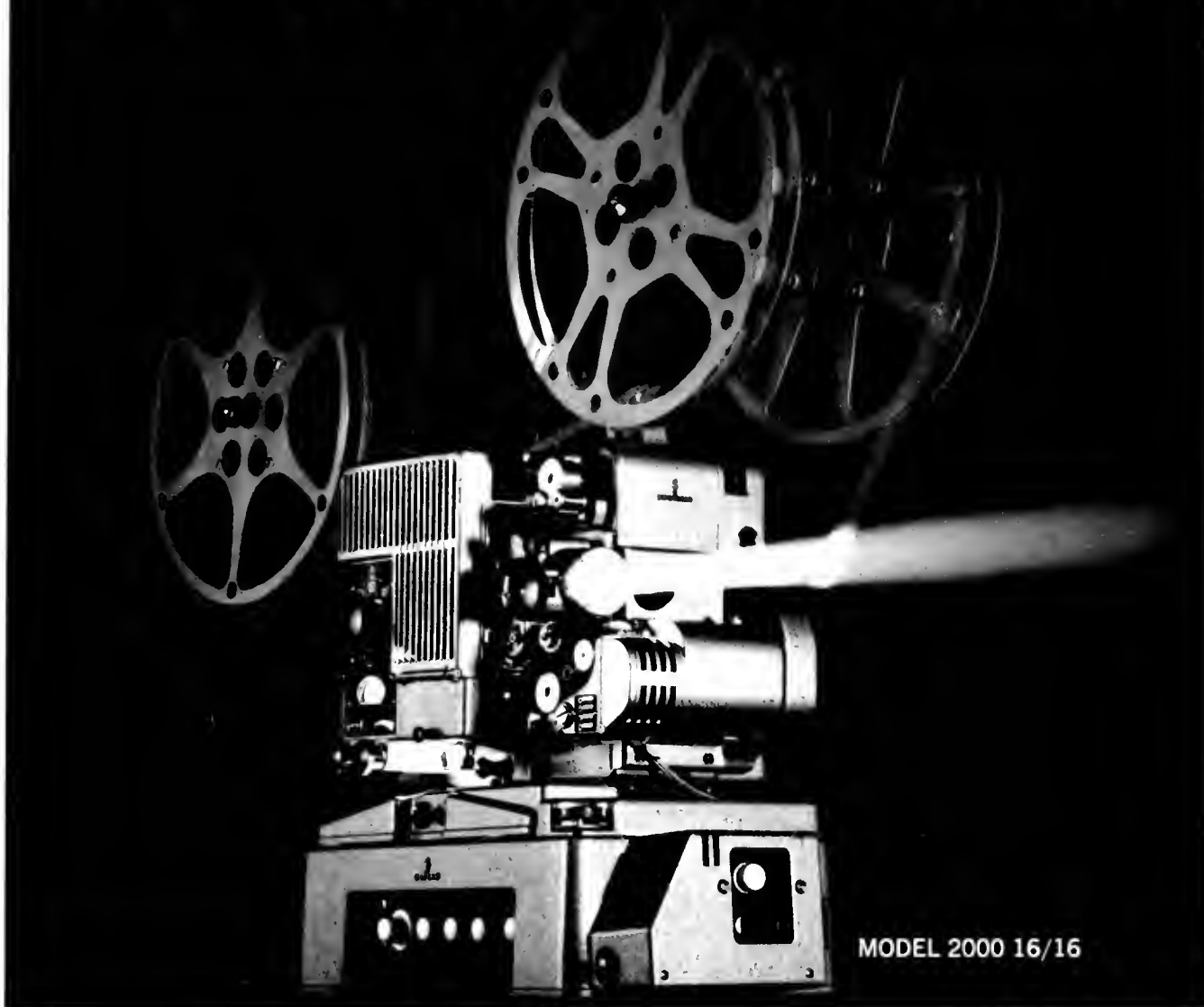
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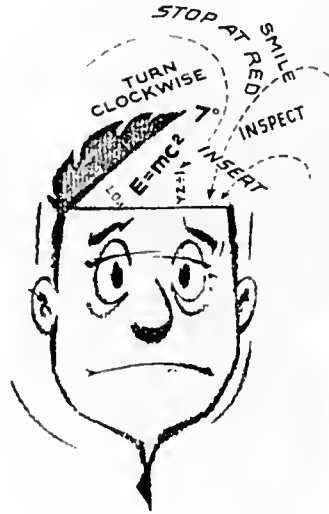
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MEMBERS OF THE Industrial Audio-Visual Association, professional society of the men who manage audiovisual production and utilization within leading U.S. companies, concentrated on an annual spring meeting program with the basic theme: "Planning for Profits." With the effective use of the full range of audio and visual tools and techniques within their respective companies as their prime interest, the topic ran through the three consecutive meeting days in Chicago on May 3-5th.

Keynote speaker for this 20th Annual Meeting was Frank Bauder, president of the City National Bank of Chicago, who stressed the importance of "analysing what we are doing for today and what we are also doing today for tomorrow." Picking up the theme of "Planning for Profits" were such members as Jack Duffy, sales promotion manager of Kraft Foods Company; R. P. Hogan, divisional advertising executive within the same company; and Don Glassell, Montgomery Ward & Company audiovisual

#### Morris Was Program Chairman

Program chairman for the meeting at the Ambassador West in Chicago was William E. Morris, of General Laboratories, who previewed the meeting theme at the opening session on Tuesday, May 4th. The association also inaugurated a new "internship" program with two Chicago area university students who were accepted as associate members for a full year's participation in regional program activities terminating in 1966. Richard Robertson, of Rochester, New York, and Howard W. Schuth, of Peoria, Ill., are IAVA's first "interns" and both are enrolled at Northwestern University's School of Speech, majoring in radio, TV and Film.

#### Benefits to Industry, Schools

The purpose of this student program, according to project chairman Albert Schlachtmeyer, is to promote closer cooperation between industry and the college community in this vital field of audiovisual communication. We believe that IAVA will benefit from the ideas, while these students are afforded an opportunity to bridge the gap between the classroom and business."

The three-day anniversary program included visits to the new Borg-Warner Science Hall on Chicago's Michigan Avenue, where members and their wives were entertained by the company's manage-



Members of the Industrial Audio-Visual Association in session during recent 20th Anniversary meeting in Chicago.

## Industrial A-V Executives' 20th Anniversary

"Planning for Profit" is Keynote as IAVA Holds Its Annual Spring Meeting in Chicago

ment on an intensive tour of the exhibits, including the revolutionary new "environmental theatre" where the first total-sensory use of color film has been achieved. They also witnessed a nine-screen automated filmstrip showing of the total Borg-Warner corporate set-up.

#### A Visit to Argonne Laboratory

A trip to the audiovisual and other facilities of the Argonne National Laboratory preceded the association's annual banquet on Wednesday evening, May 5th, at which president-elect Harold W. Daffer (Honeywell, Inc.) received the gavel of office from retiring president Robert C. McCaslin, Caterpillar Tractor Company's supervisor of sales training.

O. H. Coelln, publisher of BUSINESS SCREEN and one of the founders of the association, served as toastmaster and speaker of the evening. Other new officers introduced to members and their wives at this banquet event were: Lawrence W. Warnock (Link Belt Company), first vice-president; William H. Buch (Lederle Laboratories), second vice-president; John T. Hawkinson (Illinois Central Railroad), vice-president for Illinois; Fredrick J. Woldt (Illinois Bell Telephone Co.), treasurer;



President-elect Harold Daffer (r) receives gavel of office from retiring president Robert McCaslin.

and Frank Stedronsky (A. B. Dick Co.), secretary.

#### Introduce Regional Directors

Regional directors for the association introduced at the banquet were: H. D. Johnson (3M Company), northern region; William D. Davis (E. I. du Pont de Nemours), eastern region; Don L. Glassell (Montgomery Ward & Co.), central region; A. A. Smith (Humble Oil & Refining Co.), southern region. Vincent Hunter (Union Pacific Railroad) was

named western regional director.

Albert S. Schlachtmeyer (Link Belt Co.) is the new publicity chairman and Donald J. Benjamin (Columbia Gas Co.) will serve as IAVA's assistant secretary.

Among the new members present and introduced at the meeting were Gerald L. Johnson, manager of audiovisual services, Panhandle Eastern Pipe Line Co.; Robert E. Doyle, film supervisor in Chicago for United States Steel Corp.; and Robert D. Fuller, director of photography for the Pillsbury Company.

#### Butler is Membership Chairman

Gordon W. Butler, Dixie Cup Division, American Can Company, continues as IAVA's membership chairman; and James Craig, General Motors, retains his role as the association's longtime historian. Heading the past-president's committee is Robert C. McCaslin.

Henry F. Stolte, Chas. Pfizer Co., will serve as technical chairman and Jack G. Hansen, Johnson & Johnson, is chairman of the constitution committee.

The fall meeting of IAVA will be held in Boston later this year and Harold N. Read, Liberty Mutual Insurance Company, is program chairman for that event. The 1966 annual spring meeting pro-

Wide-angle look at one of lighter moments during IAVA's annual Spring meeting at the Ambassador Hotel in Chicago. Members and wives are pictured at reception which preceded Association's 20th Anniversary banquet.





IAVA officers and directors pictured above (front row, l to r): Lawrence Warnock (Link-Belt), first vice-president; Harold Daffer (Honeywell); Bill Buch (Lederle), second vice-president; John Hawkinson (Ill. Central RR), v. p. for Illinois. Back row (l to r): F. J. Woldt (Illinois Bell), treasurer; Frank Stedronsky (A. B. Dick), secretary; Albert Schlachtmeyer (Link-Belt), publicity chr.; Don Benjamin (Columbia Gas) assistant secretary, and W. D. Davis (Du Pont), eastern regional director.

gram will be handled by central regional chairman Don Glassell, in Chicago.

Other program events at the Ambassador included demonstrations of "Super 8", the new Kodak film base, presented by that company's Gene Weber, representing the Education Markets and Motion Picture Sales Division, Arnold Coty of Porta-Tel Productions, also presented an equipment demonstration.

#### Highlights of 1965 Program

Member program events were highlighted by a symposium, "Management, Music and Money" chaired by Frank Stedronsky, with Don Benjamin, Harold Daffer and Richard Prasecki (Allis Chalmers Mfg. Co.) as panelists. Howard Williams, Edward E. Johnson, Inc., introduced a film, *The Heart of the Well*, and another IAVA member from the Twin Cities, Marshall E. Hosp of General Mills, showed his company's recent picture, *Motivation for Living*.

A most useful talk on "Standards for Periodic Evaluation of Film Library Plans" was presented by member Jack Borland, Smith, Kline & French Laboratories. A fitting conclusion to this report of IAVA's 20th Anniversary annual gathering is the event which epitomizes the spirit of this organization's inter-member-ship cooperation and unity. Climaxing the annual banquet

was the presentation by O. H. Peterson, American Oil Company (a past president of IAVA), of the president's plaque. It was given, with a highly-appropriate salute for his many years of service to the organization, to past-president Bob McCaslin.

#### Open Roster to New Members

In answer to the call from many companies who have presented candidates for membership in the association, IAVA members accepted a constitutional amendment which now permits 120 active members. The previous maximum was 100 and this had resulted in

IAVA members were guests of Borg-Warner on a tour of that company's fascinating new Science Hall with its "environmental theater" and nine-screen automated sound slide film show; producer Gordon Weisubow is at the left.



a waiting list. IAVA's present membership includes many of the country's largest business organizations, including such giants as American Telephone & Telegraph, General Motors, Ford, Du Pont, International Harvester, Deere, American Oil, Caterpillar Tractor, Chrysler, General Mills and many others.

It was founded in Chicago by a small group of men representing International Harvester, Standard Oil of Indiana, Swift & Company, U. S. Steel, Kraft Foods, and the Illinois Central. The first annual meeting was held in that city just 20 years ago in 1945. Host for the informal gatherings preceding the invitation to that first annual gathering was O. H. Coelln, publisher of BUSINESS SCREENS. •



Above: Bob McCaslin (r) receives past-president's plaque from O. H. Peterson. Below: Bill Morris was chairman of annual program.



#### McCall's "Stretch Revolution Herald's New World of Fabrics"

Combining promotion with public relations, McCall's Magazine has sponsored a 14-minute motion picture, *The Stretch Revolution*, to herald the new world of stretch fabrics. Animatic Productions, Ltd. was the producer.

The film is being made available to advertisers, department stores and related groups as a venture of the magazine on behalf of the new "stretch" industry. The film is a quickly-paced, clever montage of old historical prints drama the background of the "stretch revolution. The film uses cartoon animation to describe the scientific basis of stretch fabrics, followed with live photography of fabrics in action to provide proof of performance.

\* \* \*

#### "Holiday" Color Film Series Sponsored by American Oil

A series of brief public-service color films for television release produced by Parthenon Pictures for the American Oil Company now includes a new 4½ minute title, *Let's Go to the Many Michigans*.

Two similar short-shorts on the advantages of automobile travel are *Destination: Fun*, with highlights for family vacation travel; and *Let's Go to Washington*, with highlights of the nation's capital.

Modern Talking Picture Service, Inc. is distributing the series as well as three 28½-minute color films titled, *Happy Holidays Along the Potomac*, *Happy Holidays in the Land of Lincoln* (Illinois), and *Happy Holidays Anywhere in Michigan*.

\* \* \*

#### Atom Absorption Spectrometry Described in Jarrell-Ash Film

The highly-technical field of Atomic Absorption Spectrometry is the subject of a new color motion picture of that title available on free loan to qualified groups from the Jarrell-Ash Company.

The film covers the origins and principles of atomic absorption spectrometry as is applied in agriculture, biology, food chemistry, geology, medicine, metallurgy and petrochemistry. The makeup of atomic absorption instruments is shown and details provided on how analyses are run.

Both 16mm optical-sound and 8mm magnetic-sound color prints are available in either English or Spanish versions on 60-day advance notice. Write: Jarrell-Ash Co., Waltham, Mass. 01254.

# LAND

# LEGACY AND PROMISE



Space capsule scene (at right above) "and man has ventured into this mysterious region himself" says narrator in opening sequence.



crops are carried away from the fields (above) . . . and along with them goes what plant food they have drawn from the soil."

## Increasing Profits on America's Farms

"Honest, Warm and Cheerful Picture"  
from National Plant Food Institute



Bob Manners: "I got 90 bushels of corn out of this field last year. Hank Lillyby got over 100 on his. Maybe I ought to have my soil tested . . ."



the modern testing laboratories of America (millions of soil samples from farmers everywhere . . . turning to better ways of analysis."

**H**OW CAN THE FARMER increase his crop profits? The National Plant Food Institute, an association of leading fertilizer producers, is telling the true-to-life story of one farmer who achieved that goal through improved soil fertility and better farming efficiency.

In *The Land — Legacy and Promise*, the most recent release in this association's extensive film program, thousands of farm film audiences can now share the successful experiences of one of their own. The 27-minute color motion picture, produced by Audio Productions, Inc., was two years in the making.

### Soil Testing First Step to Crop Profits

Like all wise farmers, Bob Manners knew that soil fertility levels must be replenished to insure high crop yields. That's why he considers soil testing a must. The film shows how he samples his fields and sends these samples to the soil testing lab. He gets help from local specialists in analyzing soil test results and fitting them to his crop yield goals.

Then, with sound fertilizer recommendations and good farm records, Manners finds his banker ready to furnish the additional capital he needs for expanded operations.

The payoff comes at harvest time. Higher yields return greater profits. Manners' investment in soil testing and additional fertilizer use is returned many times over.

### Technical Animation One of Film's Assets

The color film is a major production for the growing NPEI Film Service. Besides thorough coverage of the actual Manners farm at all seasons of the year, and other scenes made in eleven states across the nation, the film includes some outstanding technical animation sequences and time-lapse photography of growing crops.

Producer-director Hans Mandell, of Audio Productions, has made it into an honest, warm and cheerful film that will win many friends among its intended audiences of farmers, county agents, vo-ag teachers, youth groups and schools and colleges. It will be available on loan through member companies of NPEI, or through the Institute's Film Service at 1700 K Street, N.W., Washington, D. C.



Manners arranged to have a copy of the lab report sent to Jack Baisley, his fertilizer dealer, to find out cost of extra feeding for his fields.



automatic lab equipment analyses soil samples. Below: "a farmer is like any business — he borrows money to make money"



Above: "I figure it will run you \$15 more per acre. But your crop will bring \$7,000 more." Manners: "That's a good investment."



National Cotton Council films are promoting

# Nature's Wonder Fiber!

This Active Film Program is Bringing Fashions, Facts About Cotton to Millions of Viewers • by Bob Ward, Manager, Audio-Visual Services



Boom shot setup in cotton field for a film on techniques of producing quality cotton for mechanical harvesting.

OVER A THOUSAND TIMES each month cotton's message is carried by film to the eyes and ears of millions. Showing that cotton really is nature's wonder fiber is the task of the Audio-Visual unit of the National Cotton Council and this assignment is being fulfilled by our motion picture program.

Already firmly committed to audio-visual techniques by the early '50's, it was the rise of television that gave impetus to Council film work in a big way. There was then and still is no other means of reaching such large audiences at so little cost. Television bookings alone account for an annual audience of over 75 million for our films. And this does not include the audiences being reached through schools, civics clubs and hobby groups.

#### Our Product: Tools to Inform and to Train

Tools for informing and training are the main products of our unit of four men and two secretaries. In addition to six or more films made each year, we also make occasional SOF and silent film clips, turn out thousands of still photos in color and black and white, produce and distribute 17,000 radio tapes and handle all of our own film booking and distribution.

This emphasis on pictorial promotion is one result of the Council's goal of increasing consumption of American cotton by intensive efforts in research and promotion. As the only

central organization representing the raw cotton industry, the Council's promotion dollar is stretched to cover direct advertising and special promotions.

#### Extending Other Promotional Campaigns

As a result, our film and audio-visual assignments are fashioned not only to gain extra mileage for other promotions, but are designed to be vital extensions of direct print and television campaigns to consumers and industry. Council films strengthen cotton's selling messages and reinforce product campaigns while dovetailing into local TV programming, classroom studies, and club programs.

Naturally, captivating subject matter is the inducement needed to create demand for films. This program is carefully planned to offer a variety of titles that will make available motion pictures on topics of the broadest possible appeal.

#### The Big Picture of the Cotton Industry

The only film anywhere that shows the entire breadth and drama of the cotton industry. *Cotton — Nature's Wonder Fiber*, is one of the Council's most heavily-booked films. It combines information and entertainment — and relates the impact of cotton on our economy and daily lives so well that demand often exceeds the supply of prints available. It is already booked well into the spring of 1966 and soon there will be only limited dates available in the fall. This is not an uncommon occurrence among the more popular of the Council's 35 films.

An effort that has proved to be well worth sending a crew to Europe, is a series of films featuring each year's Maid of Cotton. The magnificent antiquity of European cities and the picturesqueness of Old World hamlets are

perfect backgrounds for the jet-age creations of the world's best known designers. It is the wonder that a beautiful young woman, the exciting eye-appeal of high fashion and the eternal magic of Europe combine to make successful celluloid sale for cotton everywhere.

While films made in Vienna, Bruges, Paris and on Spain's Costa Brava enjoy enviable booking success, the filming crews do not always find the going so easy. The rugged coast of Spain was an unexcelled location



"The Sporting Life" shows the current men's sportswear fashions for bowling, polo, archery and sailplaning, too!

filming, but an exhausting one in which work. Heat, dust and literally miles on foot for crew and models alike made the shooting extremely taxing. However, the rewards were ample. An attractive finished product and 21 television bookings attest to that.

#### The Glamorous World of Cotton Fashions

Cotton fashions are most often our subject — from the Maid of Cotton in a Dior gown, standing in the ruins of an ancient monastery, the Pyrenees and Mediterranean shimmering in the distance, to an agile young man sporting the latest in resort wear as he stands at the helm of a sleek sailplane.

Mixing travel with interesting, style-setting clothes is a formula that has worked and kept right on working with men's, and youth apparel. But cotton figures in many aspects of our lives, not only the clothes we wear. So do Council films. Home decoration, camping, boating and home sewing are some of the other subjects. A lot of mileage can be obtained from any good "how-to" film. An what better, gentler way to show cottons to best advantage? *The Trouble With Windows* features Dinnie Carter, editor of "1,001 Decorating Ideas" showing unique methods of decorating ordinary problem windows, such as

Below: Window treatment styled by Dinnie Carter, editor of "1,001 Decorating Ideas," for a scene in film "The Trouble With Windows." This was one of easier problem windows in her home.



Above: a studio department store set used for a recent sales training film which accents domestics in cotton . . .

re windows, glass-sliding doors and un-  
ed windows. She even tackles and solves  
problem posed by a window set at an  
! All with cottons, of course.

pping Out With Cotton in "High Country"  
e tremendous family camping boom is  
without a Council film to show how cotton  
s "roughing it" a thing of the past. *High  
try Holiday* follows a family to the great  
y Mountains National Park to learn how  
camping is today. Response to this film  
good that plans are being made to pro-  
another, possibly next year in the Grand  
s.

all Council films booked as well as *High  
try Holiday*, we could take a holiday of  
own! Most plug along over a period of a  
years — diligent effort is made not to  
films so that they cannot be circulated  
ree or more years — reaching millions  
uilding for cotton the appreciation, con-  
e, and markets for which we aim.

Most of Council Films Shot on Location  
hough most of our filming is on loca-  
we have studio facilities in the main  
eil office in Memphis. Here we film ses-  
es taking place in department stores,  
ns, living rooms, and whatever else can  
ed into a studio.

r largest audiences are reached primarily  
gh local television's women's programs.  
of our shows are run in public service  
and most of this is available during the  
ne hours — again when the holders of  
ation's purse strings, housewives, are  
ing. This explains our emphasis on fash-  
nd home decoration.

ictures Also Aimed at Men in Audiences  
wever, we do not style our motion pic-  
exclusively for women; films of interest  
en are well received on many of these  
programs and are widely used by schools  
ivies clubs.

ools provide an audience of almost un-  
d scope — assuming one has good films.



Above: fashion shot from "Assignment  
/indjammer," lensed aboard a sailing  
ip near the Virgin Islands. Right:  
Tori-Richard high-waisted gown is  
e subject of this film scene photo-  
graphed on beautiful Marina Cay . . .

all that is needed is enough budget to buy  
prints and get them distributed. We especially  
like booking films to schools because here we  
have an opportunity to show cotton's virtues  
to tomorrow's buyers. For that matter, the  
size of today's teen-age market is worthy of  
special attention even without considering that  
in a few years these same people will be home-  
makers and consumers!

#### Effective Medium for Sales and Job Training

Films offer an effective and inexpensive  
method of sales training, of instruction in tech-  
niques of cotton production and of introducing  
manufacturers to new products of research.  
The Council's Audio-Visual Services produces  
films in each of these categories to meet spe-  
cial requirements as they arise. A critical  
stage in the development of a new product or  
technique is the transition from laboratory to  
factory or field, where it begins to have dollar  
value. Films help speed this movement, pro-  
moting the benefits of research.

All of the films in our library are available  
on a free-loan basis with the user paying re-  
turn transportation charges. We have found  
many advantages in handling this entire pro-  
gram with our own facilities and personnel.  
The most important, and probably least ob-  
vious, is that including all costs and overhead,  
cotton's message is being effectively delivered  
to a mass audience at a cost of about 35¢ per  
thousand.

What "projection" is there for the Council's  
film program? To continue producing motion  
pictures which instruct, entertain, inform *and  
make friends for cotton is our goal.*



Role of plant breeder in develop-  
ing new varieties of cereal grain  
is told in North Dakota's picture

## North Dakota Shows Quality of Its Wheat

**H**IGH-QUALITY WHEAT is one of North Dak-  
ota's principal exports. Durum wheat,  
used almost solely to produce macaroni and  
spaghetti and hard red spring wheat, the basic  
ingredient of quality bread products, are the  
prime products with which that state's Wheat  
Commission is concerned.

The Commission took careful note of the  
lack of first-rate motion pictures about the  
utilization, development and marketing of wheat  
and bread products and, in fulfilling its basic  
goal of promoting North Dakota wheat prod-  
ucts throughout the world, set out to do  
something about it.

#### First Film Was Widely-Honored "Durum"

A first film, *Durum, Standard of Quality*,  
was produced by Bill Snyder Films of Fargo,  
North Dakota, in 1961. The Commission got  
quite a bit more than an ordinary film expo-  
sition of this grain staple. *Durum* was not only  
hailed by educators as a superior teaching  
film—it won a Blue Ribbon at the 1962  
American Film Festival, a special award at the  
U. S. Department of Agriculture's Centennial  
Film Festival, the Gold Medal at Parma, Italy  
Food Packaging Show and a Chris Award from  
Columbus.

It was also selected by the Council on Inter-  
national Nontheatrical Events (CINF) for  
showings at the Vancouver, Venice and Berlin  
Agricultural Film Festivals and the film has  
since been in constant demand, circulating  
widely throughout the world. Five foreign  
language versions have been made. In the U. S.,  
the film is distributed by Sterling Movies U.S.A.

#### Latest Picture on "Hard Red Spring Wheat"

Joining this award-winner is the current  
Snyder production, *Hard Red Spring Wheat*.  
This 30-minute sound and color motion pic-  
ture deals with the growing, harvesting and  
processing of quality bread wheat. It takes the  
story of bread products from farm acres to  
the table. Its primary aim is to assist the pro-  
ducers of quality bread products.

*Hard Red Spring Wheat* was produced in  
cooperation with the Cereal Technology and  
Agronomy departments of North Dakota State  
University and, with the help of experts there,  
affords a penetrating insight into how  
cereal grains are improved, resulting in  
(CONTINUED ON THE FOLLOWING PAGE)



Above: high fashions in cotton, posed  
along an ancient Roman Wall on Spain's  
Costa Brava for "Journey to the Sun."





## 'Little' Accidents We Can't Affo

"Slips and Falls." One of Year's Best Occupational Safety Pictures. Aimed to Alert Bell System Employees to Hazard

**O**FFICE AND SHOP JOBS, like working around the house, would appear to be among the least accident prone. But comparing these apparently "safe" tasks to hazards encountered by skyscraper steelworkers results in some startling facts. As the steelworker says, "up here, we know we're in a hot spot, so we turn on our eyes — and keep them turned on." In sharp contrast, familiarity breeds inattention in offices and shops and homes.

A new and widely-useful color motion picture (10½ minutes) has just been released by the Bell System Companies. Already the recipient of the highest award bestowed by the National Committee on Films for Safety (a bronze plaque), *Slips and Falls* covers this area of occupational safety which accounts for a vast amount of lost time and cost and needless human suffering.

### Traps and Hazards Distilled

Based on the file of accident reports from the Bell Companies (which totalled hundreds of pages), these have been distilled by the film's producer, Parthenon Pictures, into categories and then into a tightly-condensed body of fundamental traps and hazards which face Mr. and Mrs. Average American.

In planning this film, it was recognized that the primary objective had to be *motivation*. Since nobody intentionally asks for six months in a cast, the film motivates in the sense of *awakening*, of vivifying hazards which everybody "knows" about but has pushed into the field of the overly familiar.

### The "Familiar" Can Hurt You

*Slips and Falls* turns on its "alarm clock" awakening effect through the steelworkers' sequence as it drives home, hopefully, the realization that the causation of an injury isn't necessarily a "dramatic" hazard. All too often it's the familiar object one doesn't notice and fails to avoid.

What's the cure? *The answer is not to be dulled by tamharity, no matter how apparently normal and routine the environment; to keep alert, to keep aware and to keep "turned on."*

Production technique is note-

worthy. The "steelworkers' sequence" looks simple in the leased version but picture-maker will spot some of the problem. No stock footage here . . . an edited blend of sequences, specially lensed at different times in New York, Chicago and Beverly Hills.

### Shock Footage on "High Iron"

That first "look down" where the plot requires "must kick viewer hard in the stomach." Try #5 in City #3 — it had to be shot from out on the thin edge of an open steel structure stories up. So, first, the producer trained a pro steelworker to get out on the iron with an Arriflex camera on a special chest harness. The result was the standard amateur's wavery pans and sudden tilts. Eventually a pro cameraman (Parthenon's Guy Adenis) teed off along the spidery girders to bring in the shock footage.

In the U.S. upshots of steelworkers in action, the "actors" previously had to be professional stuntmen, so they worked in slow motion . . . with multiple cameras picking up their high-iron action. Don Livingston directed this sequence, using a wall talkie to steel superintendent Fred Lipsis, up top. The high-iron action, as a result, is authentic and probably as exciting as anything of the sort filmed.

### Falls Had to Be Convincing . . .

Numerous "falls" which dramatize the hazards on the job are in the home presented other production "problems." The 10½ minute picture takes in nine falls on camera and ten near misses.

These had to come off naturally or the picture would lose the force of the lesson. Credit has to be shared by stunt men and women (who incidentally make completely convincing office and shop workers) and by the director and his crack crew. None of the scenes were "faked" or "processed" and the stunt people had to bruise to prove it.

### To Be Shown in Bell System

*Slips and Falls* is destined to be used internally by the Bell System Companies. A "working" picture like this should pay real dividends in helping cut waste.

In the pictures: these scenes from "Slips and Falls" make vivid the hazards of Junior's skateboard (top), and those piled-up cartons in a storeroom





Those rug tripped this hapless heiress into a nasty fall down (Scene in "Slips and Falls")

in and material resources, requiring needless accidents. The covered has been notably in recent years, indicating need for the subject.

at need is general and, when resources permit, it is to be the Bell System will find it able to share a very useful re with other companies and organizations throughout the land. keep you informed of the ability of *Slips and Falls* in columns.

#### Training of Stewardess Corps Served by United Air Lines

A new United Air Lines color describes the preparation of stewardesses and the exacting responsibilities required of them as members of today's jet-age flight

The picture opens with a stewardess applicant being interviewed and then portrays, in detail, the dress of a stewardess class through United's modern Training Center near Chicago.

Other scenes depict the life of an airline stewardess, both aloft on the ground. *Stewardess*, a 20 minute color film, was directed by Cate and McGlone

is available from Modern Picture Service libraries throughout the U.S.

Scene from "Stewardess Story."



**T**HE WONDER-WIDE EYES of a tow-headed 12-year-old will be a window on the World's Fair for millions of film viewers during the next few months. In a new General Motors-sponsored motion picture produced by MPO Productions, the day-dream adventures of Chris Meredith as he wanders through the fantasyland that has sprung up on Long Island are painted into a vivid portrait of the New York exposition.

Produced to help increase public interest during the final season, the picture enables those who have visited the Fair to relive a colorful memory while encouraging those who have not attended to do so.

#### Will Get Wide Distribution

Some million persons are expected to see the film before the Fair closes October 17. It will be shown here and abroad on television, in theatres and before various organizations through the General Motors Film Library. 440 prints were in the initial lab order.

Chris Meredith makes his first—and possibly last—theatrical appearance as the star of the picture.

His father, a New York motion picture photographer, is not overly eager for his son to pursue a professional acting career.

"If, when he grows up, he wants to become an actor, that's fine with me," Mr. Meredith said, "but right now school, a normal childhood and the chance to choose what he really wants to do are the most important things."

#### Chris Likes Picture Business

A stocky, quick-moving boy with laughing blue eyes and an apple-shine complexion, Chris romped through the weeks of shooting the film all over the Flushing Meadows Fairgrounds.

"Making the picture was a lot of fun," he said. "I saw everything at the Fair and I got out of going to school." That he did, but a tutor kept him abreast of his schoolmates in Pleasantville, N.Y.

The script was tailor-made for a venturesome boy with a bent for athletics, which Chris—a Little League baseball player, avid swimmer and winter sports fan—surely is. He bounced on a trampoline, slid down a curving banister, ran pell-mell around the edge of the Unisphere pool, climbed the rigging of the *Santa Maria* and drove an antique auto about the Fairgrounds.

Chris was suggested for the part by Director Vic Solow who has known him since his birth. Chris'



Christopher Meredith plays Columbus on voyage of "discovering America" in film sponsored by General Motors to help publicize the Fair.

## The Fair Through a Boy's Eyes

Sharing the Wonders of the New York Show With Millions—General Motors Pictures "Fair Today, Futurama Tomorrow"



Chris relives a voyage of exploration aboard replica of the *Santa Maria* at New York World's Fair

parents agreed because they felt the film would be a good one-time experience and because the salary would help pay for his education.

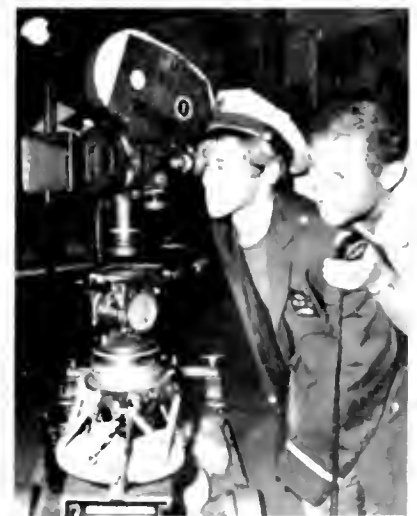
"I think Chris could become a highly successful performer," Mr. Solow said. "He has a world of natural acting ability, a tremendous amount of enthusiasm and—unusual for a boy his age—a lot of creativity. He suggested how he should play a number of scenes and that was the way we shot them."

#### Film Follows Boy Through Fair

The film follows Chris as he daydreams through the Fair, sav-

oring the sights and sounds of some of the principal attractions. He watches the dancers and drummers of the African Pavilion, sleeps in Christopher Columbus' bed aboard the replica of his flagship, joins in a Japanese tea ceremony, soars aboard the Swiss skyride and takes the General Motors Futurama "ride into tomorrow."

The Futurama was the most popular pavilion at the Fair last season, playing host to more than 15½ million persons and setting a one-year attendance record for an industrial exhibit at a world fair.



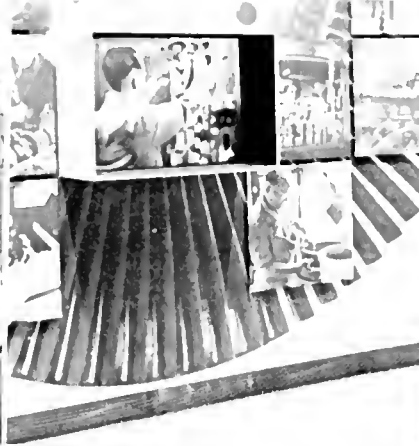
Producer-director Vic Solow shows Chris Meredith how to set up a scene for the GM "Fair Today, Futurama Tomorrow"



United Air Lines has continuous rear-screen projection of a sailing film in the Transportation Building.



Churches of Christ exhibit uses a Cinabox, showing 10 three-minute sermons — just push a button.



West Berlin shows industrial progress via a continuous film within this wall of still photographs.



Methodist Church exhibit has continuous slides, being viewed by visitors to the Protestant Pavilion.

## Audiovisuals '65: Camera at the World's Fair

There's Less Waiting, Speedier "Rides" and the Same Hit Shows of the Past Year Plus a Liberal Education in Audiovisual Techniques at New York's Colorful Fair

THE 1965 VERSION of the New York World's Fair opened on April 21 with clear skies, high hopes and a record attendance. After a good first week the number of fairgoers has dropped considerably and is now running about 30 per cent below last year. But Robert Moses, president of the Fair, says "wait until school lets out."

Most of the commercial exhibits, which were the only attractions on the Fair grounds to draw crowds last year, are continuing on with their successful shows practically unchanged, but with much shorter waiting lines, or frequently none at all.

### Few Changes in Major Shows

General Motors and Ford, which were first and second in attendance in 1964, are again offering their popular rides; General Electric's Progressland Carousel revolves around the same Disney Animatronics on center stage to the lilt of the same catchy tune; DuPont has made but few changes



This picture wall in Vatican Pavilion has screens with continuous slides.

in its combined film and live musical comedy; and the Johnson's Wax film, *To Be Alive*, goes on, unchanged, as the real "hit" of the Fair.

Film, in the exhibits where it is featured as a principal attraction, seems to be more successful than ever. But some over-gimmicked, poorly prepared and badly presented film exhibits have

left the scene, won't be missed.

Johnson's Wax, right from the opening hour, has continued to draw good crowds, many of whom seem to be repeaters from last year who "couldn't wait to see it again." Francis Thompson's three-screen epic looks as good as ever!

International Business Machine's multi-screen film presentation, *The Information Machine*, by Charles

Eames, has been trimmed, tightened in a few spots, but the same crowd pleaser as last year. New, is a "ticket office" where reservations may be made for shows at various times during the day. Free-ticket holders must then show up at the proper time and be ushered to their seats at the "People Wall" without waiting.

### Bell System Improves "Ride"

The Bell System's 1000-second ride, featuring four or five dozen motion picture screens, has been re-edited, speeded up, and many early visitors seemed much improved over last year's show, which somehow failed to live up to expectations.

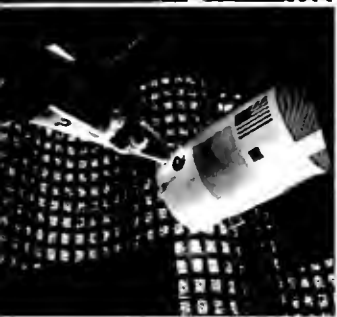
Chrysler's "Show-Go-Round" is a brand-new production this year, although again featuring the Balloons and Puppets and a revolving stage. The filmed part of the show kids in the automobile industry with old clips of Keystone Kop "chase" scenes and "get-a-horse" footage.

Chrysler now has new shows starting every nine minutes — a day of the 20-minute comedy. This is accomplished by staggered starts in three separate theaters surrounding the revolving stage.

Eastman Kodak again has S

Fairgoers move up the ramps into GE Pavilion where they'll see Disney Animatronic show . . . New York's Port Authority is drawing crowds to its 360-degree film produced by Niles . . . A Fair has "wait-ers and view-ers". This is waiting to see Du Pont's multi-stage show . . .





Company film "Rendezvous in Space" is climaxed by mock-up of spacecraft in action. The animation sequences in the movie were created by Graphic Film Corporation, in collaboration with Capra for Martin Marietta.

The Searching Eye in the Circle Theater, a Filmex production for Eastman Chemical in the fall, and a Herb Shriner film scheduled to open shortly in another Circle Theater, which were "made-up" when the Fair opened last year, now have seats — and it has been proved that there is nothing a tired Fairgoer wants more than a chance to sit down. Since the Fair opened, Greyhound

was not operating its revolving Circle Theater.

**New Shows at Festival of Gas**

Festival of Gas has replaced the small stand-up theater, where a puppet film was shown last year, with two new visual presentations. The House of Energy features a 12-screen slide show in a small stand-up room demonstrating the effectiveness of gas in air-conditioning. The Festival Theater has continuous showings of motion pictures on French, Italian, Pennsylvania Dutch and Chinese cooking. The ladies love it!

Among the Transportation Building holdovers from 1964 — KLM and Graphic Films' *To the Moon and Beyond*, United Airlines and Saul Bass' *From Here to There*, the Navy and Marine Corps' *Cine Globe Cruiser* and the Army's *Man on the Moon* are noteworthy attractions, while the Coast Guard has added continuous films on two Moviematic projectors.

**Films in the Hall of Science**

In the Science Building, not open early in the season last year,



Up the escalators to the speeded-up "film ride" in the Bell System Pavilion at New York World's Fair.



Signs lead to film showings at the Fair: at left above entrance to *Cine-Globe Cruiser* (Navy-Marine Corps' film). Right above: the Festival of Gas theater is showing films on unusual cookery. Left below: this little theater is showing U. S. Atomic Energy Commission's film. Right below: poster heralds *Jam Handy Cine-Globe Cruiser* show in the Transportation Building.

Martin-Marietta is showing Frank Capra's film *Rendezvous in Space*, featuring Danny Thomas, to enthusiastic audiences in a beautiful 300-seat hall with stained glass windows in curving walls. At the climax of the show the film cuts off on the 50-foot wide screen and high overhead two real spacecraft meet as if in mid-space (see illustration)

In the lower level of the Science Building are displays with films of Abbott Laboratories, the U. S. Atomic Energy Commission's *Tomorrow's Power Today*, and the American Cancer Society film —

*Time for Life*, featuring Gregory Peck.

The Electric Industries' Tower of Light has removed the continuous-loop film segments of its show, which has been revised considerably from last year. But it is still rather heavy-handed propaganda with little audience appeal.

Triborough Bridge and Tunnel Authority is presenting a new production made by Tom Costigan and Richard Milbauer called *Here to There*. Showings are continuous in the New York City Pavilion.

The City of Berlin's novel

... waiting for is the film show in Kodak Circle Theater. It was produced by Filmex ...

These ladies will see *Clairol's* five-minute film in what is called "world's smallest movie theater."

Christian Science Pavilion is also featuring a film, being viewed intently by this audience.



## WORLD'S FAIR REVISITED:

"globular" motion picture is no longer operating. A continuous film is projected within one display wall.

Hawaii's Aloha theater is now presenting a giant screen show of volcanic eruptions and surfing as part of its Hula Show which goes on at regular intervals.

Christian Science has two new films — one, in a small 10-seat theater, is on the nature of God; another, in a continuous projector on a wall screen, has testimony on the curative powers of Christian Science belief.

Clairol now features a new five-minute film which is shown to individual viewers in booths on the Carousel — the "world's smallest movie theatres." Produced by Dolphin Productions, it is based on the experience of four 1964 pavilion visitors who changed their appearances with hair coloring.

### Best of Last Year's Shows

Other pavilions carrying on successful film presentations of last year are: The Mormons' twin



Girl pantomimist acted out talk on advantages of Agfa's "Rapid" system of 35mm cartridge-loading as IPEX visitors listen in on telephone receivers.

## Photo Industry Holds World Trade Fair

Debut of "Super 8," Other Products for Industrial Use, Adds to Lure of International Photographic Exposition

THE INTERNATIONAL PHOTOGRAPHIC Exposition, held at the New York Coliseum, May 1-9, attracted over 25,000 visitors, representing photographic companies and dealers from all over the world, to attend the Exposition and the annual national conventions of five major photographic associations which took place in New York that week.

The IPEX show, held in New York for the first time, and for the second time ever in the United States, is said to be the greatest display of photographic equipment ever to be seen in one place.

Although most of the exposition was concerned with purely popular and amateur aspects of photographic equipment, there was much among the exhibits of over 200 manufacturers, importers and distributors to interest the industrial sponsor and producer.

### Kodak Introduces "Super 8"

The biggest story of the exposition was probably the official introduction of the new Super-8 size 8mm film and related equipment by Eastman Kodak, and by almost all other manufacturers in the 8mm field, including Ansco, Argus, Beaulieu, Bell & Howell, Bolex, DuJur Amseco, Honeywell Elmo, Keystone, Pathe, Richmond, while editing equipment for the new size was displayed by HPI and Kalart's Craig Division. Reels by Goldberg and special lights and projection lamps were

unveiled by General Electric, Sylvania and Westinghouse.

Kodak occupied a dominant position at the entrance to the exhibition. The exhibit had a central garden of large transparencies on pedestals surrounded by booths devoted to various branches of photographic equipment and materials. Prominent among items displayed in addition to the Instamatic line of Super-8 cameras and projectors, were 16mm high speed sound film systems, including camera and Viscomat processors.

Paillard Bolex had a new model 18-5 8mm Super-8 projector, and a new 400 foot magazine and synchronous motor for the H-16 Reflex 16mm camera.

Technicolor was showing the

Below: handsome Eastman Kodak exhibit area was centerpiece of show; booths surrounded a garden.



full line of cartridge-loading 8mm projectors, including a new mo-700 Automatic Display Projector System which can be actuated pushing a button and is intended for display and point of purchase use.

Hudson Photographic Industries demonstrated the unique Contour A-Show system which programs two slide projectors with sound tape, dissolving from one image to another. Also on display were Solo System desk top slide projector and screen, and a Super version of HPI's Quik splicer.

Sickles Sales and Service Company showed a line of automatic slide mounting machines, plus the Circle S Copy/Filmstrip stand.

Kalart's principal attraction was its unique Soundstrip projector featuring sound-on-film.

### Arriflex Cameras and Projectors

Both the Siemens Double projector and the full line of Arriflex cameras were drawing crowds to the Arriflex Corp. of America's section of the Berkeley-Kalart exhibit.

Viewlex had the "Viewtalk" slidefilm projector on the front table, and in the back, unannounced, a much-rumored-about 8mm optical sound projector.

Fairchild had several Mark 8mm projectors in continuous operation and a new Model 90 8mm sound-on-film camera.

One of the more interesting exhibits at the exposition was that of Front Projection Corporation demonstrating a background system for very realistically simulating "on location" photography.

### Exhibitors Use Audiovisuals

Audio-visual presentations were featured at three of the major exhibits.

Agfa-Rapid had a girl delivering a pantomime performance while viewers listened to a voice on telephone receivers extolling the advantages of the Rapid film loading system. Perfect synchronization between the girl's lip movements and the canned voice was achieved by use of an invisible hearing-aid size receiver in the girl's bouffant hair-do.

Sylvania's show, *The Fleeting Moment*, was produced by Martin W. Swithbank of Visual Enterprises. The presentation used eight Carousel slide projectors programmed on an electronic control device.

General Electric had a stand-up theater showing a Vitaphone produced three-screen motion picture extolling the merits of its bulb photography.



Bahamas Police Band was on hand for the opening of the Hallmark exhibit of Churchill mementos.

theaters, Protestant Pavilion's *The Parable*, Continental Insurance's *Cinema '76*, General Cigar's *Patterns in Sports*, Billy Graham's *Man in the Fifth Dimension*, Ireland's wide screen slides and movie in a "well," United Arab Republic's battery of continuous projectors, Sermons from Science's *Moody Bible Institute films*, United States' *Challenge to Greatness*, West Virginia's radio-telescope film, New England's *Faces of New England*, New York's 360-degree *A Round New York*, Sonoma's *Economy Run* game, Maryland's *O'er the Rampart* and the Port Authority's 360-degree film, *From Every Horizon*.

## FOCUS ON IPEX SHOW

Bob Seymour's camera captures exhibits of interest to business.

At top left: Vic James, Ariflex sales manager, demonstrates the magazine for an Arri 35 camera on display.

At inner right: Kodak 16mm sound camera and Viscomat Processor attracted many professionals at show.

Top, outer right: Bell & Howell showed Super 8 cameras and Canon 35mm still cameras at show.

At the left: Kalart had splitters for Super 8 and the Soundstrip System with its sound-on film principle.

At inner right: Technicalolor exhibited latest models of cartridge-load 8mm "Instant" film projectors.

Outer right: Polaroid demonstration of MP-3 Industrial View camera attracts show visitors.

At the left: a view of Da-Lit, Screen Company's exhibit area with latest models of projection screens.

At inner right: Viewlex showed slide and filmstrip projectors, also company's Viewfax copy machine.

Outer right: Fairchild exhibited Model 900 8mm camera, Mark IV continuous 8mm sound projector.

At the left: Hudson Photographic demonstrated its Solo System and new HPI "Controlashou"...

At inner right: photo show visitors study latest developments in Anscochrome film at exhibit.

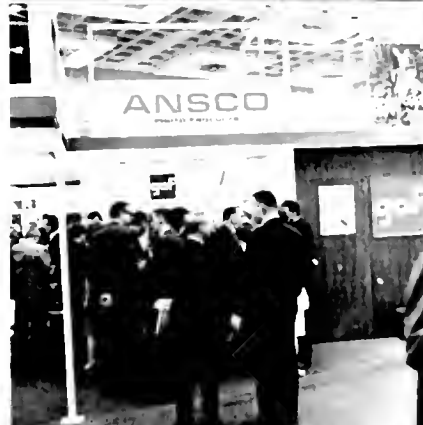
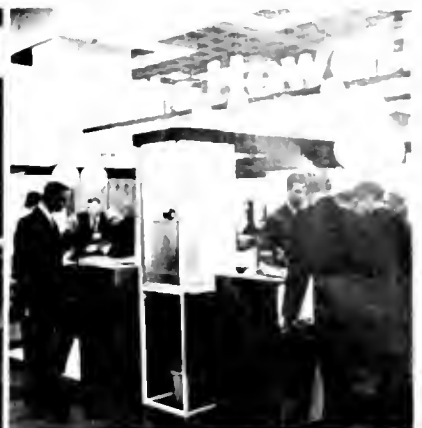
Outer right: Bolex showed a new synchronous motor, 400-ft. magazine for H-16 Reflex Camera.

At the left: IPEX exhibit floor was thronged with dealers and professionals throughout its stay.

At inner right: Sick's Sales & Service was on hand to show its automatic slide-mount equipment.

Outer right: Radiant Manufacturing Company also exhibited latest models of its projection screens.

PHOTOS BY BUSINESS SCREEN





A smiling voice can be as important as a skyscraper in shaping the company's image.

## "IMAGE"... a Film for Today

Every One of Pan American Airways' 25,000 Employees Has a Key Role in Upholding the Image of the Company

**I**N THE FEROCY-COMPETITIVE business of international air travel an airline has to be *better than good*. Not only that but it has to look as good as it is to an awful lot of people in an awful lot of places.

In the case of Pan American Airways where past performance has resulted in a growth to more than 25,000 employees, the danger of any one individual marring the look of the "world's most experienced airline" is understandably high.

### Each Person Is Part of Image

Pan Am's problem? How to get every one of those more than 25,000 people to recognize the importance of the company's image and, in the process, to realize his own importance in creating and maintaining it. Not just in how he looks, but in the way he acts, the way he speaks, the way he does his job. In short, in the way he

really is — all 25,000 of them.

Pan Am's approach? A training package centered around a 22-minute, 16mm color film produced by Henry Strauss and Company of New York City, the purpose of which being not just to show what Pan Am is like but to make the significance of the company's image meaningful to every one of its employees.

### Truly, a "Cast of Thousands"

*Image* is that film, a happy result of the working relationship between forward-looking management and an imaginative producer.

Originally intended for the exclusive use of Pan American, *Image* nevertheless is an ambitious film by any standards. It has a "cast of thousands," literally. As its setting it has the world, nothing less. Its subject is a picture, a thought, an intangible thing and how it grew. The film is both a reflection and commentary

Even in far-off Tahiti, with its Pan American office in Papeete, this international air line has an image to maintain and protect.



— reflecting the tenor and pace of modern life, commenting on the demands made by it on those who choose to meet its needs.

That *Image* does all this while never losing sight of its primary purpose of motivating, explaining, and ultimately training people in the care and preservation of a corporate image is evidence of the growing maturity of the industrial film as a medium of communication.

### An Assault on the Senses

As the focus of the training package prepared by the Strauss

senses are assaulted. He learns to discriminate — to see in a dreary way of life, to hear in a voice the assurance of calm competence. He lives in a world of speed and makes his judgements quickly on the basis of what he sees and hears. He has much to choose from a little time in which to choose. The idea that appearances count for much begins to take shape.

Through the camera eyes of Joseph Pennel Roberts, *Image* shows a modern world and a wide one. People are many and strange. Things are different, constantly



Pan American office in Frankfurt: ... "A symbol of certainty in a changing world." One of the ideas developed by "Image."

company for Pan Am, *Image* sets the stage. By means of a subjective camera, the viewer becomes a certain Joseph Pennel Roberts, "reasonably intelligent, unquestionably sane," who boards a Pan Am jet, "... calmly putting his life in the hands of people he doesn't even know" to be flown high out and over thousands of miles of open ocean.

Why does he do it? How can he do it with such apparent unconcern? Because, the film suggests, of an image, a thing as insubstantial as air, an idea of which he is probably not even conscious and yet which has the power to create an unquestioned confidence. Joseph Pennel Roberts is today's international air traveler, a citizen of the world. The camera shows how his mind associates sights and sounds with events in his own life and with ideas about the value of things.

Montage sequences selected from footage shot in four continents are cut to show the pace of his life, the tempo with which his

changing. There is a seeking for certainty, a need for sureness.

The film's buildup to the value of Pan Am's image in a world on the move is deliberate. With a sparse narration that is a model of effective understatement, and a muted jazz score apt and elegant, *Image* creates before the eyes exactly what it means to — an image, a picture in brilliant color of today's world and Pan Am's place in it.

And in the process, the idea is redefined. The concept of an image and the purpose it serves is relieved of whatever faint touches of hokum it may have picked up along Madison Avenue. It is seen for what it really is — a promise to be honored, a covenant to be kept.

### Winner of a "Golden Eagle"

The effectiveness of *Image* in communicating an idea was recognized at the recent CINE screenings to select films to represent the United States at festivals abroad. It was awarded a Golden Eagle for excellence earlier in the year.

THE 16MM SOUND continues to be the basic means of projecting tens of thousands of existing film titles and their 35mm prints now available to the half-million owners of this kind of equipment in business, schools, churches, schools and community centers. To name a few, the burgeoning new dimension of 8mm film, both sound and silent, has brought the industry another useful means of communication.

8mm film is a *tool*. Compact, lightweight, cartridge-loading projectors serve the salesperson, the demonstrator, the training representative, the pharmaceutical sales agent, the county agent, the servant and innumerable others for whom this automatic "re-in-a-wink" equipment is opening new horizons.

8mm films can travel by first class or airmail, breaking down barriers to domestic and overseas use for introduc-

## New Horizons for Business Films

Cartridge-Loading, Greater Portability and Larger Image Are Key Factors as 8mm Promises to Expand Use of Film

ing new products, explaining new techniques and service points. Reductions from top-quality 35mm or 16mm original production present no problem to the experienced film laboratory.

At many companies, it is becoming commonplace to create a new film for 8mm demonstrations of each new product. Manuals, promotional literature and other print media are being supplemented or replaced by this sim-

ple, most vivid and compelling means of delivering information from the factory to the field.

The 50 per cent greater image area provided by the new Super 8 film introduced by Eastman Kodak last month at the International Photographic Exposition in New York (see page 36) adds still another string to 8's bow. While this development is presently concerned with *amateur products*, it will soon have an effect on



professional aspects of the 8mm projection medium.

Sound capability of Super 8 is indicated by the area for a 30 mil magnetic sound stripe. Super 8 film will accommodate reductions from 16mm originals or masters at a reduction rate of 1.8 to 1. This reduction rate applies to perforation spacing as well as frame height and width, thus facilitating the transfer of existing 16mm films to Super 8 for economical reduction prints from the 16mm films.

The picture on this page tells the story of Super 8 better than words. And, after all, that's why the picture medium is being used.

What's great about Super 8? Simulated film strips below provide comparative study between regular 8mm motion picture film (at the left) and the new Kodak Super 8 image (on the right). Super 8 image area is 228 mils wide, utilizes 63 per cent of the film area for the centered picture image, as compared to only 47 per cent in conventional 8mm film. New and smaller perforations, closer to the edge of film; guiding surfaces on both edges are noteworthy features. Super 8 provides 50 per cent more picture area.





Popcorn vendor Wally Cox gazes in awe as he enters the Ohio state capitol. Yes, that's a red carpet in this scene from picture "Invitation to Ohio."

## Industry Gets a New Look at Ohio

Ohio Invites Business Viewers to Join Wally Cox On Light-Hearted But Highly-Informative Tour of State

**H**ow Do You Sell 41,222 square miles of rolling farmland, great industrial complexes, recreational parks and cultural opportunities in just 30 minutes?

Simple. You make a 30-minute color movie featuring nationally known movie and television personalities and call it *Invitation to Ohio*.

This is what the Ohio Bell Telephone Company did in cooperation with Ohio's Development Department.

### Shows Advantages for Business

The film was designed to sell industrialists both large and small on the advantages the Buckeye State has to offer.

Starring Wally Cox and Joh Dehner, the film is presented in a manner that is not only informative but entertaining as well. With a light touch it reveals the quali-

cations which have earned Ohio the titles of "Heart of Industrial America" . . . and "Gateway Between East and West."

The film proves that these titles are not just worn cliches. It graphically portrays the facts. Within a 500 mile radius of Ohio live more than 60 per cent of all the consumers in the United States and Canada. This area contains over 75 per cent of the United States population.

Several hundred scenes from every corner of the state appear in the film, capturing the diversity of Ohio's resources and industrial strength illustrating its sprawling steel industry, and the manufacture of jet engines and telephone equipment. Other scenes exemplify

Ohio's spiritual life and recreational facilities. From open heart surgery at the famed Cleveland

*The behind-the-screen story of a good new state picture as told by Gerald Minnery, Ohio Bell Telephone Company*

Clinic to tugboats on the Ohio river, the film offers a veritable kaleidoscopic view of Ohioans at work and play.

### A Case of Mistaken Identity

As the movie unfolds, a portion of the WALL STREET JOURNAL ad headlined, "Profit Is Not a Dirty Word In Ohio," is read by Wally Cox. Cox is being forced to move his popcorn wagon — he, too, suffers from highway re-location problems — and is impressed with the Ohio claim as outlined in the advertisement. He visits Ohio and is given the grand tour when the development director mistakenly believes that he represents a major out-of-state corporation.

In the end Cox decides to locate in Ohio along with his authentic 1880 vintage popcorn wagon, which was leased exclusively for the film from an Ashland, Ohio, collector of antiques.

### Film Made by Professionals

Working on the movie was an impressive group of professionals. The script was written by Frank Siedel, the man who created *The Ohio Story*, a popular radio and television program sponsored by Ohio Bell for many years. The musical score was prepared by Zoltan Rozsnyai, a former assistant to Leonard Bernstein of the New York Philharmonic Orchestra. Julius Potoesny directed the picture.

According to Ohio Bell, the film is expected to serve a two-fold purpose: State officials and industrialists will be able to use it in their efforts to attract new industry to the state, and to encourage existing industry to ex-

pand; schools, service clubs, similar groups will find it an excellent medium with which to acquaint Ohioans with their ever-changing state.

### USIA Will Show It Overseas

The picture was recently selected by the United States Information Agency as part of its world-



The Honorable James A. Rhodes, Governor of Ohio, is "on camera" for the introductory sequence.

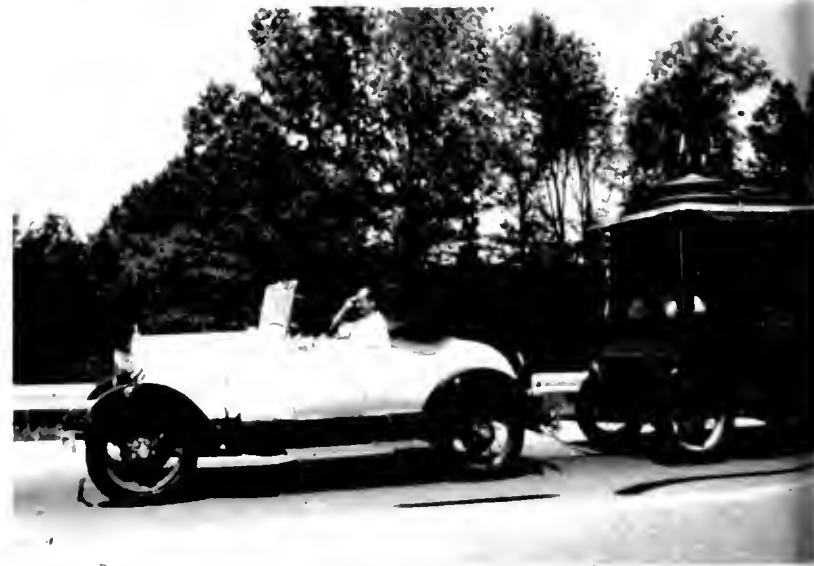
wide library of films for overseas distribution.

In the short time since its release late last year more than 33,000 persons have attended 70 showings. Ohio Bell reports that requests are pouring in at the rate of 20 to 25 per day.

### How to Obtain This Picture

Arrangements for local showings can be made through Ohio Bell's film libraries in Cleveland and Columbus, or Ralph E. McGeorge of the Cleveland Chamber of Commerce and the Ohio Department of Development.

Below: Wally Cox rolls down one of Ohio's superhighways, towing an authentic 1880 popcorn wagon, rented for this scene in "Invitation to Ohio"





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ASSOCIATION, INC.**

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**T**HE 6TH NATIONAL CONFERENCE will be "history" by the time most IFPA members receive this issue of the JOURNAL (published just prior to Conference opening on June 3rd at the Ambassador Hotel in Los Angeles).

But 1965 "Cindy" awards competition was showing great strength during the weeks preceding opening date, with numerous and varied entries. There were 75 films slated for competition this year, all of them non-commercial and they were divided into the following six awards categories:

1. Public Information
2. Technical Information
3. Sales Promotion
4. Training
5. Indoctrination and Orientation
6. Special Documentaries

The final category was so named by the IFPA Board, after considerable reflection, in an effort to create a "catch-all" classification broad enough to include any non-theatrical film not appropriate to the first five groups.

Entries were at hand from the following companies and producing units: Sandia Corp., New York; North American Aviation (Los Angeles Division, Autonetics Division, and Space & Information Systems Division); and Boeing, Seattle.

Both the Air Force Motion Picture Unit at Lookout Mountain (Los Angeles) and the Air Force Motion Picture Squadron at Orlando, Florida were represented. Rounding out the USAF entrants was the Motion Picture Squadron at Wright-Patterson Air Force Base, Dayton, Ohio.

Other "service" entries were noted from the Documentary Film Branch, U.S. Naval Ordnance Testing Station at Pasadena and from KNOTS, Naval Ordnance Testing Station at China Lake, California. NASA headquarters (AFEE) was represented from Washington, D. C.

Lockheed California Company (Burbank) and Lockheed-Georgia, from Marietta, Ga., had films in competition, as did Douglas Aircraft (Santa Monica); General Dynamics (San Diego) and the Martin Company (Orlando, Fla.).

JOURNAL editors noted film entries from Los Angeles County Schools and from the California (state) Department of Water Resources, at Sacramento. The University of California (Berkeley campus) also submitted for competition.

Running through the list of

# IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

## Films Compete for Cindy Honors

75 Pictures Entered in Six Categories as Jurors Select Winners to Be Honored at the Sixth National Conference

business entries, there was a film from the Link-Belt Company, Chicago; Bell Helicopter Co., Fort Worth, Texas and from United Air Lines, San Francisco. Pacific Outdoor Advertising had a film in competition and so did the Lawrence Radiation Laboratories, University of California at Livermore, Calif. The Jet Propulsion Laboratory, Pasadena; Hughes Aircraft Co., Culver City; and the Westinghouse Science Center, Baltimore, Md. were other notable competitors for this year's honors.

Among the producer entrants were Chapman 5 Productions, Los Angeles; Sound & Scene, Inc., Palo Alto, Calif.; Girodi Productions, Hollywood; and Webb Associates, Inc., of New York City.

Three judging committees, com-

prised of members from the San Diego, Southern California and Northern California Chapters, pre-judged the entries and narrowed down the competition to two finalists per category, or a total of 12 films. From these a jury composed of non-member judges will select the winners at the final screening session held during the Conference.

In addition, the full membership of IFPA in attendance at the Conference will vote on "Individual Achievement Awards" for: Best Writing, Best Photography, Best Editing, Best Art Work, and Best Music/and/or Sound, in the 12 films screened during the annual meeting at the Ambassador.

We'll bring you the full details on the winners in the next issue.

## IFPA Has a New Chapter in San Diego

San Diego members of IFPA, weary from trekking to Hollywood for meetings, recently founded a chapter of their own. There were 15 members present as their first recent meeting attracted other professionals from that area. Five of these "first nighters" signed on as new members of the association.

Acting chapter chairman Mike Reese reports a potential membership of about 50 in the new chapter. His council includes: Dick Crawford, program chairman; Ray Ussery, treasurer; Bob Montague, publicity; and Frank Willey, membership. Reese plans to expand (CONCLUDED ON PAGE 58)

San Diego's Chapter leaders (l to r, below): Frank Willey (Copley Productions), membership chairman, Richard Crawford (Convair), program chairman; Michael Reese, Jr., chairman of chapter, Ray Ussery (Gen. Dynamics Convair), treasurer; Robert Montague (G. D. Convair), publicity chairman.



## Honors to 75 as Best of American TV Commercials

SEVENTY-FIVE "CIOS" WERE AWARDED ON April 30 at the Sixth Annual American TV Commercials Festival, held at the Waldorf Astoria Hotel in New York. This climaxed several months of intensive judging sessions by 158 prominent advertising executives in several cities across the country.

The Festival luncheon, which capped a full day of screenings of the year's outstanding advertising, drew a capacity audience of over 1,000 advertising and production executives to this always professional and thoroughly well-managed film event.

### First of New Achievement, Service Awards

In addition to 39 product category winners from a record number of 1,511 entries, the Festival introduced several innovations — one, an International category, contained 20 outstanding examples of technique from abroad, from an entry total of 103 Australian, French, British, German, Japanese and Puerto Rican submissions.

Another event was the Technical Achievement Award sponsored by the Film Producers Association of New York. This was presented to Eastern Effects, Inc. for the development of the Emell Camera — which permits live shooting with intricate zooms and pans in the camera, thus reducing production costs.

### Cite Joyce Hall for "Distinguished Service"

Joyce C. Hall, President of Hallmark Cards, Inc., was presented with a special award for distinguished service to television advertising. His CIO contained this citation:

"Guided by the strong personal convictions of its president, Hallmark has proved to all advertisers that the sponsor can make a contribution to taste and style . . . and that sales can move up through quality advertising. Hallmark commercials, appropriately integrated into its brilliant television series, have intrigued, informed and inspired viewers to buy and send greeting cards — to a point where some seven million are now purchased every day."

### Four Special Category Citations Are Added

In addition to top awards in each of the Festival's product categories, the winners included four special category citations this year: for ID's 20-second length, "Premiums" and overall series, regardless of product classifications. There were also 15 special citations for technique and craftsmanship and seven spots were cited as "regional bests" in 1964.

Four of the craftsmanship citations were presented by major suppliers who serve the field: RCA for "best in color cinematography" (to Polaroid); Eastman Kodak Company, for "best in black and white cinematography" (Gulf Oil); the 3M Co., for "best video tape production;" Movielab, Inc. for "best editing" (Newport Cigarettes); the New York optical effects industry, for "best visual effects;" and New York sound recording studios.

(CONCLUDED ON THE FOLLOWING PAGE 57)



Goodyear's "No Man Around" series tied as "Best, Overall Series" and "Best, Automotive Accessories." Agency: Y & R. Producer: Filmfair.



The Great Cole Scandal Suit

Cole Swimsuits' "Scandal on the Beach" won a "Best, Apparel" award. Agency: R. M. Klosterman. Producer: John Urie, both of Los Angeles.



Manufacturer's Hanover "Sponge on Wheels," the "Best, Banks & Finance" winner. Agency: Young & Rubicam. Producer: NPI Productions.



Alka-Seltzer's "Stomachs" was cited as "Best, Pharmaceuticals" spot. Agency: John Tinker & Partners. Producer: TeleVideo Productions.



Gulf Oil's "Rolling Tire" tied for "Best" in Auto Accessories; won Cinematography award. Agency: Erwin Wasey Adv. Producer: MPO, N.Y.



Erik Cigars' "Erik is Here" was judged "Best Tobacco Products." Agency: Grey Advertising. Producer: TeleVideo Productions, Inc.



Knickerbocker Beer's "Flip of the Finger" won "Best, 8-10 Second ID" award. Agency: Gumbiner-North. Producer: Audio Productions, Inc.



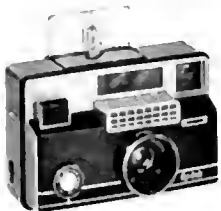
Democratic Nat'l Committee, Eastern Seaboard, spot was cited as "Best, Political." Agency: Doyle Dane Bernbach. Producer: TV Graphics.



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mote control, manual control, or automatically at 5-, 8-, or 15-second intervals. To add to your showmanship, this projector is equipped to work with the **KODAK CAROUSEL Dissolve Control unit**. Also the **CAROUSEL Programmer**—that lets you integrate taped sound with your slide presentation



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In our pages next month: annual buyer's guide

## AudioVisual Equipment TradeFair

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A Buyer's Guide and Preview of the forthcoming National Audio-Visual Trade Show will be featured in these pages next month. To get the latest on audiovisual tools for projection and production, plus related accessories and equipment for film handling and storage, look to these graphic picture/text reports of special value to all film/tape users in business. Manufacturers are invited to send product data.

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North Dakota farmer pauses during harvest to enjoy a sandwich.

**NORTH DAKOTA'S WHEAT STORY**  
(CONTINUED FROM THE PRECEDING PAGE 31)  
products for the flour miller, the baker and ultimately, the consumer.

Time-lapse photography probes the seldom-seen process of flowering wheat and the destructive action of rust. Animation and close-up photography clarify the job of the plant breeder in the intricate work of cross-pollinization. Snyder's camera also peers into the absorbing world of the cereal chemistry laboratory where thousands of different wheat varieties are put through continuous testing.

In a lighter vein, the film portrays the farmer-producer in his "off-hours" as it shows that farming remains the "good life." A harvesting sequence, cut to strongly-accentuated musical punctuation, swiftly transforms into a montage of the many ways in which bread products can be utilized. It closes with a quick trip through a completely automated bakery.

This film has wide audience appeal, is done in a brightly-entertaining style. "We try for visual stimulation," says Bill Snyder, "our concept of film making is to entertain with facts. We believe there is no dull subject... that almost anything can be interesting if it is made visually exciting."

Part of the credit for the pace set by *Hard Red Spring Wheat* goes to film editor John McDonough. Art director Norm Selberg was responsible for the animation, title design and set decoration.

The North Dakota Wheat Commission is handling distribution of this second subject while arrangements are being made for professional service. A number of foreign language versions are planned to help in market development work throughout the world.

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correction is made by controlling the speed of one of the machines. A special feature of **UNILOCK** is its memory storage capability of  $\pm 100$  frames. This non-volatile memory stores errors indefinitely, without regard to power removal or "start-stop" operation.

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## A CHALLENGING CHURCH PICTURE:

(CONTINUED FROM THE PRECEDING PAGE 14)

leads, and Jeff Donnell, Herbert Rudley and William Marshall as featured players. Robert Klaeger, who also produced the Academy Award-winning film *Project Hope*, was the man responsible for this challenging new addition to the National Council film program.

### 13 Denominations Concerned With Program

*Almost Neighbors* was made for the National Council's Department of Education for Mission, which is composed of representatives of 13 different denominations interested in this specific program and including all the larger denominations in the Council. Supervising production was the Council's Broadcasting and Film Commission under its Director of Programming, Robert Currie, and with the cooperation of the Church Consultant on this theme, C. A. Weesner of the Disciples of Christ.

The film will go into the curriculum of the various denominations involved for in-church study use. Production expense is borne by the interested denominations and prints are distributed at cost to these groups. In addition, many other organizations will find extensive use for the film.

### Big Audience for These Council Pictures

National Council films are regularly added to the Armed Forces' libraries, to various educational film libraries and are also purchased extensively by non-member denominations. An average of 3000 prints a year of the five or six new subjects produced annually are sold to non-member organizations. The initial print order for *Almost Neighbors* is 425 prints—to satisfy first demands of the participating denominations.

In previews to the sponsoring denominations response has been excellent. The film was formally presented to a full meeting of the De-



Dr. Steele: *Every city in this country its Easthill. Every town, I imagine. Maybe ghetto or side street or shanty town. A side that nice people stay clear of and don't know anything about until it gets restless, and then they get scared.* ("Almost Neighbors")

partment of Education for Mission late in August at a conference in Buck Hill Falls, Pa.

\* \* \*

### "Resort Cinema" Showings Keep Film Active Throughout the Summer Months

☆ Of special interest to business film sponsors is the widening use of their short subjects at vacation resorts this summer. Modern Talk Picture Service launched a program called "Resort Cinema" in 1961. In the past year, the company accounted for well over 100,000 showings at vacation spas.

A typical program includes one 30-minute picture, a quarter-hour film and two five-minute shorts, providing interest to men, women and children in these family audiences. The average group has 50 viewers; of these nearly 60% are adults, according to Modern.

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Filmstrips can help train your salesmen — can help you sell a product, a service, an idea.

Here are three case histories that explain how filmstrips have been used successfully — by Field Enterprises Educational Corporation to train book salesmen — by Dodge Manufacturing Company to interest distributor salesmen in a unique flexible coupling — by Iowa Manufacturing Company to sell prospects on the benefits of a paving machine.

Each case history is brief, to the point — tells, (1) objective of filmstrip, (2) how objective was accomplished, (3) results, and (4) total cost. For copies, write or telephone . . .

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**Hillary Expedition Saga Told in "High in the Himalayas"**

"Mountain-climbing is like a military expedition — you advance a short distance at a time, plotting your course carefully until you finally reach that last 500 feet. Then you make the final assault."

This is how Sir Edmund Hillary, noted conqueror of Mount Everest, plans his many mountain-



Sir Edmund Hillary's expedition up Mount Taweeche is film story.

climbing expeditions. Hillary, speaking at the New York premiere of a new Sears, Roebuck-sponsored motion picture documenting a recent Himalayan expedition, said that lack of oxygen reduces efficiency as much as 50 per cent at 21,000 feet.

The new film, *High in the Himalayas*, was filmed by Dr. Michael B. Gill of New Zealand, a member of the Hillary expedition up Mount Taweeche on the Tibetan border in 1963. Dr. Gill exposed some 10,000 feet of color film which has been edited down into the 27-minute sound motion picture.

According to Sir Edmund, the success of a Himalayan climb depends to a large degree on the knowledge and endurance of native Sherpa guides. Even with 60-pound packs these men never seem to tire as they inch hour after hour up sheer cliffs and across deep crevasses.

A look at the mountain homes of the guides reveals an existence that has not changed for generations. However, with the coming of men such as Hillary, things have improved. Ski and native craftsmen used blueprints brought in by the expedition to build schools, and waterpipes have been installed where natives previously carried water for one mile.

The film *High in the Himalayas* is non-commercial — note-

only in the end-title that camping equipment was supplied by Sears. It will be distributed on a free-loan basis to TV stations, schools, sport clubs and all adult organizations by Association Films, Inc. •

**Auto Dealer as Good Citizen Theme of "Group Portrait"**

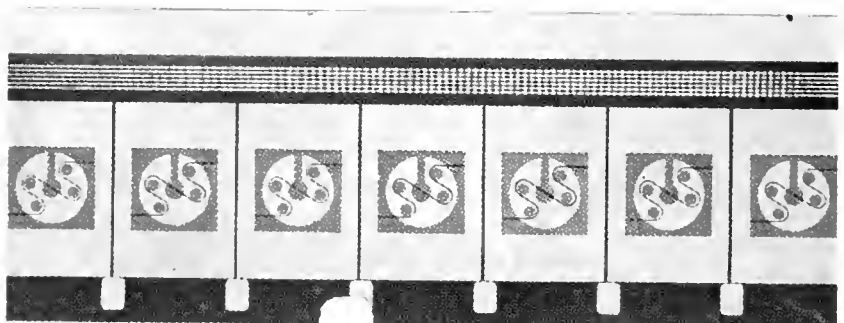
The wide scope of public interests served by members of the National Automobile Dealers Association is the theme of *Group Portrait*, a recent 28-minute color motion picture produced by Roland Reed Productions in association with Film Counselors, Inc.

True situations depicted in case histories show dealers engaged in

such diverse activities as Little League baseball, therapy for mentally-retarded children, community highway planning, town charter revision, and development of a youth activities center.

Get-Out-the-Vote sponsorship and dealer efforts in the aftermath of the destructive Alaskan earthquake are highlighted in vignettes which help show how the NADA dealer-member is helping to make his community a better place to live, that he is a man of principle.

The film is the initial public relations venture of such scope undertaken by the NADA and the film is designed as a valuable communications tool for dealer use.



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\* \* \*

**Hazards of Fishing Pictured in New Color Film from A**

Safe fishing practices are dramatized in the timely color *A Fisherman's Notebook*, available from its sponsor, the A Life Affiliated Companies.

Hazards for the unwary are covered by the writer, fishing expert Jack Rowles (also featured in the film) as he takes viewers casting for rainbows in Vermont streams, deep sea fishing off Nantucket and surf-casting for striper from Cape Cod beaches.

Dangers in wading a river bottom stream, baiting a hook for surf-casting and fishing from a boat are covered in this second public service film on fishing safety produced by Aetna. *Hook, Line and Safety*, released in 1963, has been seen by 10 million viewers. Write: Information & Education Dept., Aetna Life Affiliated Companies, Hartford, Conn. Book this picture.

\* \* \*

**Emphasis on World Trade in a Hershey Chocolate Picture**

The Hershey Chocolate Company puts the emphasis on international trade in its new corporation motion picture, *Chocolate Creations of the World*.

The title describes the town of Hershey, Pennsylvania, where the company operates the largest chocolate factory in the world. As a purchaser of cocoa beans and sugar, it is a major factor in the foreign trade of many countries.

The film follows a group of rather special visitors, the children of United Nations representatives from the countries that sell supplies to Hershey: Ghana, Nigeria, Brazil, the Ivory Coast, Cameroon, the Dominican Republic, Ecuador, Venezuela, Mexico, Trinidad, Costa Rica, Jamaica, Haiti, Samoa and Java.

Additional footage shows the growing and harvesting of cocoa beans abroad, and scenes from the Hershey plant and community. Among the town's special features are an amusement park, the Hershey Gardens, and the Hershey Museum of early American history.

The 16mm sound-color film produced by J & F Productions of Philadelphia, runs 28½ minutes. It is being distributed on free loan by Modern Talking Picture Service libraries, nationwide.



## Small Miracle at Polaroid

### Link-Belt Film Tells the Story

Materials handling systems are a "way of life" to the Link-Belt Company. One of the highlights of these, a completely new parts-handling system recently designed and installed at a facility of the Polaroid Corporation (at its Waltham, Mass. film manufacturing plant) was unveiled on film for concerned business/industrial previewers at the Americana Hotel in New York City on July 17, 18 and 19.

### How "Team Approach" in System Design

The new system is the subject of this 18-minute motion picture, appropriately titled, *A Small Miracle*. The film traces the steps Polaroid took in defining requirements, moving delicate film pack components from fabrication to assembly and finished packs from assembly to storage to packaging. Then



Woman with Polaroid camera; shooting for "A Small Miracle" is Robert Young, camera, as Albert Schlachtmeyer directs.

The film explains the "team approach" taken by Link-Belt and Link-Belt engineers in designing the system to meet these complex parts-handling requirements.

The 16mm color-sound film also describes the capabilities of the system in light of such criteria as present and future production requirements and existing physical facilities. It focuses on a revolutionary case-handling system for in-transit storage and the means to load and unload the cases. Also shown are film handling devices, such as air turns, film reels and conveyORIZED storage chutes.

### Film Is Available to Technical Groups

Usually, the film explains the simple mechanical and electrical devices used to tie all the elements into an automatic, sequence-controlled system. Al Schlachtmeyer, assistant to Robert Warnock in charge of audiovisuals at Link-Belt, directed the picture. Robert Young is the man behind the camera. The 18-minute film is available to concerned business groups, engineers, etc., through the Film Library, Link-Belt Company, Prudential Plaza, Chicago, Illinois 60601.

**AV Equipment Trade Fair Next!**  
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Every film you have can be easily converted to 8mm and threaded into the MoviePak cartridge. Duplicate prints are less expensive than 16mm, too. Now you can unleash the full power of your entire sound film program.

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## A Tour of Historic Norfolk in a 24-Minute Color Picture

Norfolk, Virginia boasts the world's largest naval installation — and it was also one of the country's most important ports during colonial times. A tour through the city, then, can span centuries as well as miles.

A new color film, produced by Haycox Photographic, Inc., takes the whole trip in 24 minutes. Appropriately titled *Norfolk Tour*, it combines history with sightseeing, and is narrated by Commodore Norrie Martin of the Royal Navy.

Scenes of early settler days are recreated in some of the old, lovely Georgian homes. Well-preserved furnishings, authentic costumes and settings help illustrate colonial life.

An old landmark is St. Paul's Church, which was built in 1739 and was the only building in the town not destroyed by the British fleet in 1776.

Two more modern buildings on the tour are the Norfolk Museum of Arts and Sciences and the Hermitage Foundation Museum. In these, the film shows works of the old masters, historical paintings, and art from all over the world.

Another high interest point is the "Gardens by the Sea," 175 acres of gardens with canal boats for tourists, a special "fragrances" garden for the blind, and Treasure Island for the children.

Of special interest is General Douglas MacArthur's Memorial, an old courthouse which displays his uniforms, letters, medals, and other mementos.

The film's concluding sequences tour the naval yards and the Naval Air Station. *Norfolk Tour* is available from libraries of Modern Talking Picture Service, Inc. •

\* \* \*

## "Electronics at Work" Films for Industry, School Classes

Important new aids for training are provided in a series of 90 half-hour motion pictures with supplementary texts in the *Electronics at Work* program — being sold and rented by Association Instructional Materials, 347 Madison Ave., New York City, N. Y. 10017.

Designed for use in industrial training, adult education and technical or vocational courses at the high school level, the course was created by John W. Wentworth, a licensed professional engineer and authority in the field of broadcast engineering. The course is organized into six units of fifteen lessons each. •

## WIDE WORLD OF CURRENT SPONSORED PICTURES

### "Open Your Eyes" Shows Service Work of Senior Girl Scouts

THE GIRL SCOUTS of the U.S.A. have long been active in the use of audio-visuals for both internal group and public informational purposes. Latest of the Girl Scouts' film ventures is a 28½-minute color motion picture, *Open Your Eyes*, illuminating the work of Senior Scouts on service projects which relate to problems being faced by many American communities.

The title of the new picture was derived from a statement by Dr. Albert Schweitzer: "*Open your eyes, and look for some man, or some work for the sake of men, which needs a little time, a little friendliness, a little sympathy, a little human toil. See if there is not some place where you may invest your humanity.*"

The film features eight projects, typical of the service which Scouts throughout the country have provided to their communities. The production crew traveled almost 13,000 miles across the United States to film the projects as they were taking place.

In Dayton, Ohio, Senior Girl Scouts are shown teaching mountain folk from Appalachia how to read and write. In Glen Ellyn, Illinois, the scene switches to Senior Scouts sharing their skills with teenagers from a depressed neighborhood of Chicago.

Close to the Mexican border, in Edinburg, Texas, a group of Girl Scouts were filmed as they helped school programs—teaching English to pre-school Mexican-American children. At a cerebral palsy clinic



Scout works with retarded child

in Miami, Florida, Seniors are shown working with handicapped children and young adults, saving valuable time for therapists.

Across the continent, in Sacramento, California, the teen-age Scouts are pictured preserving a 15-acre wildlife and conservation area in the center of a rapidly expanding community. Senior Scouts from Bemidji, Minnesota, are shown travelling 40 miles to give Chippewa Indian children the chance to be Brownie Girl Scouts. The children on this Indian reservation would otherwise be isolated from contact with normal American life.

*Open Your Eyes* also shows how a girl who attended a national Girl Scout encampment in Tennessee was able to share her improved camping skills with hundreds of girls in her Washington, D.C. council on her return home, by organizing a weekend camp, giving other Scouts new confidence living in the out-of-doors.

The town of Hoxie, Kansas, had no public library until the Senior girls undertook the project pictured in the film. They catalogued and repaired the books on hand and made the town eligible for library aid from the state.

*Open Your Eyes* will be made available by national Girl Scout Headquarters to non-Scout as well as the Scout audiences, in the hope that the projects it portrays will be helpful in setting up similar teenage programs in communities across the nation.

From the east to the west coast from the Mexican border to Canada, Senior Girl Scouts are "opening the eyes" of citizens to the many worthwhile and vital service teenagers can perform in their communities.

The 28½-minute film was produced for Girl Scouts by its Audio Visual Unit: Carol Hale, producer; Ed Schultz, director editor; and William Doherty, cameraman.



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The furniture-quality wood cabinet and base is furnished in hard Zolotone plastic for durability. The cabinet rolls easily from room to room on 5-inch casters.

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**Leagues Sponsor Film**  
**Drop-Out's" Job Problem**  
*Road Ahead*, a 16mm movie, dramatizes the problem that a Negro and a white youth face in looking for employment after automation has been taken over their jobs.

MacKenzie, who never attended high school, learns that opportunities are scarce with limited education. His friend, Tom Hooks, finds that his high school diploma opens the door to a promising future in a large electrical plant where he can receive job training for a skilled profession.

After shifting from one job to another, Tim begins to realize the importance of a high school diploma. William convinces him to re-enroll in school to complete his education.

The 28-minute film, presented by the National Urban League and the Urban League of Greater New York, is available to junior and senior high school students, church groups, community agencies, youth centers, and civic organizations.

It is distributed on free loan by Association Films, Inc.

**Art Featured in TV Spot**  
**Architectural Aluminum**

It is believed to be the first "art" TV commercial to be shown in the air has been produced by Architectural Aluminum Manufacturers Association, Inc., with Bronner & Haas, Chicago, and Key Schwarz Productions, New York.

According to Bronner & Haas, the assignment was to establish the Aluminum seal — and to make it important. The consumer often feels insecure about buying aluminum windows or doors with the Aluminum seal.

The problem was twofold. The commercials would have limited

exposure — once a week on the NBC "Today" show — so they would require exceptional impact and memorability to do much good. And the "product" — the seal — doesn't have high inherent consumer appeal, as would be the case with a new cosmetic or a new car. So the commercials would have to have high consumer interest in order to make viewers view.

The solution was to tell only what must be told — that this seal means something and that it is the consumer's only assurance of dependable quality in a product which he cannot evaluate accurately himself. In 60 seconds, the commercial would be doing well to communicate just this one idea, but strongly.

The technique utilized in the film is "pop art" in animation. It exaggerates the character of the man from AAMA, as well as the action. It is tongue-in-cheek melodrama, but it makes the point: the seal is hard to get — and important.

\* \* \*

**F&B/Ceco Set in Hollywood:**  
**Washington, Chicago to Follow**

Branches and agencies of F&B/Ceco, Inc. are planned for many U. S. cities in coming months. Joining the company's first branch at Hialeah, Florida, is a new agency opening on May 15th at the William Saltzman Motion Picture Enterprises, Inc., 6446 Santa Monica Blvd., in Hollywood.

Within the next month, according to president Arthur Florman, agencies will also be established in Washington, D. C. and Chicago.

\* \* \*

**Adorney Joins Skyline Films**

Charles Adorney, a former vice-president and executive art director at Cunningham & Walsh, has joined Skyline Films, Inc., New York, as a vice-president.

**NOW IS THE TIME! LET US COLLABORATE!**

**TO PRODUCERS OF FILMS FOR  
 U. S. COMMERCE AND INDUSTRY:**

U. S. industry is seeking effective ways to comply with L. B. J.'s request for cooperation in meeting the "balance of payments program." Now is the time to suggest to your clients conversion of their films into multi-language versions for foreign market operations.



Slight departures in story treatment and production — at little extra cost — will make these films effective, acceptable ambassadors abroad. Many U. S. firms are:

- ★ Boosting export sales and income
  - ★ Promoting license agreements
  - ★ Acquiring valuable facilities and mergers,
- and
- ★ Outselling their competitors

by increasingly using multi-language film versions which we helped to produce.

*Let us collaborate to serve U. S. commerce and industry better. He profits most who serves best.*

**FOREIGN LANGUAGE  
 & CINEMA SERVICE**

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 Phone: HOLLYWOOD 7-5128  
 (Area Code 213)



**8mm**

**REDUCTION  
 PRINTS  
 SOUND-SILENT**

**CONTINUOUS PROJECTION TREATMENT**

*Cartridge packaging for Fairchild, Jayark, Technicolor*

**FISCHER**

**PHOTOGRAPHIC LABORATORY, Inc.**  
 6555 NORTH AVE., OAK PARK, ILL.  
 Area Code 312-386-6603



Model 700A Display Projector

**Automatic Display Projection Unit Improved by Technicolor**

An improved model of its 8mm Automatic Display Projection System, the 700A, has been announced by the Technicolor Corporation. This cartridge-loading display projection now has a Technor 10mm f/1.1 wide-angle lens for sharper contrast and increased picture clarity.

Other new features: a 50-hour life projection lamp; full-range focusing system and a new first-surface mirror which transmits sharper, brighter images. List price: \$179.50. Write our New Products Desk for literature or to Technicolor Corp., 1985 Placentia Ave., Costa Mesa, Calif. •

\* \* \*

**HPI "Controlashow" Automates 2x2 Slides With Stereo Sound**

A "palm size" black box which automates sound-synchronized showing of 2 x 2 slides was featured at the recent 1965 International Photographic Exposition display of Hudson Photographic Industries, Inc., of Irvington-on-Hudson, N. Y.

The new HPI "Controlashow," a trade-marked name, has these exclusive features:

1. It will synchronize sound from any standard stereo tape recorder with two automatic slide projectors.
2. It will dissolve one slide image into the other, smoothly and automatically.
3. The "Controlashow" system can be used to produce, as well as present, a completely automatic

HPI "Controlashow" with a Carousel



tape-cued slide dissolve program at the touch of a single button.

The HPI unit will operate with most stereo tape recorders and any Kodak Carousel 700, 800, or AV 900 slide projector without modification. Other automatic projectors can be used with a minor wiring change. It weighs less than four pounds and uses only five watts of power.

The standard model, designed for use with 500-watt projectors, is available from the company's educational/industrial dealers at \$199.50. Accessories include manual-remote cord of 50' length; projector and tape recorder connector cords; and a carrying case.

\* \* \*

**A Busch Communications Wall for Daylight Film Projection**

There's a new Busch Communications Wall (Design #1700) which features a patented daylight projection system that's ideal for training classrooms and similar plant, office or institutional film showings.

The latest design by this imaginative Saginaw, Michigan a-v company is a self-contained, free-standing unit which eliminates the



need for room darkening while it provides a compact and complete facility for showing of all projected media via either rear screen or front screen projection.

Built-in rear-projection screen has keystone eliminator, speakers and all plugs within this complete unit (27" x 37" screen area) and the Communications Wall requires only 12 1/2 square feet of floor space.

Write our New Products Desk or the maker, Busch Film & Equipment Co., 214 S. Hamilton St. Saginaw, Michigan, for further details on Communications Wall. •

**Da-Lite's New "Silver-Lite" Lenticular Projection Screen**

A lenticular projection screen, the Silver-Lite, has been unveiled by the Da-Lite Screen Company, of Warsaw, Indiana. The new screen features a patented silver-laminated vinyl lenticular screen



surface, developed by the company in conjunction with Illinois Institute of Technology.

This screen surface is said to be unsurpassed for true color rendition, even at wide angles in partially lighted rooms. It is available through all Da-Lite audio-visual dealers in the 40" x 40" and 50" x 50" sizes. Other features include a quick, six-second push-button opening device, automatic leg lock and tension control.

The Silver-Lite has a new hexagon-shaped case finished in baked enamel with removable end caps. Write the New Products Desk at BUSINESS SCREENS, 7064 Sheridan Rd., Chicago 60626, for additional product file and nearest dealer.

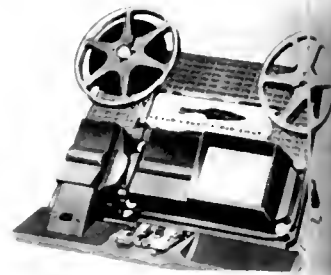
\* \* \*

**Buhl Template Helps Measure Rear-Screen Projection Areas**

To help answer rear-screen projector problems, Buhl Optical Company is now offering a scaled 1.4" projection beam template.

Screen size, projection distance, mirror size and placement, and enclosure size can be determined without complicated mathematics, when the template is used.

It is designed for use with the Buhl SuperWide 1.4" lens system that fits all 35mm slide projectors. The template and scaled grid sheet overlay are available for 25 cents from the company at 1009 Beech Avenue, Pittsburgh, Pa. 15233. •



Kalart EV Super 8 Editor-Splicer

**Kalart Unveils Complete Line of Super 8 Editors, Splicers**

A complete line of Super 8 editing and splicing equipment was introduced by the Kalart Company, Plainville, Conn., at the International Photographic Exposition (May) in New York City.

New products included the Kalart EV-Super 8 Editor/Viewer; Super 8 Splicer; and the Master Six Splicer which accommodates standard 8mm, super 8mm and 16mm. An example with all Kalart and Craig splicing is the "Dual Purpose" which permits splicing with either cement or tape.

\* \* \*

**A Better "Strip-O-Matic" Viewlex Filmstrip Projector**

An improved automatic film advance mechanism, the Strip-O-Matic, has been designed for use with a whole series of Viewlex filmstrip projectors, including V-27, V-22 and V-500. The



Viewlex' Strip-O-Matic in operation

Strip-O-Matic has a takeup which accommodates much longer film lengths.

The device can be interchanged in a matter of seconds with the film-strip or slide mechanism of the projector. Once inserted, filmstrip is threaded in one operation; thereafter, its operation is automatic and a slight pressure on the film advance button changes the scene.

Film advance button (see illustration) is at end of a 12' cord, for freedom of user's movements. Longer control cord optional. Price of the Viewlex Strip-O-Matic is \$44.50. Write our New Products Desk for details on this and other Viewlex projection equipment.

Inc. Shows System  
 ining Film, TV Cameras  
 Vidifilm, Inc. has unveiled its  
 film-making system which  
 es conventional motion pic-  
 camera (16mm) with a vidi-  
 television camera. The com-  
 film-TV equipment sends  
 act picture which is being  
 aneously exposed on color  
 monochrome film to a TV  
 ring system.

camera operator focuses  
 times his scene through a 5-  
 V monitor mounted in the  
 of the lightweight Vidifilm  
 A combination focus and  
 control of the 12:120 An-



new Vidifilm camera which  
 es video and film images . . .

x zoom lens leaves the  
 and free to guide the camera  
 ead and tripod, dolly or  
 l. Ready to mount the Vidi-  
 camera weighs only 52

ng rehearsal or filming, a  
 ight cable feeds the TV  
 to the master control unit,  
 ight console which houses  
 ogram audio speakers and  
 -inch TV monitors. Each  
 e monitors displays the pic-  
 f each of three Vidifilm  
 s. The fourth, a master or  
 n monitor, repeats the pic-  
 the camera which the direc-  
 selected as his "chosen"

other half of the master  
 unit is a switching panel.  
 ely mounted, it may be  
 anywhere near the console.  
 h push-button operation,  
 ctor can cut back and forth  
 a each of the Vidifilm  
 s. The panel also provides  
 ctor with a start-stop con-  
 l sync-start switch for each  
 Through two-way head-  
 has constant communica-  
 th each camera operator,  
 ge or floor manager, light-  
 l technical director. Mas-

ter control console weighs 75  
 pounds; switching panel, 35  
 pounds. System operates from  
 standard 15-ampere house current.

Write: New Products Desk at  
 BUSINESS SCREEN, 7064 Sheridan  
 Road, Chicago, Illinois 60626 or  
 Vidifilm, Inc., 8730 Sunset Blvd.,  
 Hollywood, California 90069 for  
 complete data and prices. •

\* \* \*

**"Triple-Combination" Splicer  
 Handles New "Super 8" Films**

Maier-Hancock Sales, Inc. has  
 a new "Triple Combination" hot  
 splicer that's all ready to handle  
 the new Eastman "Super-8mm"  
 film as well as all standard 8mm  
 and 16mm sound and silent films.  
 The Model 816-S splicer, accord-  
 ing to M/H vice-president Art  
 Bolt, features retractable registra-  
 tion pins especially designed for  
 the new Super-8 perforations, plus  
 standard 8 and 16mm pins.

A single-purpose Super-8 port-  
 able hot splicer, Model 816-ST,  
 has also been developed for film  
 laboratories to accommodate the  
 new format in 16mm widths be-  
 fore the film is split for reduction  
 printing and other lab work. This  
 unit splices Super-8 only, either  
 slit to 8mm or unslit in 16mm  
 widths.

Write the manufacturer: Maier-  
 Hancock Sales, Inc., at 14106  
 Ventura Blvd., Sherman Oaks,  
 Calif. for details on either model  
 noted in this column. •

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# BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Kenneth A. Ponte

## Studio Lighting Co. in Chicago Acquired by Kenneth A. Ponte

One of the nation's oldest production service companies, founded in Chicago in 1919, has a new owner. The Studio Lighting Company, headed by the late Bob Duggan since its origin in 1919 has been acquired by Kenneth A. Ponte.

Ponte, who was formerly art director of CBS affiliate television station WBBM-TV, is now president and general manager of Studio Lighting Company, Inc. He held his former position for 17 years and was responsible for the creation of all scenic design and effects in addition to supervision of all graphic art. While associated with WBBM-TV, he won one of tv's top honors, receiving an "Emmy" as "Art Director of the Year." Ponte is a graduate of Columbia College.

Studio Lighting pioneered in the design and manufacture of special light-weight lighting for film and tv production as well as handling large convention and trade show illumination. The late Bob Duggan was a pioneer cameraman, shot the first motion picture in sound for the Western Electric Company in the 20's. For the past five years, since his death in 1960, the business has been operated by his widow, Mrs. Floise Duggan.

## Sherry Joins Webb Associates

Eugene J. Sherry has been appointed assistant vice-president of sales administration at Webb Associates, New York City. He was previously associated with the International Divisions of Colgate-Palmolive and Borden Food Co.

## Keeslar at Wade Advertising

The former head of his own film production company, Donald E. Keeslar has joined Wade Advertising, Inc., Chicago as a television producer.

## Kodak's Gordon Tubbs Heads Education Market Development

Eastman Kodak's organization of its recently-formed Motion Picture and Education Markets Division was further advanced last month by the appointment of Gordon H. Tubbs as director of education markets development. Tubbs will report to C. R. Troutner, sales manager of the division.

Commenting on the appointment, Kodak vice-president for marketing Gerald B. Zornow noted that "the appointment for education markets development is an indication of the company's increased emphasis on providing products and services needed in these markets, in such varied areas

as more personalized classroom teaching, adult training and re-training, and the extensive programs of education taking form on a local, state and federal basis.

"Kodak's participation in the 'knowledge industry' is linked to the growing use of audiovisuals in all kinds of instruction — use of an audiovisual technology destined to increase substantially," he said. "There is evidence that the 'knowledge industry' is the largest and fastest-growing segment of our economy."

Tubbs is a 1946 graduate of the University of Rochester with a B.S. in chemical engineering. He obtained his B.B.A. degree in marketing from Pace College in 1950. He began his Kodak career

in 1941 in the film testing division at Kodak Park Works. In 1957 he joined the East Coast Division of the motion picture film company in New York City, returning to Rochester headquarters in the department at Kodak Office in 1951.

In 1963 he was appointed manager of engineering service, Eastern Division of the motion picture sales department.

\* \* \*

## Bob Jenness, Film Specialist Joins Audio Productions, Inc.

☆ Bob Jenness, a noted story editor and special effects director



Bob Jenness at Audio Productions, Inc.

has joined the staff of Audio Productions, Inc., New York.

Jenness has achieved a considerable reputation in this field as a result of his work with the Columbia Pictures Organization in Hollywood and, more recently, with the National Audio-Visual Inc., in New York.

\* \* \*

## Stevens Joins Wilding-TV

Maurice Stevens, formerly with the Leo Burnett advertising agency, has been named to head the television commercial film production division of Wilding TV Division, Chicago. He was art director of the agency's Canadian office and recently served as director and producer in its Chicago office.

\* \* \*

## Andy Costikyan Joins Staff of VPI Illinois as Camera Operator

Andrew M. Costikyan has been named to the staff of VPI of Illinois as staff camera operator, according to an announcement from Fred Olsen, president. With both stateside and overseas photographic experience, Costikyan was most recently in Sweden, Norway and Germany for the TV's *The Nobel Prize Awards*.

Costikyan began his film career as an Air Force officer in the United States with the First Motion Picture Unit, ETO. He is a member of the Society of Motion Picture and Television Engineers, and the Directors International Guild.

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ENJOY  
A BIG AUDIO-VISUAL PLUS  
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LENSCREEN REAR SCREENS  
by POLACOAT



16 mm. Cine-Educator by Busch

The advantages of rear screen projection in sales promotion, sales training, exhibits and displays are well established.

However, Lenscreen by Polacoat offers a valuable plus. The millions of tiny lenses on the surface of LENSSCREEN respond only to projected light. Lens response is unaffected by room illumination! So, with Lenscreen, your present projector can show sharp, clear pictures (even in full color) in fully lighted rooms.

You command greater attention. Your viewers take notes readily, assimilate faster, retain facts and sales points longer.

Eliminate the inconvenience and distractions occasioned by darkened rooms. Discover how only Lenscreens can let you enjoy the benefits of true "daylight" presentations. Reasonably, too.

Send for your free LENSSCREEN Idea Kit, today.

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Please send the Lenscreen Information kit.

Name \_\_\_\_\_ Position \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Named Sales Manager  
Midwest Visual Equipment  
appointment of Martin S.  
as sales manager of Mid-  
visual Equipment Co., Inc.,  
has been announced by



Martin S. Mendro, sales executive

Roberts, president of the  
visual equipment and serv-  
company.

5-year veteran at Midwest,  
is a noted lecturer in the  
of audio-visuals and is chair-  
ect of the National Audio-  
Selling Institute. He holds  
ed certificate in Illinois for  
g in the area of develop-  
reading and is past-chair-  
of the joint ASTD-NAVA  
te.

by the producer, with no trans-  
portation charges. The company  
has also disclosed that it will be-  
gin construction of another 20,000  
square-foot building in September  
and that these facilities will also  
house a 100 x 120-foot sound  
stage as well as set construction  
and print shops, screening facili-  
ties, editing and dressing rooms  
and an administration office.

The company makes special  
note that F&B/Ceco does not  
function as a film producer nor  
does it compete with its clientele.  
Sole interest is in providing equip-  
ment, studios and related facilities.

\* \* \*

**F. J. O'Neil Named Executive  
Producer at Ross Roy, Inc.**

Now executive producer for  
stage and motion pictures for Ross  
Roy, Inc., Detroit and New York  
advertising agency, is F. J. O'Neil.  
He will locate at the company's  
Detroit office, reporting to Tom  
Marker, vice-president in charge  
of stage and film production.

\* \* \*

**Marvin Holmes to Associated  
Film Consultants, New York**

Marvin L. Holmes, North  
American Precis Syndicate Editor,  
has joined Associated Film Con-  
sultants as a vice-president.

**Ceco Opens Rental Studio  
Miami, Florida Facility**

Completion of their first film  
studio facility is now  
available for producer  
in the Miami, Florida area  
has been announced by F&B/  
Inc. The new studio facility  
located in the same 16,000  
square-foot building as the com-  
puter equipment rental depart-

The new rental sound stage  
measures 50 x 75-feet. The key  
feature, disclosed by F&B/Ceco in  
its announcement, is that the com-  
pany's \$5 million inventory of  
equipment is not only available  
right on the spot.  
The rental policy calls for charging  
for equipment actually used

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- ★ Print and Process EK Color Internegative and Positive Release Prints with color correction .

The Cost? So reasonable, you won't believe it! We can also provide San Francisco Airport Pickup and Delivery. Call Code 415-321-5678, or write or wire—

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*Do as they do,  
Consult us*



Les Analyses Cinématographiques  
15, Avenue de Ségur  
Paris - 7<sup>e</sup> France

*on any film problem  
in Europe*

(CONTINUED FROM PAGE 9)  
**Who Wrote That?** Producer: P...  
 Motion Pictures. Sponsor: ...  
 neeicut Mutual Life Insuranc

**Why Fluoridation?** Producer: ...  
 Associates. Sponsor: Am...  
 Dental Association.

**The Wind of Change.** Sp...  
 Douglas Aircraft Company.

MEDICAL & SCIENTIFIC  
 PICTURES FOR OVERSEAS

**Biochemistry and Molecular  
 Culture.** Producer: Wexler Film...  
 ductions. Sponsor: Chemical  
 Materials Study. Univ. of Calif

**Clinical Applanation Tono**  
 Producer: Dynamic Films.  
 sor: Ayerst Laboratories.

**Comparative Analysis of Hyo**  
**avior in Class I and Cl**  
**Orthodontic Patients.** Sp on...  
 UCLA Center for the Health...  
 ences. School of Dentistry, De...  
 Radiology.

**Cushing's Syndrome in Ch**  
 Producer: Billy Burke Produc...  
 Sponsor: Southern California...  
 manent Medical Group & ...  
 Foundation Hospital.

**Eyewitness to Gastroscopy.** Pr...  
 er: Hospital of St. Raphaels.  
 sor: American Cancer Society

**Modern Obstetrics: Normal Del**  
 Producer: Sturgis-Grant Pr...  
 tions. Sponsor: Ortho Pharmace...  
 Corporation.

**A New View of Corticosteroi**  
**tion in Inflammatory Derma**  
 Producer: Davidson Films. Sp...  
 Syntex Laboratories.

**Translabyrinthine Approach -**  
**removal of Acoustic Neuroma**  
 Producer: Wexler Film Produc...  
 Sponsor: Los Angeles Foundati...  
 Otology.

\* \* \*  
**Tobacco Dealers Sign With**  
**Hanna-Barbera for Second**

☆ The second color motion picture to be sponsored by the National Association of Tobacco contributors has been assigned to Industrial Film Division, Hanna-Barbera Productions, Hollywood. The association's previous minute animated film, *Mr. ...* was also created by this s... in 1964. Arthur Pierson will duce and direct, according to Sutherland, vice-president charge of the division.

\* \* \*  
**Ron Richards Joins Foster.**  
 ☆ Ron Richards, a film prod... and director, has joined F... Films, Inc., in New York Ci

**EASTERN STATES**

• MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 02116.

• NEW YORK •

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 6 West 48th St., New York 36, New York.

The Jam Handy Organization, 1775 Broadway, New York 10019.

S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue, South, New York City, New York 10016.

Training Films, Inc., 150 West 54th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3. SP 7-6600.

• PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals, Sales, Repairs. 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc. 41 N. 11th St., Philadelphia 7, WALnut 3-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZIEnith 0143.

**SOUTHERN STATES**

• GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta

• LOUISIANA •

Delta Visual Service, Inc., 715 Canal St., New Orleans 12. Phone: JA 5-9061.

• MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

**MIDWESTERN STATES**

• ILLINOIS •

Robt. H. Redfield, Inc., 831 So. Wabash Ave., Chicago 60605.

The Jam Handy Organization. 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 571 W. Randolph, Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 60605.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: TR 5-2450

• MISSOURI •

Swank's, Inc., 621 N. Skinker Blvd., St. Louis 30, Mo.

• OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Smray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue on annual basis only

**WESTERN STATES**

• CALIFORNIA •

LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28 HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321,

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28. HOLlywood 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

S. O. S. Photo-Cine-Optics, Inc. 6331 Hollywood Blvd., HOLlywood 90028.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 90057. Phone: DUUnkirk 9-1288.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 90046.

SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 5. GARfield 1-0410.

Westcoast Films, 255 Minna, San Francisco 94103.

• COLORADO •

Cromars' (Audio-Visual Center) 922 Bannock, Denver 80204.

• OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc., 5023 NE Sandy Blvd., Portland 97213.

• TEXAS •

United World Films, Inc., 2227 Bryan St., Dallas 1.

• UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.



**San Francisco's  
complete 16 mm  
film service**

**A. PALMER FILMS, INC.**  
HOWARD STREET SAN FRANCISCO

**IS YOUR FILM...**

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FOR 16 MM AND 35 MM

**RAPIDWELD Process includes treatment for:**

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- Abrasions
- Scratch Removal
- "Rain"

**35 MM SERVICES NOW AVAILABLE.**

Send for free Brochure,  
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**RAPID FILM  
TECHNIQUE, INC.**

202 27 ST., L. I. C. 1, N. Y.  
Telwell 6-4800 • Est. 1940



**AMERICAN TV COMMERCIALS:**

(CONTINUED FROM THE PRECEDING PAGE 42)

for "most effective use of sound effects" (Mattell Company).

The award winners for "best overall series" of television commercials (a tie) were: the Goodyear Tire & Rubber Company for its *No Man Around* campaign and Polaroid, for its *Color Pack Camera Series*. Goodyear's spots were produced by Filmfair, Los Angeles, through Young & Rubicam, of San Francisco. The Polaroid series was produced by EUE-Screen Gems, New York, for Doyle Dane Bernbach.

The Goodyear series also received a "best" in the Auto Accessory product category; Polaroid was the "best" in the Gift Items group as well as receiving the citation given for "Best Color Cinematography."

**Gulf's "Rolling Tire" Wins Two Awards**

Other multiple winners at this year's festival included: Gulf's *Rolling Tire* entry, which tied for "best" in the Auto Accessory group as well as winning the special citation for "Best Black & White Cinematography." MPO (Murray Lerner on camera) was the producer for Gulf's agency, Erwin Wasey, of Pittsburgh. Premium Saltines *Watertight Package* spot was "best" in the Baker Goods & Confections as well as being cited for "best demonstration." It was produced by VPI, New York, for McCann-Erickson, also of New York City.

Multiple winners continued with Salada Tea's *Full Line* commercial, produced by Rose-Magwood, N.Y., for Carl Ally Advertising, N.Y. It was best in the "Coffee and Tea" product group and cited for "Best Use of Humor" as well as "Best Spokesman-on Camera" honor which went to actor Paul Dooley. Another MPO production, the *Pack & Jingle* entry by Lennen & Newell, captured two special citations. One of these was earned for "Best Editing" when MPO's Cal Schultz received the Movielab award and another citation was given when this spot received a tie for "Best Jingle."

**Cite Other Winners of Multiple Honors**

The Wilding-Fedderson production, *Hot Rodder*, won the "best" award in the Toy & Game category as well as a special citation for "Best Use of Sound." This Mattell commercial was created for the Carson/Roberts advertising agency, Los Angeles.

Erik Cigars' spot won dual honors for "Best Tobacco Products" entry and a special citation for "Best Musical Scoring." It was produced by TeleVideo of New York and scored by Marc Brown Associates for Grey Advertising.

The foremost agency winner of "Clios" was Doyle Dane Bernbach, with nine awards, followed by Young & Rubicam, with eight. Benton and Bowles achieved four awards as did McCann-Erickson.

Among producers, the big winners were EUE-Screen Gems with nine "Clios"; VPI Productions with six awards; TeleVideo had five; John Urie Associates of Los Angeles took home four awards; Audio Productions, MPO, PGL and Directors Group received three awards apiece in this year's competition.

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# Reference Shelf

## Pharmaceutical Makers' Guide to 181 Free-Loan Health Films

A new catalog describing 184 motion pictures suitable for lay viewing and all pertaining to the health field has just been issued by the Pharmaceutical Manufacturers Association.

All listed films are available on a free-loan basis to both lay and professional groups. They cover such widely-discussed topics as accidents, alcoholism, allergies, artificial respiration, geriatrics, retirement, dental care, mental health, home safety and career opportunities in the medical and allied professions.

On the more technical side, the films view drug research, scientific agriculture, arthritis, open heart surgery, and the treatment of specific conditions of the digestive system, the heart, the lungs and the kidneys.

All of the films were produced by prescription drug companies but do not promote products. All are in 16mm sound and running times range from 10 to 60 minutes. Copies of the catalog are available on letterhead request to the Director of Public Information, Pharmaceutical Manufacturers Association, 1155 Fifteenth Street, N. W., Washington, D. C. 20005.

\* \* \*

## Single-Concept Film Sources Listed by Technicolor Corp.

There's a new edition of the widely-used "Source Directory of Educational Single-Concept Films" available in Magi-Cartridges. The

Directory is published by the Commercial and Educational Branch of the Technicolor Corporation.

The second edition of this book contains numerous listings of educational, scientific, sports, accident prevention and other 8mm "Instant" silent films available from a wide range of domestic and overseas sources. The published price of the Second Edition (Catalog L-12E) issued in February, 1965, is 25¢. Write the Technicolor branch noted above at 1985 Placentia Avenue, Costa Mesa, California 92627 for your copy. •

## NEW SAN DIEGO CHAPTER: (CONTINUED FROM PAGE 41)

the programming function to include a committee of three.

An agenda of professional objectives has been developed to guide this enthusiastic new group. In outlining these, chairman Reese emphasized the need and ethical responsibility of every professional to belong to and support a professional society. "In this way," he noted, "the real pro achieves individual growth and contributes to the public image and stature of his profession as a whole."

### National Board Aids Chapter

At the kickoff meeting, held at Brown's Motion Picture Lab, national president Jim Wasson presented the group a check for \$100 to sustain them through the initial growth period. The San Diego chapter will represent all Southern California members in the area south of San Juan Capistrano. •

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## BLUE RIBBON PICTURES:

(CONTINUED FROM PAGE 18)

### GUIDANCE

**The Making of a Doctor — a Wider World**, produced by Vision Associates for Merck, Sharp & Dohme. Distributed by Modern Talking Picture Service.

### HISTORY & BIOGRAPHY

**Scott's Last Journey**, produced by BBC-TV and distributed by Contemporary Films.

### HISTORY: CLASSROOM

**Prelude to Conflict**, produced by Michael Birch and distributed by Encyclopaedia Britannica Films.

### HISTORY: GENERAL

**The Louvre**, produced and distributed by NBC for Xerox Corp.

### HOME ECONOMICS

**Pennsylvania Country Cooking**, produced by Bob Bailey for Caloric Corp.; distributed by the American Gas Association.

### LANGUAGE TRAINING

**Parlons Francais**, produced by Modern Language Project for Council for Public Schools; distributed by National Educational Television.

### NATURE AND WILDLIFE

**The Colonial Naturalist**, produced by Colonial Williamsburg, Inc.; distributed by Modern Learning Aids.

### SCIENCE & MATHEMATICS

**Sound Waves and Stars; the Doppler Effect**, produced and distributed by Film Associates.

### SOCIAL DOCUMENTARY

**Christmas in Appalachia**, produced by CBS; distributed by Carousel Films.

### SPORTS

**Sailing**, produced by Netherlands Govt. Information Service; distributed by Contemporary Films.

### FILM AS ART

**Study in Wet**, produced and distributed by Homer Groening.

### GRAPHIC ARTS: PAINTING

**Antonio Gaudi**, produced by Media Film; distributed by Center for Mass Communication.

### GRAPHIC ARTS: SCULPTURE, ARCHITECTURE AND CRAFTS

**Five British Sculptors Work and Talk**, produced by Forma Art Associates; distributed by Contemporary Films.



## MUSIC, DANCE,

## DRAMA AND LITERATURE

**An Occurrence at Owl Creek Bridge**, produced by March Lechaud de Roubaix; distributed by Contemporary Films.

## STORIES FOR CHILDREN

**Cornet at Night**, produced and distributed by National Film Board of Canada.

## THE CHURCH AT WORK

**The Secret**, produced by Allan Deneen; distributed by Tithing Company.

## DOCTRINAL:

### DENOMINATIONAL

**The Hutterites**, produced by National Film Board of Canada; distributed by Sterling Ed. Film.

### ETHICAL PROBLEM:

**Time and Tide**, produced by Photo Squadron for U.S. Force; distributed by USAF.

### FUND RAISING

**A New Life for Jennifer**, produced by Portafilms for Lutheran Board for the Deaf.

\* \* \*

## FILMSTRIPS: THE ARTS

**Sights and Sounds**, produced by University Films; distributed by Captioned Films for the Deaf Office of Education.

## FILMSTRIPS: SCIENCE

**Modern Arithmetic**, produced by University Films; distributed by McGraw-Hill Text Film Div.

## FILMSTRIPS: SOCIAL STUDIES

**The Classroom Revolution**, produced and distributed by Alliance Associates.

## FILMSTRIPS:

### VOCATIONAL GUIDANCE

**Electronic Computer Occupations**, produced and distributed by National Film Board of Canada.

## FILMSTRIPS: TRAINING

**Facts About Pesticides**, produced by Teachers Library, Inc. Distributed by Manufacturing Chemists Association, (and)

**Troop Government**, produced and distributed by Girl Scouts U. S. A.

## FILMSTRIPS:

### PUBLIC RELATIONS

**Worlds of Wonder and Wire**, produced by Pan Media Company and Iron and Steel Institute.

## FILMSTRIPS:

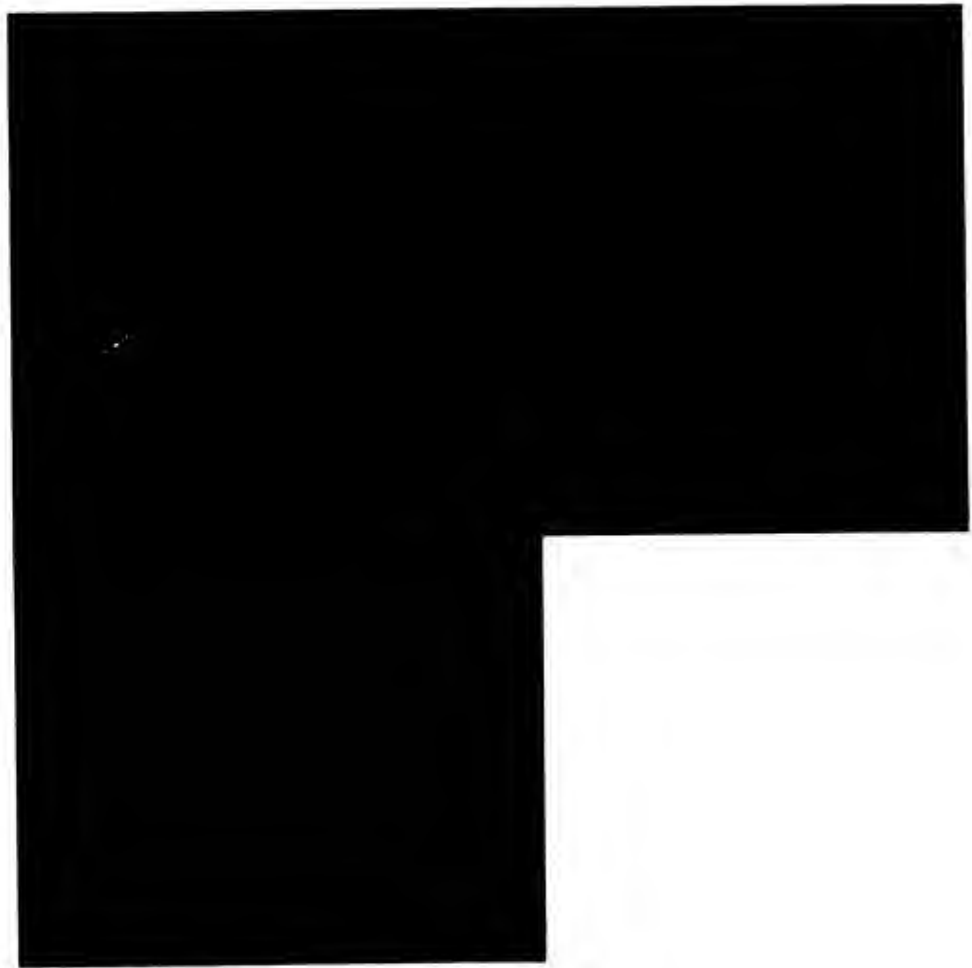
### SALES PROMOTION

**Sam Suede, Highlander Eye**, produced and distributed by Ed Gelber Productions, (and)

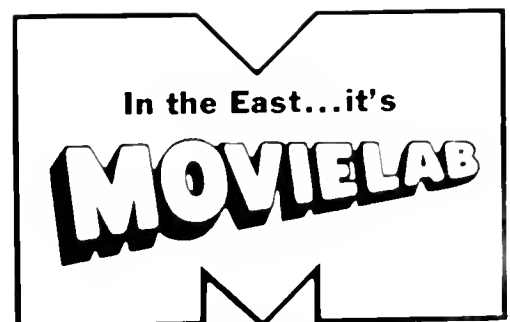
**The Story of G. A. C.**, produced by Turteltaub & Moss for General Acceptance Corp.

## FILMSTRIPS: RELIGION

**Let's Visit Trinidad**, produced by the Berkeley Studio for the Church of Canada.



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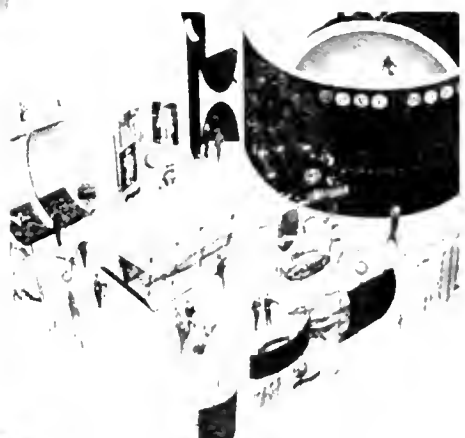
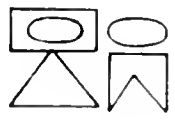
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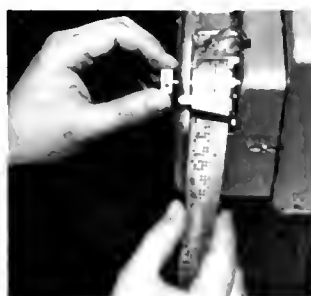
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## New York Film Industry Sets Up a Labor-Management Group

An ad hoc committee, consisting of representatives of management and labor of the motion picture industry in New York, met last month to develop the framework for a permanent labor-management organization with procedures to govern and guide its activities.

The committee declared its major objective to be the cooperative development of activities designed to improve the climate for motion picture production in New York.

Steve D'Inzillo, Projectionists Local 306, was appointed temporary chairman, and Harold Klein, Film Producers Association, temporary secretary.

Also present at the meeting were: Clay Adams, Plautus Productions; Chuck Austin, Local 644; John Babb, F&B Ceco; Robert Bergmann, Filmex; Herbert Burstein, FPA attorney; John Francavilla, IATSE; Jim Gartland, Local 52; Sanford Greenberg, MPO; John Hall, Locals 798 and 764; Richard Long, Local 161; Lou Mucciolo, Gerald Productions; Jay Rescher, Local 644; Manning Rubin, Grey Advertis-

## Right off the news reel

ing; Harry Saz, Ted Bates & Co.; Gordon Weber, Benton & Bowles; and Jerry Wenig, TV Alliance attorney.

### University Film Producers to Meet at New York University

Members of the University Film Producers Association will hold their 1965 Annual Conference at New York University's University Heights Center August 15-21. Keynote address of the Conference will be given on Monday morning, August 16, by Dr. Roman Vishniac, Yeshiva University, following welcoming remarks by Dr. William E. Buckler, dean of the Washington Square College of Arts & Sciences.

A pre-conference special screening in the University's Hall of Fame Playhouse on Sunday evening, August 15th, is one of the featured events. Other program highlights include a talk by Lawrence Silverman of Wayne State University on "Service Films in the University" and a visit to selected exhibits at the New York World's Fair. An all-day discussion of research and science films

will be moderated by Jacques Van Vlack, Eastern Pennsylvania Psychiatric Institute, on Thursday, August 19.

Film instruction at the university level is the subject of Friday's discussions, moderated by Dr. Ray Fielding of UCLA. Hosts for the conference are Professors Richard J. Goggin and William C. Hodapp of New York University.

Saul Jeffee, president of Movie-lab, Inc., will handle prints of all university films to be shown throughout the week at evening screening sessions.

\* \* \*

### Farm Film Foundation Honors Colorado State's Film Makers

The team which helped create the motion picture, *Waters From the Mountain*, has won the \$500 Professional Improvement Award of the Farm Film Foundation. Preston Davis and Kenneth Boltz of the Audio Visual Service, Colorado State University, Fort Collins, Colo., received the award at a dinner given by the Farm Film Foundation and the Foundation for American Agriculture during

the annual meeting of the American Association of Agricultural College Editors at Rutgers University on July 7th.

Both winners worked on Colorado film; Davis was responsible for production and editing; Boltz for direction and photography. It was a second honor for Preston Davis who also received the award in 1962.

Harold Claus, International Harvester Company film producer of Chicago, was the principal speaker and assisted Edith T. Nett, executive vice-president of the Farm Film Foundation, in presentation of award certificate and the \$500 check. Honorary mention certificates (and each for \$50 each) were presented to Fritz Albert and Keith Stamm of the University of Wisconsin (as a team entry); to Ralph J. North of North Carolina State University and to John Schmidt of Ohio State.

Judges who selected the winners were: Dr. Landis Bennett, in charge of audio-visuals, Agricultural Extension Service, North Carolina State University; Harold Claus; and James E. Gibson, chief of Agricultural Division, Office of Public Affairs, U.S. Peace Corps.

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### Beatrice Honors Dr. Shadwick for "Distinguished Services"

Dr. George W. Shadwick, director of technical services for Beatrice Foods Co., and in charge of production of 27 motion pictures for that firm, including 16 films for its annual meetings, was the recent recipient of a special "distinguished service award" presented to him by president William G. Karnes at the dairy and food firm's annual meeting in Chicago on June 2.

Dr. Shadwick, who has been with the company since 1927, was presented with the "Beatrice Oscar" in recognition of "his many contributions to the welfare and progress of the company in the field of photography." Two of his films, *Milkman to Malaya* and *Johnny's Birthday Cake*, have won national honors and he has five prize-winning portraits to his credit. He has also produced films for the U. S. Public Health Service, the American Butter Institute and other organizations.

Virtually all of Dr. Shadwick's photographic work is done on his own time since his duties as technical director of Beatrice Foods require most of his working hours and involve considerable travel. •



Dr. Shadwick (right) receives his company's distinguished service award from William G. Karnes, president of Beatrice Foods Co.

### Nelson to Board of Managers of Broadcast, Film Commission

The Broadcasting and Film Commission, National Council of Churches, has named Warren D. Nelson, communications director for the Illinois Synod of the Lutheran Church in America, to its Board of Managers. Nelson will also serve on the Film Operations Committee of the Commission. •

### American Music Conference Honors "Holiday for Bands"

An unprecedented honor was accorded a sponsored motion picture in Chicago last month when the American Music Conference, holding its national meeting and trade show in that city, cited the American Oil Company for its nationwide distribution of *Holiday for Bands*. Sharing honors with this sponsor was the film's producer, Parthenon Pictures of Hollywood.

The first award of its kind ever given by the Conference to a non-music concern, American Oil was cited for its contribution by AMC president Edward Targ as helping "the objectives and philosophy of American Music Conference programs designed to motivate youngsters to participate in music activities."

Showings (via Modern Talking Picture Service, Inc.) have reached more than 1,500,000 students in 22,000 nationwide audiences since 1962. Based on the nationally-known tri-state high school band festival, the film is part of American Oil's youth activities program. •

### Aerojet-General Picture Will Represent U.S. at Air Festival

The Aerojet-General Corporation's motion picture, *Power for Propulsion* has been selected for showing at the Federation Aeronautique Internationale's Second World Festival of Aeronautics and Space Films to be held in Vichy, France.

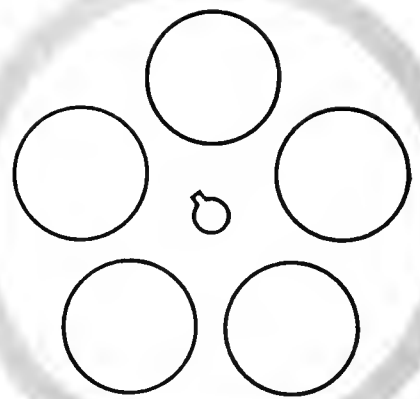
It was disclosed by Henry Martin, IFPA member and head of motion pictures at Aerojet-General's Von Karman Center, Azusa, California, that this picture will be one of nine to represent the United States. *Power for Propulsion* has been selected to serve in the astronautics category, which is one of the nine groups at the Festival. \* \* \*

### Ann Getchell to Edit "News" and Serve the NAVA Council

Ann T. Getchell is the new editor of NAVA NEWS and executive secretary for public relations of the Jacksonville-Duval County (Fla.) Safety Council; was active in promoting the Haven Crippled Children's Hospital, the Jacksonville Cancer Casade and on p.r. work for area's Home Show. She is a graduate of Florida State University.

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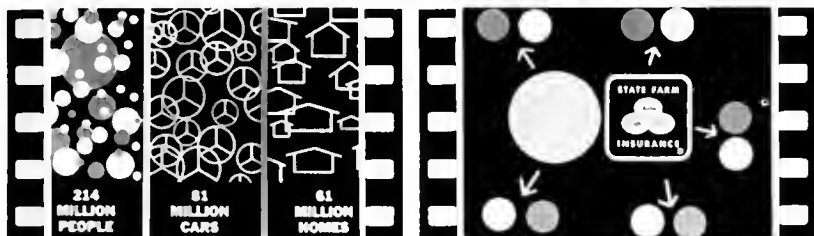


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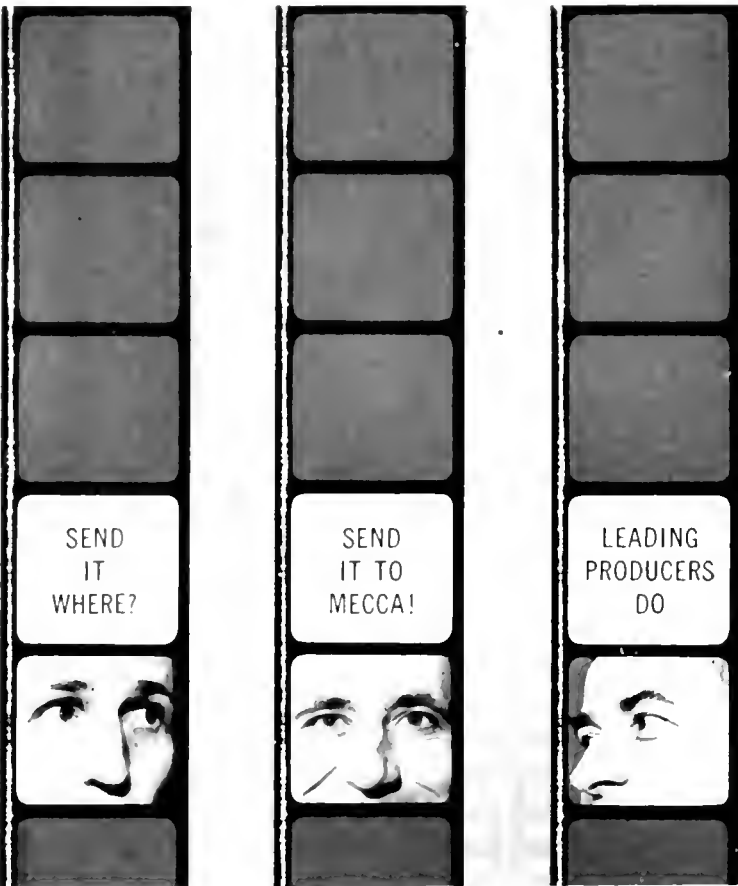


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During recent round-the-world shooting trip for Care and Medico, his *gesty*, the Shah of Iran (second from left) greeted Fred A. Niles, president of Niles Communications Centers, in Teheran (second from right with Niles). Others in picture (from left to right): Allen Kline, director of Care Inc. in Iran and Don Higley, who directed the worldwide films in the f

## Modern Opens First European Offices in Brussels, Belgium

The opening of its first European office has been announced by Carl H. Lenz, president of Modern Talking Picture Service, Inc. The company, which has 32 film libraries and five sales offices in the U. S. and Canada, has established a first foothold on the European continent with the opening last month of a branch in Brussels, Belgium.

Donald Lloyd, formerly TV sales representative for Modern in San Francisco, will head up the new operation in Europe. He will be responsible for sales of both Modern services and its division, Modern Learning Aids, and will handle liaison with ISFORFILM, an association of sponsored film distribution companies in 14 major world areas.

Modern is the designated member in the U. S. of this organization, whose world headquarters are also in Brussels. The new office will be located at 194 avenue de Tervuren, in that city.

## "Atoms-at-Work" Cooperation Wins Citation for Kalart Co.

Contributions and assistance to the "Atoms-at-Work" exhibit program of the U. S. Atomic Energy Commission have won a certificate of merit from that body for the Victor Animatograph Corporation, a division of the Kalart Company, Inc.

The exhibit utilizes Kalart Victor 16mm arc projection and the company's 16mm Moviematic repeater projectors. Continuous film showings are being presented during the show's present tour of

Central and South America and the theme "The Peaceful Uses of Atomic Energy."

Victor representatives throughout Latin-America are offering their technical services as the exhibit visits their respective lands and, in addition, factory representatives have travelled to South America as part of the company's contribution.

The specific citation was Victor's role in the San Salvador exhibition where 94,370 people attended until the show moved on to its next stop in Guatemala.

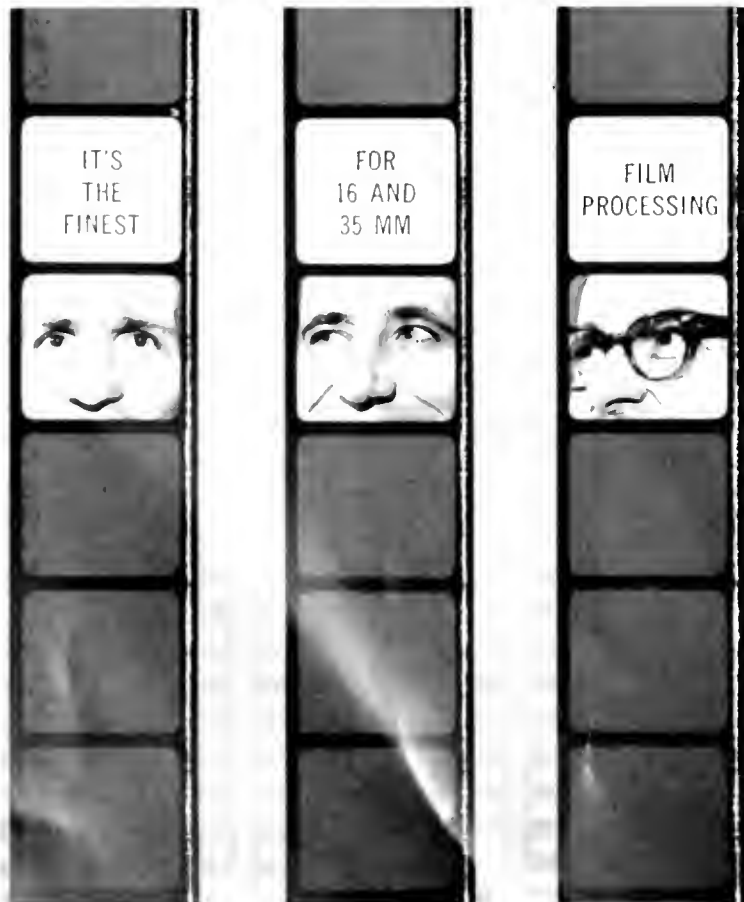
\* \* \*

## MPO Videotronics' Sales and Earnings Climb in Six Months

MPO Videotronics, Inc., New York, has a sales increase of \$1,359,562 for the six-month period which ended April 30. Judd L. Pollock, president, also told shareholders that the company's earnings after taxes for the same period were \$187,780, or 40¢ per share, as compared to earnings of \$30,522 for the corresponding period in the last fiscal year.

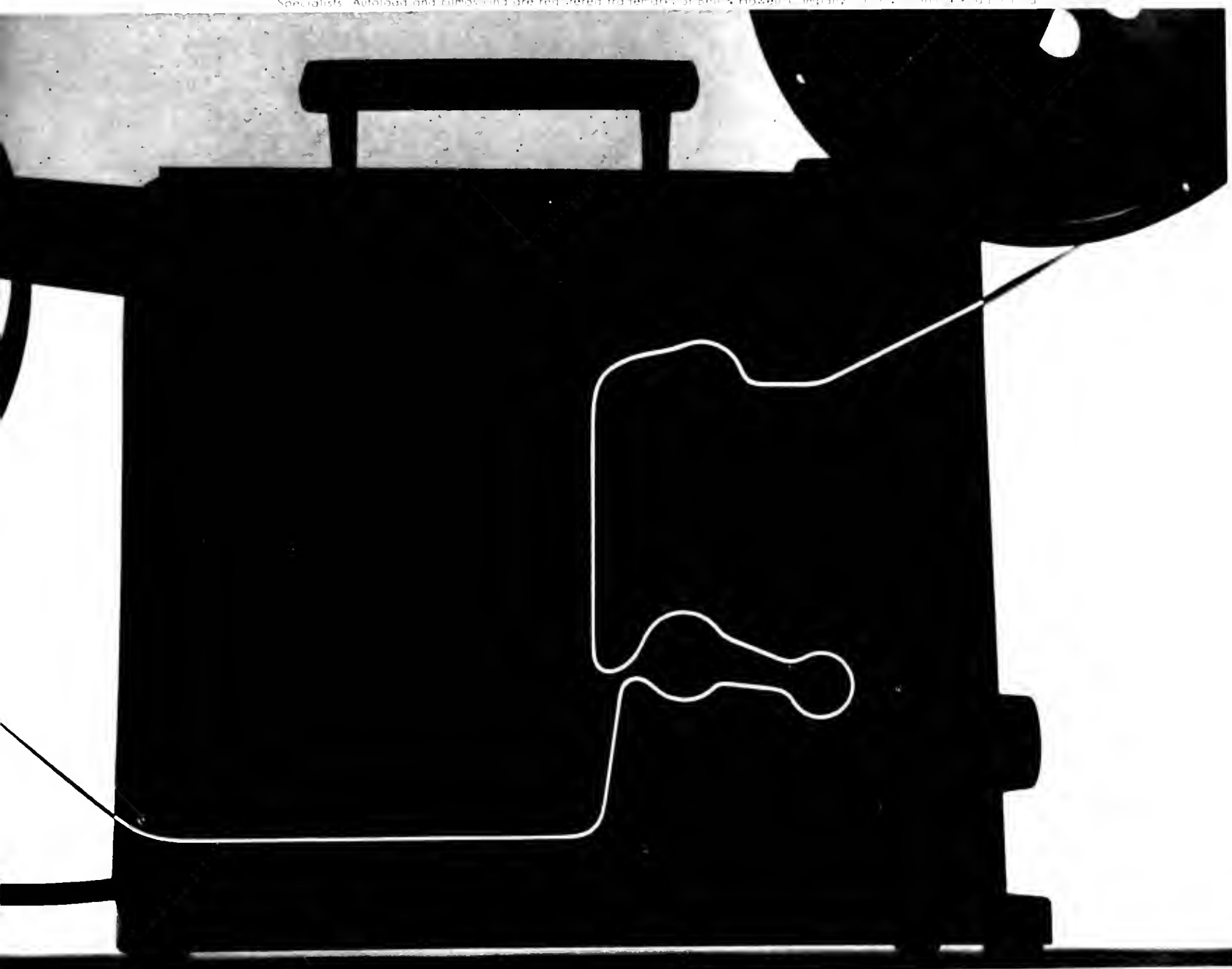
Total sales for the six months were \$7,117,099 as compared to \$5,757,537 for the same 1966 period. The company's shares are listed on the American Stock Exchange.

In a letter to shareholders, Pollock noted: "The increase in sales and profits resulted from the highest volume of television commercial production in the Company's history. The practicality and efficiency of our new studio facilities were further demonstrated. Also during this period, the Videotronic-8 Repeater Division made a profit for the first time."



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### DeLuxe Laboratories Spends \$250,000 for Color Equipment

DeLuxe Laboratories, Inc. has placed orders for more than \$250,000 worth of additional color printing and development equipment. In making the announcement last month, G. Carleton Hunt, president of the national film processing organization, noted:

"We expect the coming television season to show a much more rapid increase in the use of color than is reflected by the present fall schedules. This in turn will accelerate the increased use of color prints for television commercials as well as for program features, business, industrial and educational films.

"We are installing additional equipment well beyond the known fall requirements because we expect all three major networks to be close to 100% color by the end of the coming season."

More than 80% of the new equipment will be installed in the company's two Hollywood plants, General Film Laboratories and DeLuxe Western Avenue. Included will be 35mm and 35, 32mm A&B roll additive color printers, 16mm A & B roll reduction printers, additive color printing heads for existing printers, a color developing machine and speed drying devices of the latest type.

\* \* \*

### Modern to Pay Shipping Cost for Users of Free-Loan Films

In a move which is estimated to save schools and program groups more than \$300,000 annually, Modern Talking Service has announced that all free-loan motion pictures will be sent prepaid, starting immediately.

32 Modern film libraries distribute films throughout the U. S. and Canada and postage-free delivery will save its user groups a considerable sum; but the saving in time and trouble may be even more appreciated. Teachers and program chairmen will no longer have to keep cost records and pay charges to reimburse the distribution for repeated small postage expenses.

In effect, Modern president Carl Lenz notes, "films will be more easily available than ever before." During the past two years the company has worked out arrangements with individual sponsors to absorb these postage costs.

Audiences will still pay postage to return the films unless such deliveries are made in person, a frequent habit. But this custom involves no bookkeeping problems and Modern libraries are so located throughout the country as to keep return postage at a low minimum.

\* \* \*

### Keitz & Herndon's Tom Young an "Art Director of the Year"

Art Director of the Year honors were accorded last month to Tom Young, vice-president and art director of Keitz & Herndon. In by the Dallas-Fort Worth Art Directors Club. In citing the executive of this Dallas-based film company, the club recognized his contributions in four distinct areas:

"Outstanding achievement in the field of art direction; elevation of the club and the professional standards of its members; betterment of the graphic arts in North Texas; and personal contribution of time and talent to local projects of the Dallas Club."

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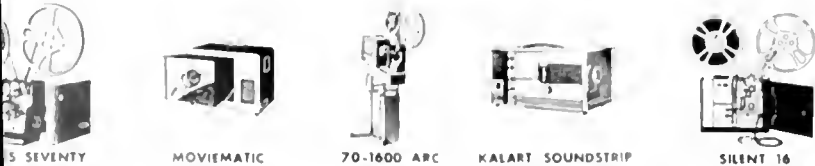
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**KALART/VICTOR** Moviematic Repeater Projectors loaded with a 16mm sound print of a colorful selling film got Hanes Hosiery Mills representatives off to a running start with buyers across the country. The company supplied the task force with lightweight, desk-top Moviematics whose performance, day after day, aroused prospect interest and clinched sales. How about your product or service? You can buy or lease Moviematics and there are 7 models available. Ask your dealer or write: **KALART/VICTOR**, PLAINVILLE, CONNECTICUT 06062, Department 103.



*First and Foremost in 16mm Motion Picture Equipment*

**Bonded TV Film Service Offers New Concept in Film Storage**

A new concept in the storage of commercial film production elements for advertising agencies has been introduced in New York by Bonded TV Film Service. A system of controls has been devised to provide unique advantages for advertising agencies and their production houses.

The electronically controlled system has been given the registered name — **BONDEDentification**.

Announcing the innovation of the new system, Chester M. Ross, president of Bonded Services Division, Novo Industrial Corporation, said "BONDEDentification was created to solve a specific problem which has plagued advertising agencies and producers since the advent of television — a problem which has multiplied each year as inventories of film and tape have pyramided.

"Time and time again, agencies and producers have faced the problem of trying to locate footage that had originally been shot for some previous campaign. Because of inadequate record keeping, this has meant the laborious and time consuming process of going through carton after carton of material to find the desired footage. Through **BONDEDentification**, it will be a simple matter to check through a computer-prepared inventory which will list, by element, the contents of each can of material."

Film cans are stored in a new plant at Bonded Park in Fort Lee,

New Jersey, where three grades of storage are offered; regular rack storage; temperature and humidity controlled vaults for color material; and new environmental controlled chambers for ultimate protection of color negatives. Storage fees depend upon the level of storage chosen by the client.

\* \* \*

**CFI Opens New Eastmancolor Lines in Expansion Program**

Consolidated Film Industries president, Sidney P. Solow, disclosed in July that this West Coast laboratory is nearing completion of a two-year, three-quarter million dollar expansion program. Motivated by increasing demands of color television and factual film requirements, the lab has now put into service additional negative and positive processing lines for 35mm Eastmancolor.

The new lines, designed by CFI engineers and constructed in its own shops, include the recent Academy-award winning color stroboscopic scene testers and A & B color printer, both specifically for the printing of 35mm Eastmancolor.

\* \* \*

**New Downtown Chicago Office for Association Films, Inc.**

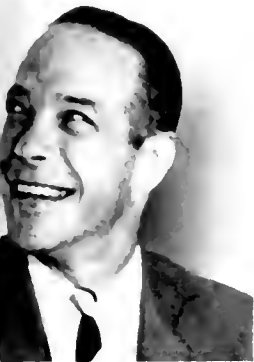
☆ Association Films, national distributor of sponsored motion pictures and educational films, has opened a midwest sales office in downtown Chicago. The office, located in the Wrigley Building at 400 N. Michigan Avenue, will be under the supervision of George Wieland, midwest sales manager.



When San Francisco's Ad Club held its recent "Business Films Day" the featured speaker was Willis H. Pratt, Jr., film manager, American Telephone & Telegraph Co. (at left). Tom Fraser, president, Fraser Productions (standing, ctr) was chairman. Club president John Bricker is at right.

James Ted Westermann for Eastern Operations appointment of T. H. Westermann as vice-president of operations, of The Audio Organization, was announced July 1 by president Mr. Handy. He will locate his company's New York office at 155 Broadway.

In the past six years a vice-president of Audio Productions and prior to that, serving in vice-presidential capacities in the East-



James T. Westermann

...et for 12 years. Westermann has a considerable background in communications, mergers and training work. Westermann's early background in retail merchandising at the National Silver Company and his years of experience in business and executive positions, complements our national organization.

Mr. Handy. The broad spectrum of communications media in which we offer training programs, business materials, slidefilms, motion pictures and dozens of other demands thorough knowledge of marketing techniques so our customers can benefit from our understanding of their objectives and our experience in business fields related to

but different from their own," he concluded in announcing Westermann's appointment.

\* \* \*

### Capital Film Labs Reports An Increase in Sales and Earnings

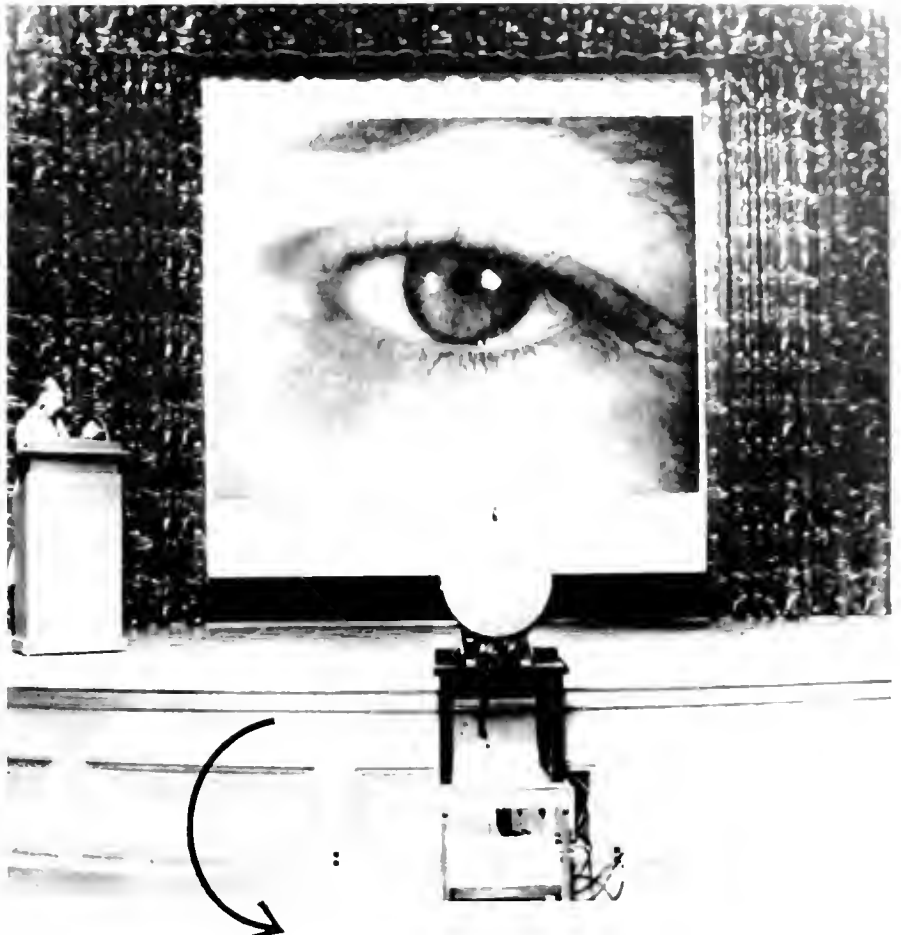
Shareholders of Capital Film Laboratories, Inc., Washington, D. C., have re-elected that company's officers and directors and approved a recapitalization plan at their annual meeting on June 9.

Officers re-elected were Alfred E. Bruch, president; William N. Brooks, vice-president-secretary; and Garland C. Misener, vice-president. Re-elected to Capital's board were Tinsley Adams, F. Elwood Davis, George M. Ferris, Jr., and George C. Webster, in addition to Bruch, Brooks, and Misener.

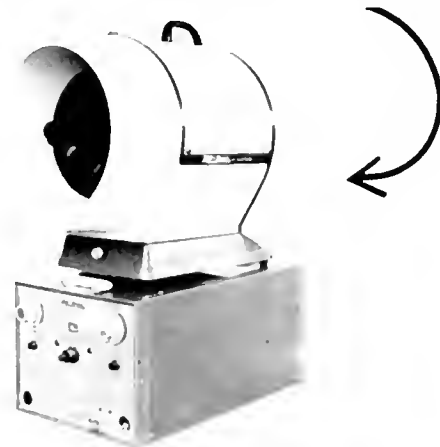
The company reported net profits after taxes of \$54,048.00 for the year ending March 31, compared with a loss of \$16,736.00 for the previous year. Sales rose to \$2,131,648 during the year, up more than 11 per cent from the previous year's total of \$1,925,087.

The substantial rise in net earnings was due largely to the company's "expanded sales and customer service efforts and the implementation of numerous technical improvements and time-saving devices," according to Bruch. He noted that during 1964, Capital invested more than \$140,000 in new machinery and equipment.

The company's shareholders also approved a plan of recapitalization designed to replace the present two classes of common stock with a single new class. The recapitalization, according to Capital's president, is designed primarily to strengthen the company's financial position and to enable the firm to expand its activities into new sectors of the film processing field.



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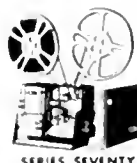
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**T**HE SIXTH INTERNATIONAL Industrial Film Festival, at which specialized motion pictures from countries throughout Europe, the United States, Canada and other lands will compete for honors in Rouen, France on October 11-16, is taking shape as finalist entries from participating nations are chosen.

First to announce the 15 films selected for Rouen was France. This year's French National Industrial Film Festival (the eighth) was held under the sponsorship of the Conseil National du Patronat Francais at the new and very handsome theater of the "Cinematheque Francaise" (Palais de Chaillot) with its near-perfect setup for all dimensions of film.

This versatile projection arrangement was fortunate because, for the first time, a 70mm industrial film was entered in competition. *Le Concorde*, sponsored by Sud-Aviation and produced by Societe Objectifs, relates the development of that country's "Concorde," the new Anglo-French supersonic jet transport.

#### 37 of 50 Entries by Specialized Studios

More than 50 of France's "best of the year" films competed for the honor of representing the republic in Rouen. Among the better-known film producers in competition were: Cinetest (three pictures); Objectifs (four); Les Analyses Cinematographiques (four); Caravelle (two); Son et Lumiere (two); Films du Centaure (one); and Les Cineastes Associes (one). 37 of the French entries were made by specialized producers; 11 by in-plant units (French National Railways submitted five

#### BUSINESS SCREEN INTERNATIONAL

##### France Selects 15 Pictures of Year for Sixth Industrial Film Festival

subjects); and three were entered by the French Army.

Here are the 15 "finalists" which will represent France in Rouen next October:

##### Category A: Industrial Subjects

*La Montagne de Fer* (Iron Mountain), sponsored by MIFERMA and produced by Ste CAPAC.

##### Category B: Industrial Products

*Projet 12* (Project 12), sponsored and produced by the Societe Anonyme des Automobiles Peugeot.

*Pompey Aciers Speciaux* (Pompey Special Steels), sponsored by Societe des Acieres de Pompey and produced by Les Films Caravelle.

##### Category C: Industrial "Image" Films

*Le Concorde* (The Concorde), sponsored by Sud-Aviation and produced by Societe Objectifs.

*Au Fil de la Soie* (Silk), sponsored by Commission Francaise de Propagande de la Soie and produced by Societe Nouvelle Pathe-Cinema.

##### Category D: Technical Information

*L'Agricoptere* (Agricultural Helicopter),

sponsored by Sud-Aviation and produced by Societe Objectifs.

*Le Soudage de L'Aluminium* (Aluminum Weld), sponsored by L'Aluminium Francais and produced by Les Films du Centaure.

*Diesels 67-68*, sponsored by SNCF (French National Railways) and produced by Section Centrale Cinematographique de SNCF.

##### Category E: Industrial Research

*Lacqen France* (Lacq in France), sponsored by Societe Nle des Petroles d'Aquitaine and produced by Cinetest.

*Atome Tilt*, sponsored by Commissariat L'Energie Atomique and produced by Parcite-productions.

*Le CO-2 Produit Noble* (The Good Carbon Product), sponsored and produced by Carbonique Francaise.

*Acier Sans Fumee* (Steel Without Smoke), sponsored by Compagnie des Ateliers et Forges de la Loire and produced by Garmont Industrie.

##### Category F: Manpower Training

*Passeport Pour Demain* (Passport for Tomorrow), sponsored by EURELEC and produced by Filmgep.

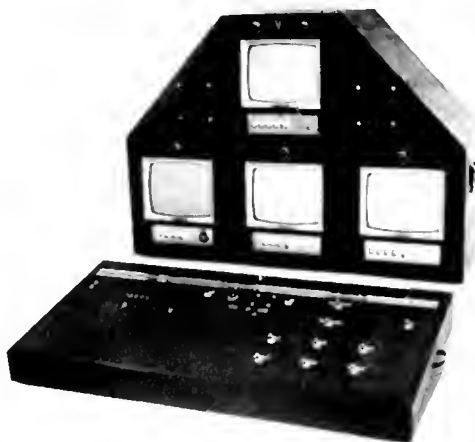
*Le Secretariat* (The Secretary), sponsored by Les Analyses Cinematographiques and Institut Pedagogique National; produced by Les Analyses. (Continued on Page 18)

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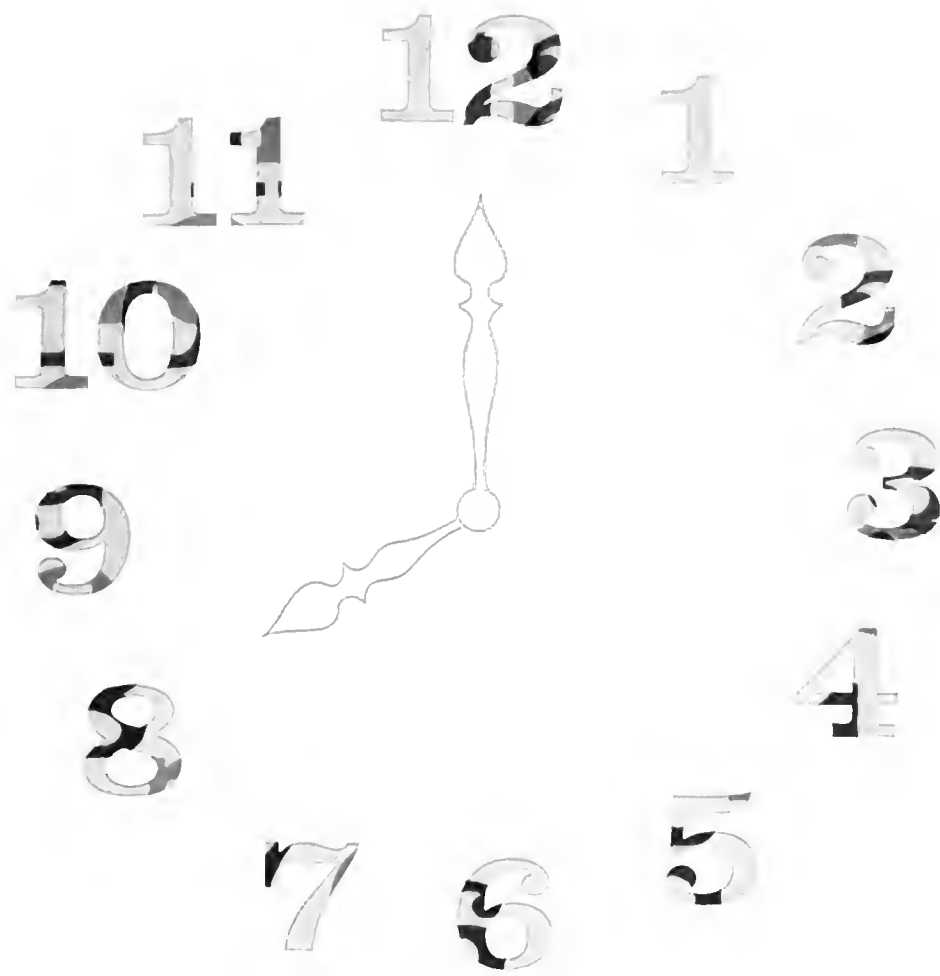
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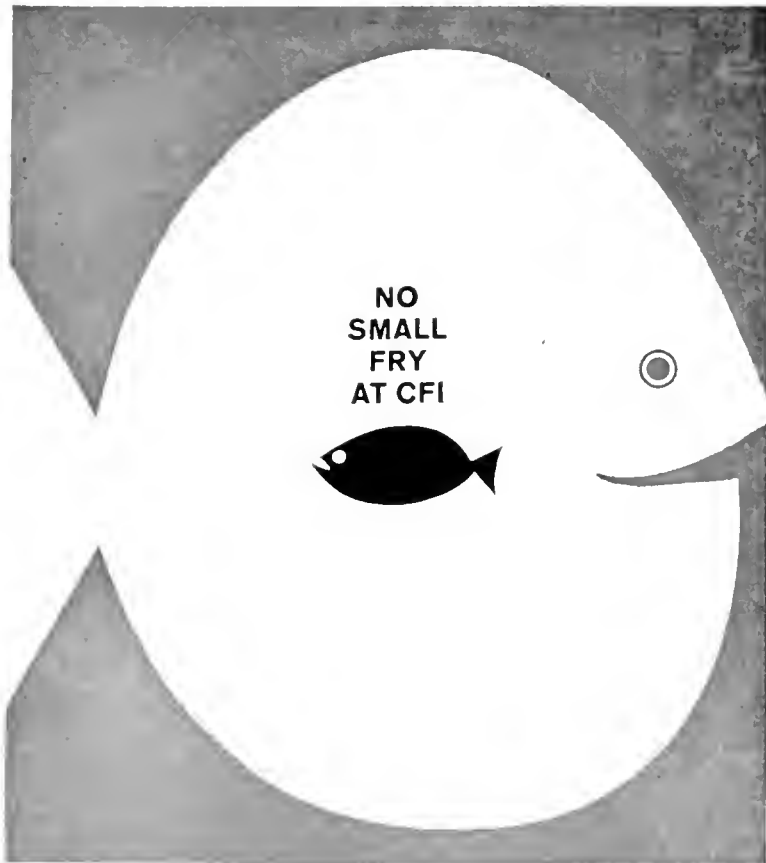
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Murray Naidich



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**CONSOLIDATED FILM INDUSTRIES**

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(CONTINUED FROM THE PRECEDING PAGE)

Category G: Safety Pictures

*Ne le Prenez Pas a la Legere (Don't Take Easy)*, sponsored by Houillieres du Nord Pas de Calais and produced by Sony Lumiere.

☆ In a post-selection review of the awards, it was noted that a very good UNICEF-sponsored motion picture, produced by Cineastes Associés, was the victim of a jury disagreement.



Production scene at *Les Analyses Cinematographiques* studio in Paris during the making of "Le Secretariat," one of the French entries in the sixth International Industrial Film Festival.

Aptly titled *The Great Injustice* and dealing with the problems of youth in under-developed countries, this picture was discarded as "not in the industrial film category."

France was also having its problems with "category" classification and our correspondent notes the usual lack of information from both sponsors and producers as well as the ambiguity of category definitions as common causes.

*Le Concorde* appeared to be a unanimous choice of all jurors and members of the Awarding audience as one of this country's very good films of 1965.

**15 "Best of U. S." Films for Rouen Are Nominated by Special Committee**

THE UNITED STATES began its selection of this country's entries for the Sixth International Industrial Film Festival during final selections in Washington by the Council on International Nontheatrical Events. Recommendations of this group were sent to the special committee, headed by William Connelly, which serves the National Association of Manufacturers, officially responsible for U. S. entries at Rouen.

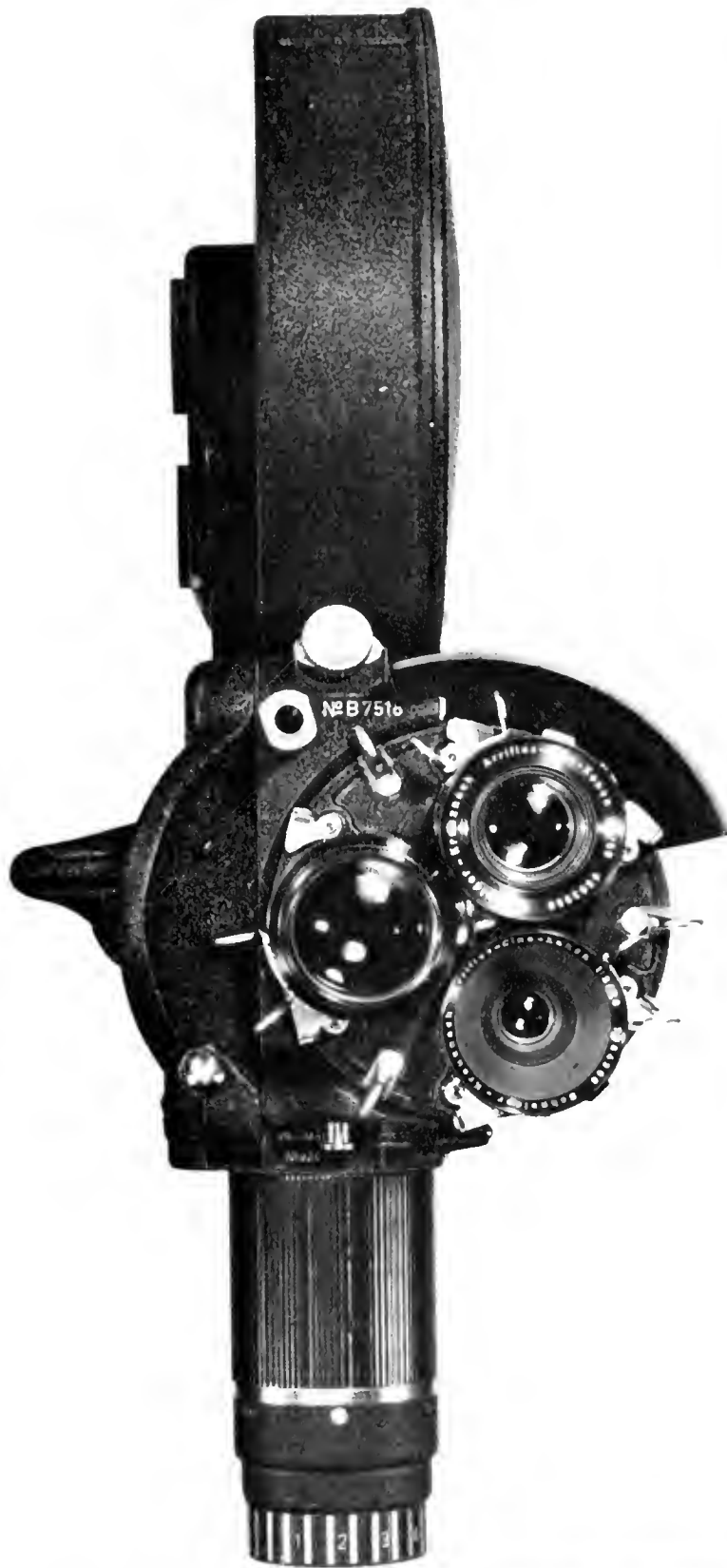
The consensus, at presstime, had narrowed down to these outstanding films and was subject only to a final "cut" before prints were

(CONTINUED ON THE FOLLOWING PAGE 67)

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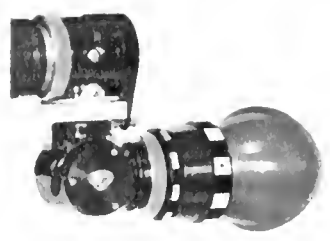
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Murre & Nardich

Framing... focusing... composing — all the advantages of the famed Arriflex reflex viewing system are further dramatized in the new optical system of the model 2C. The Periscope Finder Attachment makes the "difficult" shot, due to cramped quarters, lack of head space and necessity for right and left eye viewing, not only possible but comfortable! It is easily and quickly mounted or removed from the camera and may be used on the Arriflex 16M and 16S models as well. With the Periscope Finder Attachment in place, headroom is increased and the cameraman can easily use either right or left eye head position for viewing. In tight quarters, the camera can be backed against the wall for maximum wide angle coverage and the camera operator can view from the side of the camera. In other situations, the camera can be placed at ground level for low angle shots — or high, over a microscope or copy stand — no matter how awkward the camera position, with the Periscope Finder Attachment the eye-piece can be positioned for comfortable, precise viewing. The Periscope Finder Attachment shows a large clear circular field of approximately 22mm.



The introduction of a new model in any well established product line always precipitates the question: can my present accessory equipment be used with the new model? The answer is "yes" for all the basic accessories in the current Arriflex line — lenses, motors, power supplies, magazines, matte boxes, blimps — all can be used interchangeably on the new model 2C. And the reverse is true for all those new accessories which were designed to complement the new Arriflex 35 model 2C. They will contribute to the improved use and operation of all model Arriflex 35 cameras.

A few of the newest accessories specifically designed to contribute to the advanced features of the new model 2C merit special consideration and are described as follows:

**NEW VARIABLE SPEED MOTOR** The new magazine (suitable for all Arriflex 35 models) is all gear-driven, uses ball bearings at all vital points and can be driven forward or reverse without special adjustment. There are no belts and no pulleys. New, adjustable, heavy-duty friction clutches have been incorporated so that load on the camera is minimal and uniform. The result is an important advance in controlled camera speed and rugged, dependable performance.

**ANAMORPHIC FINDER ELEMENT** A new manually operated closure mechanism is incorporated into the cover and finder assembly of the model 2C to cut stray light out of the reflex finder. As a factory installed optional extra, this mechanism can be replaced by an anamorphic element to provide an "unsqueezed" finder image when Ultrascope or other anamorphic objective

lenses are used. An external control knob swings the element out of the light path when normal spherical lenses are employed thus providing complete viewing selectivity.

**NEW VARIABLE SPEED MOTOR** The Variable Speed Motor (12-16 Volt DC) has been improved too. It is now equipped with a forward/reverse switch. The motor, when used with the aforementioned new forward/reverse 400 ft. magazine, provides new capabilities for filming special effects, photo instrumentation, X-Ray cinematography and other sophisticated applications.

**NEW GOVERNOR CONTROLLED MOTOR** The design of the Arriflex 35 Governor Controlled motor (12-16 Volt DC) incorporates a rugged heavy-duty transistor with an overload reserve of such sufficiency that no fuse is required in the circuit. Another significant contribution to controlled camera speed, for dependable location synchronous sound-recording and for trouble free filming.

**CHOICE OF MODELS AVAILABLE** Arriflex 35 cameras have earned an enviable reputation among professionals all over the world during the past 25 years. Now in the new model 2C series, Arriflex 35 cameras represent an even better investment in uncompromised quality, dependability and economy of operation. There are models and accessories for every professional filming assignment. All 2C models come equipped with the new and improved Reflex Finder, Detachable eyepiece and Interchangeable Ground Glass.

Except as noted in the following, Arriflex 35 2C cameras are supplied with Academy gate and ground glass marked for Academy Aperture. Camera models are as follows:

**Arriflex 35 camera model 2C**, with New Improved Reflex Finder showing Cinemascope Field, (0.735"x0.868"); detachable eyepiece and interchangeable ground glass, with film gate and ground glass for Academy Aperture (180 shutter): Without lenses, motor, matte box or film magazine.

**Arriflex 35 model 2CV**, same as above but with Variable Shutter (0-165).

**Arriflex 35 model 2C-GS**, same as model 2C, but with Control Signal Generator (24 FPS, 60 cycles) and Electric Clap-stick, factory installed.

**Arriflex 35 model 2C-S**, same as model 2C, but with specially balanced movement, special tachometer and special 32 volt DC motor, for operation to 80 FPS.

**Arriflex 35 model 2C-T**, same as model 2C, but equipped with movement for two-perforation pull-down and Techniscope film aperture (0.373"x 0.868"), 200" shutter and ground glass marked for Techniscope format. (Uses standard Arriflex 35 200 ft. and 400 ft. magazines.)

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manufacturers, officially responsible for U. S. entries at Rouen.


The consensus, at presstime, had narrowed down to these outstanding films and was subject only to a final "cut" before prints were  
(CONTINUED ON THE FOLLOWING PAGE 67)



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### Budd Picture Shows Design Progress on Bay Area's Rapid Transit System

THE BUDD COMPANY, which has been awarded an extensive development contract by the San Francisco Bay Area Rapid Transit System, has recently delivered to the Bay Area authorities a new motion picture describing its work on the project. The film was delivered concurrently with a revolutionary new rail truck, the Z-401, which may become the heart of the new system.

The development of the Z-401 truck was of vital importance to Budd. If successful, and it is expected to be highly successful, it will be a springboard for the company to penetrate the transit field to the same degree that it has in the railway passenger field.

Budd has a long history of successful design and construction of lightweight stainless steel passenger and transit cars. In 1934 Budd built the famous Burlington Zephyr, the world's first diesel powered streamlined stainless steel train. Since then the company has made many contributions to passenger comfort and safety through its lightweight stainless steel cars.

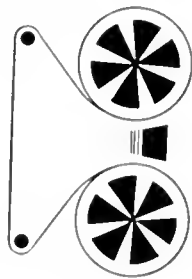
Since rapid transit is a new concept in San Francisco, it was important that the advantages of the Z-401 truck be fully documented. Budd believed that a color motion picture, with animation, was the best way.

The film, 15 minutes in length, is titled *A New Concept in Transit Trucks*, and was produced by Audio Productions, Inc., New York. It shows the Z-401 truck as lighter than conventional transit trucks and with air springs. This will provide a new level of quiet and comfortable riding quality. Greatly improved adhesion to the rails will allow fast safe starts and stops required by electronic train control for this ultra modern system.

In addition to its use in the San Francisco area, the film will be used by Budd to interest other cities in the new truck. And since only one Z-401 has been made so far, the motion picture represents a classic example of how to sell a new and revolutionary product that is not even in use yet. The motion picture is the only way to do it.

Budd feels that the film is not only a fine way to present its story to its customers, but that the Bay Area Rapid Transit District may find very good use for the film in furthering its educational program on rapid transit.

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you have, now, 8 and 16 mm films for portable sound projectors, or any other use. who ever heard from w. f. mutschmann? you will if you write Plank Ave., Paoli, Pa. or call 215 644 2774.

MUTSCHMANN FILMS

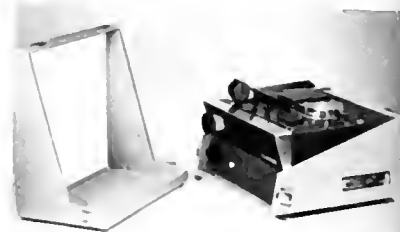
# LA BELLE AUDIO-VISUAL EQUIPMENT

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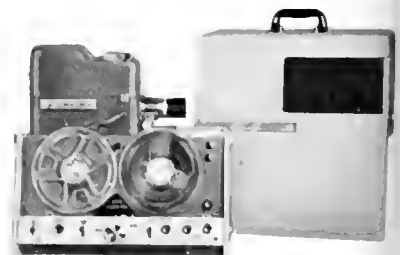
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THINK OF IT! The COURIER requires no plugs, no cords, no outlets, no setting up of speakers/screens. You simply turn a button for instant showing of your synchronized sight/sound sales story Program stops automatically at end and is ready to repeat. Battery-pak delivers 10 average showings per day. And the COURIER weighs only 15 pounds! Find out how the COURIER helps make the most effective, efficient use of selling time. Write or call today!



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The Fairchild 400—probably the most talked about 8mm sound film projector ever made. (Ask Bristol-Myers.)

It takes just 10 seconds for anyone to put down, plug in, and have running. Color. Sound. The works. (Ask Union Bag, Brown Shoe or Tuff-Kote.)

It takes up to 20 minutes of hard or soft sell, and repeats automatically. Unattended. Demonstration films last over 3000 plays. (We're awfully sorry, but someone will have to change the bulb occasionally. It takes 15 seconds.)

There are tens of thousands out there already. In showrooms and paint stores, on drug and lingerie counters. In department stores and business shows. From Hartford to Honolulu.

Just sitting there. Selling people.

It weighs just 17 lbs and takes up only 2 sq ft of space. And because it snaps down to the size of a portable typewriter,

the 400 is showing off on desktops everywhere. Ask your salesmen. (Ask Brunswick. Ask Carnation. Ask Simmons. Ask Armour or Linde Star.)

If you have something to show that needs talking about, ask Fairchild.

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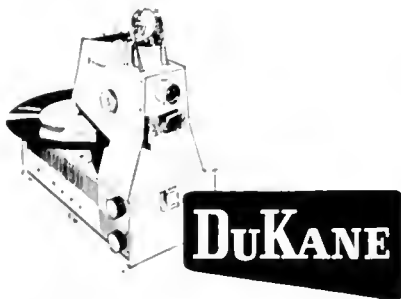
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**Science Answers a Critical Problem  
in "New Water for a Thirsty World"**

**T**HIRSTY CITIZENS and parched fields in the Eastern and Southern California areas of the United States, among others, will confirm the interest and importance of a new motion picture on the subject of conversion of salty and brackish water to fresh. Sponsored by the Office of Saline Water, U. S. Department of the Interior, *New Water for a Thirsty World* offers global hope for one of mankind's most urgent problems.

Growing populations and mushrooming industrial complexes help account for unparalleled demand for water. But the film also notes that industrial wastes and chemicals are reduc-



ing the available supply through contamination of streams and lakes. This Reid H. Ray Film Industries' production shows that man is turning to science and technology to protect and increase the nation's water resources.

Does the answer to vast arid deserts and sun-blistered lands lie in conversion processes? Experimental plants in North Carolina, full-size demonstration plants in New Mexico, Texas and South Dakota show progress that has been made in this direction. The 1952 cost ratio of \$4 to \$5 per thousand gallons will be compared to a plant now being planned which will produce 150 million gallons of pure water each day at cost as low as 30 cents per thousand gallons.

16mm sound prints of *New Water for a Thirsty World* are being distributed by Sterling Movies U.S.A., to television stations, schools, professional (scientific and engineering) groups and other adult organizations.

\* \* \*

**"The World's Biggest Sample Case"  
Shows How Slidefilms Help Salesmen**

All too seldom do film producers use the screen medium to sell itself. An exception to that unhappy "rule" is Chicago area producer, Pilot Productions, whose president Bob Iseley has made good use of visualizations to tell the story of its useful contributions.

This month he has come up with another 11-minute sound slidefilm titled *The World's Biggest Sample Case*, which vividly shows how this medium lets a salesman show or demonstrate tangible or intangible products and services, many of which he could not "bring in" any other way.

The subject, projected on DuKane "Flip-  
(CONTINUED ON THE FOLLOWING PAGE 26)

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## Just a few minutes from now you can tell your story with slides.

That's Polaroid Land transparency film. Load the film into a Polaroid Land camera. Start clicking. And in a few minutes you can have 8 slides ready for immediate projection.

There are two kinds of Polaroid Land transparency film for making two kinds of slides. One is for line copy work. In 10 seconds it gives you a sharp, high-contrast transparency of anything set in type or drawn in ink. The other is for making transparencies of continuous tone material (people, objects, pictures, etc.), and its development time is 2 minutes. It produces slides un-

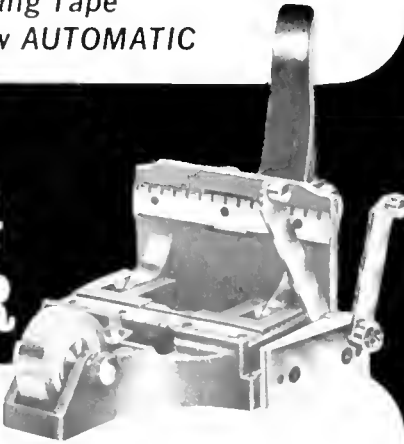
surpassed in sharpness, brilliance, and range of tones.

Both films are easy to use, so anyone can make slides with them. You just snap the shutter. Pull the tab. Wait for your finished picture. Dip it in a quick-drying hardening solution. Then slip it into a snap-together plastic frame and it's ready for the slide projector and your audience.

And what does this literally up-to-the-minute slide presentation cost? About  $\frac{1}{3}$  what you've been paying for the conventional kind. Here's the way to get your points across. Agree? Polaroid Corp., Cambridge, Mass.

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# GUILLOTINE PERFORATING TAPE SPLICER



**Q. How economical is the GUILLOTINE SPLICER?**

A. GUILLOTINE SPLICERS use non-perforated tape which costs only \$2.15 a roll, as compared to \$11.00 a roll for perforated tape. Save up to a nickel per splice.

**Q. How fast does GUILLOTINE splice?**

A. GUILLOTINE makes splices 35% faster than conventional pre-perforated tape splicers, because you don't have to fumble with sticky tape, placing it over the sprocket teeth.

**Q. How strong is a GUILLOTINE splice?**

A. GUILLOTINE SPLICER splices are far stronger because the act of perforating the tape bonds the Mylar to the film.

These are facts which you can easily prove by using the GUILLOTINE SPLICER. Other facts which you should know are that you can make butt, overlap, or diagonal splices on film or sound recording tape. You can rebuild torn sprocket holes and you can repair damaged film without losing frames.

That's why GUILLOTINE is easier, faster, more reliable, and the most economical film splicer on the market today.

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315 West 43rd Street, New York, N. Y. 10036

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F&B/CECO is so convinced that every film producer, every person who handles film, should up-date his splicing with GUILLOTINE, that we are willing to make the following offer:

**FREE** with each purchase of one GUILLOTINE SPLICER we will give you...

1. Ten rolls of Mylar splicing tape (a normal year's supply).

2. An unconditional Money-back guarantee, return the splicer and get your money back—keep the tape.

**ADDED ATTRACTION** to make it even easier for you, we will give you a \$50.00 Trade-in allowance on any non-perforating HFC or Rivas tape splicer.

MODEL	PRICE
16mm Straight	\$175.
16mm Straight & Diagonal	\$185.
35mm Straight	\$185.
35mm Straight & Diagonal	\$220.
8mm Straight—Professional	\$255.

(Note—8mm Amateur Model available also)



## EVENTS IN SIGHT & SOUND

(CONTINUED FROM THE PRECEDING PAGE)

"Top" equipment, points out that slide (filmstrips, if you will) also reduce time call, allowing the salesman to extend his



How salesmen use desk-top projection in is demonstrated in this scene from the slidefilm, "The World's Biggest Sample Case"

and that they help train and stimulate the in the field. Examples of film users are in brief excerpts.

Relevant prospects for the medium borrow prints of *The World's Biggest Sample Case* (or arrange for showings) by letter request to Pilot at 1819 Ridge Avenue, Evanston, Ill. 60201.

\* \* \*

*Rear-Screen Showings of Microsurgery Win Award for Best Exhibit at AMA Convention*

An award-winning exhibit technique employed three Fairchild 8mm sound projectors in tandem to show the latest techniques of microsurgery to physicians attending the recent American Medical Association convention in New York City last month.

For 10 hours daily, throughout the four-day meeting, 15-minute continuous showings of film on corrective surgery for a hearing loss which results from Otosclerosis were presented. The inner ear operation was performed by Dr. Alan Scheer, a leading specialist in Otolaryngology.

The scientific exhibit received the AMA Frank Billings Gold Medal Award "for excellence in correlating facts and excellence in presentation." Robert Fine, of Fine Records (CONTINUED ON THE FOLLOWING PAGE)



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## "Handling Grievances"

is a sound filmstrip designed for the Supervisor—key man to explain and clarify company policies.

In this filmstrip he sees conditions which breed grievances and slow-downs; and what can be done to avoid, or correct them. Basic principles of behavior are pictured realistically, to promote a spirit of willing cooperation through better human relations.

One of a series of eight filmstrips:

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Company \_\_\_\_\_ Title \_\_\_\_\_

## Honors to U. S. TV Spots at International Ad Film Festival

**T**HE GRAND PRIZE in television commercial competition and 22 additional awards (including one for cinema screen advertising) were given film entries from the United States at the 12th International Advertising Film Festival which concluded in Cannes, France on June 19.

Top prize for television advertising went to Doyle Dane Bernbach, Inc., shared with N. Lee Lacy Associates, the producer, for one of a series of two spots entered on behalf of Laura Scudder corn chips. The entry, judged by a panel of eight film experts as "the best of the festival for television" shows a woman shopping in a supermarket. She reaches the checkout counter to find that she's consumed the bag of corn chips she intended to buy.

Seven of the U. S. winners won major awards in their respective classifications and 14 earned diplomas of recognition for excellence. Among the major citations, U. S. entries won three firsts, two seconds, one third place and one fourth place award.

Winning first prize honors in the category covering live action (60 or more seconds), the Campbell-Ewald Company and VPI of California shared duplicate awards for the spot *Above It All*, produced on behalf of Chevrolet.

In the mixed technique class for commercials over 30 seconds long, the top winner was the Lennen & Newell agency with its *Pack and Jingle* spot on behalf of Newport Cigarettes and corporate sponsor, P. Lorillard.

The third "best of class" prize



Alfred M. Scott (left) head of international broadcasting at J. Walter Thompson Company, was sole U. S. judge at Cannes. Pictured with him is Peter Taylor (right), the director-general of the Screen Advertising World Association, sponsor of the festival.

went to Young & Rubicam for its live-action series for Eastern Airlines. EUE-Screen Gems was the producer.

Second prizes were shared by Ogilvy, Benson & Mather, Inc. for *Railroad Mileage:120*, sponsored by Shell Oil and created by Movietone and VPI and by Benton & Bowles with its *On the Rocks* spot for Byrrh Wine (Hueblin, Inc.). PGL Productions filmed this spot.

The one U. S. third prize winner was the Maxwell House coffee spot, *The Sleeping Man*, produced by Ogilvy, Benson and Mather, Inc. by Televideo Productions. McCann-Erickson took the fourth place honor at Cannes with its *Harry* spot created for Westinghouse Electric Corp. by EUE-Screen Gems.

European entries swept the awards lists in the field of cinema screen advertising films, where this medium is traditionally strong.



High over the Indianapolis Speedway track, T. Carroll (left) and William Sprague, director of photography complete shooting arrangements for the 30-minute color film soon to be released by Sportlite Films of Chicago.



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# ARRIFLEX at work — ONE OF A SERIES \*



One Arriflex 16s and one Arriflex 16M, both fitted with Kiltitt telephoto lens are dual mounted amidship, positioned to shoot the sun.

## ARRIFLEX® CAPTURES SUN'S ECLIPSE FOR DOUGLAS AIRCRAFT

On July 20, 1963, the fast-flying DC-8, converted into a solar laboratory, took on board an unusual working crew—among them an impressive group of world renowned scientists with their complicated recording equipment, Douglas Aircraft's top communications expert, Ben Marble and cinematographer Bill Gibson, and two Arriflex 16mm motion picture cameras. So began "The Eclipse Of the Quiet Sun," one of the most unique and difficult full-color documentaries ever filmed.

In its entirety, the film runs 27 minutes, detailing the events aboard the plane, which trailed the path of the solar eclipse over Canada. The main purpose of the expedition—and the task of the Arriflex cameras—was to photograph the total eclipse of the sun at a flying speed of 600 miles per hour and at an altitude of over 40,000 feet, above 85% of the earth's atmosphere and 99% of the water vapor. Flying with the shadow of the eclipse, totality was extended from 100 seconds to 144 seconds. No time for error, no margin for mishap, no chance for retake.

The two Arriflex 16 cameras were dual-mounted amidships, shooting the sun through specially ground, optically flat glass windows. Fitted with Kiltitt telephoto lenses and neutral density filters, the film was shot at 24 frames per second on Commercial Ektachrome.

Today, "The Eclipse of the Quiet Sun," is in distribution here and abroad, representing the United States at various overseas film festivals and adding to early honors awarded by the American Film Festival and The Council of International Nontheatrical Events.

International, too, is the Arriflex motion picture camera... first choice of the professional cinematographer in the exacting fields of science, research and development. When perfection is mandatory, and performance counts, you can rely on Arriflex.

From the microscope to the missile range... from spot locations to sound stages... Arriflex professional motion picture cameras are the dominant choice of filmmakers in science, industry, and entertainment. They're lightweight, rugged, tremendously versatile—uniquely suited to a range of applications virtually without limits. Here are some of the features that give Arriflex cameras their remarkable capabilities:

- MIRROR-SHUTTER REFLEX VIEWFINDER
- REGISTRATION-PIN FILM MOVEMENT
- 21-DIVERGENCE 3-LENS TURRET
- CONTOUR HAND GRIP
- FRAMES-PER-SECOND TACHOMETER
- COMPLETE ACCESSORY SYSTEM... lenses, standard and special-purpose electric drives, power supplies, time-lapse equipment, film magazines, sound blimps, tripods.

WRITE FOR NEW CATALOG.

\*YOU ARE INVITED to send us a description of your special use of Arriflex equipment.



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"THE ARRI STORY"—An absorbing 22 minute color sound film depicting the step by step manufacture of Arriflex precision cameras and their applications to varied cinematographic assignments. Available without charge for group showings. Write (on letterhead, please) Arriflex Corporation of America for bookings.

# Now pack your Sales Story into this new kind of Motion Picture Cartridge!



## Show it anywhere with the new **Technicolor** INSTANT 8mm MOVIE PROJECTOR

This new Model 800 Technicolor projector and Magi-Cartridge is an 8 lb. package, no bigger than a telephone, that can demonstrate your product in action... tell your sales story anywhere... faster, easier and more completely than ever before. Just plug in the projector... snap in the Magi-Cartridge and the show is on. There is no threading or rewinding of film. It's always ready for the next show... instantly! Priced from \$69.50.

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Mail coupon for the fully illustrated story of this remarkable new development in visual presentation—together with description and specifications of different models and accessories.

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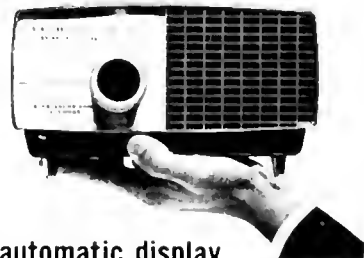
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... three-screen visualizations from the NAVA-sponsored presentation, "Talk Is Not Enough," which was featured at the "Days of Visuals"

THE ANNUAL "Days of Visuals" program sponsored by the National Visual Presentation Association brought 175 producers and users of audiovisual techniques to New York City at the Hotel Commodore on June 8-9. The two-day sessions featured a series of informative seminars on a broad range of audiovisual techniques with the traditional "V-P" presentation. Overall, the program was presided over by general chairman J. Craddock was "The Wide World of Audiovisuals." The program featured ceremonies on Wednesday evening, June 9, 22 motion picture filmstrips and slide presentations were cited for 1st, 2nd and 3rd place honors and awards.

**The NAVA Presentation**  
The opening talks by William W. Walton (IBM), president of NAVA and Jack E. Moss (Moss & Moss), one of the speakers at the meeting was introduced by Don White, executive director of the National Audiovisual Association. A fast-moving and comprehensive three-screen presentation, *Talk Is Not Enough*, the show is a dramatic illustration of multi-media techniques which reviews the ways in which audiovisuals are being utilized by business and industry. John Lord of the DuKane Corporation assisted Mr. White at the speaker's rostrum as he presented pictures, tape recordings, filmstrips and a slide were used to visualize this 55-minute multi-media application. The program's "hardware" the presentation required 11 pieces of equipment, four motion picture

## NVPA Is Host at 12th Annual "Days of Visuals"

Program Theme is "Wide, Wide World of Audiovisuals" as Association Presents 53 V-P Awards

projectors, three filmstrip and one slide projector, tape recorder and two electronic programming devices. A special crew of six men "worked" the show in addition to the two "live" platform speakers.

### A Project of Industry Group

The NAVA presentation was created as a project of that association's Industry & Business Council, under the chairmanship of A. F. Hunecke, DuKane Corporation, Robert P. Abrams, Williams, Brown & Earle, Inc., is chairman of the Council and James Hulfish, NAVA director of information, assisted Mr. Lord in its actual writing and direction.

Other speakers during the first day's sessions included Dale E. Wretling, producer, Audiovisual Programs, Advertising & Sales Promotion Department at the General Electric Co.; Dominick Albi, of the New York World Telegram & Sun; Tom Joerder, creative director in the Presentations Unit at Benton & Bowles; and G. K. Hall, manager, Marketing Services Department, National Cash Register Co.

### Suit the Medium to the Job

"Picking the right medium" was cited as a major consideration in any communications problem by Dale Wretling. He illustrated this thesis with examples of successful visual presentations recently used by General Electric, each carefully and objectively tailored to the task at hand.

Taking its theme from the cliches recently prevented by Benton & Bowles' Presentations



NVPA president William W. Walton welcomed members and guests at "Day of Visuals" opening session.

staff. Tom Joerder's talk was titled "The Case Against Visuals." In preparing audiovisuals for its clients, B&B successfully avoided 47 rocket launchings, 126 military analogies and 38 industrial shows and films based on *This Is Your Life*. His pointed remarks brought down the house. He concluded

Multi-media showing of NAVA presentation "Talk Is Not Enough" required 11 pieces of equipment, manned by crew of six, for this 55-minute program



that the visual presentation man's job involves a great deal of discipline to help prevent "the sins of self-indulgence" as well as indulgence of the client.

### NCR: Pioneer User of Films

A venerable pioneer in the use of audiovisuals, the National Cash Register Company began using the film medium in the early 1900's. One of its first producers, The Jam Handy Organization, served the founder of that company as far back as 1914. One of these films, *Troubles of a Merchant*, was among the earliest business-sponsored films with a dramatic plot.

Today, according to G. K. Hall's talk at NVPA, all 254 NCR branch offices are equipped with 16mm sound motion picture projectors as well as slide and overhead projection equipment.

The second "Day of Visuals" began with a panel on film production. Chairman Jack Moss in-

produced panelists Robert Bergmann, president of Filmex, Inc.; Harvey Plants, communications and training manager, Birdseye Division, General Foods Company; and Don Benjamin, manager of audio-visual media, Columbia Gas System.

**Cites Tasks of the "Key Man"**

Bob Bergmann presented his views on "Putting the Team Together" as he set forth the most important criteria for selecting a producer. "It is not so much size, extensive staff or equipment that counts," he noted, "but the ability of the one man who will actually produce the film and bring all its elements together effectively and harmoniously." He described both the advantages and the pitfalls of producing on location, particularly in Europe and the West Indies.

Harvey Plants gave an interesting presentation of the ways in which talent can be employed in creative production techniques that add to the effectiveness of audiovisuals.

**Teamwork "Makes" the Picture**

Chairman Moss cited "the new breed of scripter" who must work with the dozens of important facets of a film which cannot always be put on paper. He showed some brilliant examples of the important "writing" contributions played by the entire production crew when it works hand-in-hand with the scriptwriter.

The detailed case history of an original music score in a recent Columbia Gas motion picture was reviewed by Don Benjamin. This included the decision to use an original score, choice of the composer and dealing with the musicians. His showing of examples from the film pointed up the effective contribution of the music in this production.

**Discuss Public Service Films**

The final afternoon session, under the general topic of "The



Panelists discuss "Wide, Wide World of Production" (left to right): Don Benjamin, Columbia Gas System, moderator, Jack Moss, Tuttle & Moss; Harvey Plants, General Foods; and Robert Bergmann, president, Filmex.

Wide, Wide World of Public Service Films", brought together an authoritative group of speakers. These included Harry Alter, director of utilization, National Educational Television (NET); Willis H. Pratt, Jr., film manager, American Telephone & Telegraph Company; John Flory, Advisor for Non-Theatrical Films, Eastman Kodak Company; and Roger Cahaney, vice-president of Sterling Movies U.S.A.

The many opportunities for "truly public service" films spon-



Henry Alter spoke on "Public Service Films and Educational TV."

sored by industry among the nation's 92 educational television stations were cited by Harry Alter.

Bill Pratt cautioned the capacity

audience at this NYPA session that "many films billed as public service are far from that." Noting the very great opportunity for business-sponsored subjects to be used by television stations, in theaters and before adult groups, he cautioned that the sponsor "not delude himself with a purely quantitative evaluation of distribution statistics."

Explaining the criteria for sponsored films to be acceptable for widespread showings in the nation's schools, John Flory listed 20 points for serious consideration by the sponsor who expects his films to be used in classrooms.

"Many sponsors would find readier acceptance of their films among adult groups if they are designed to meet the particular demands of such viewers," according to distribution authority Roger Cahaney. He pointed out that some groups are anxious to use films on certain subjects and that in these areas "the supply does not nearly meet the demand." But purely "general" films are not always finding the audiences expected for them, he concluded.

**Winners of the V-P Plaques**

Top honors in the form of "V-P Plaque" awards went to such noteworthy motion pictures as *The*



Dominick Albi, N.Y. World-gram & Sun, helped present round-up of new a-v equip-

*Searching Eye*, Eastman Kodak sponsored motion picture curiously featured at the New World's Fair. This winner of public relations honors was produced by Saul Bass & Associates. H. Strauss & Co. won first honors with two motion pictures, a "first" among Recruitment subjects went to *Beyond Three De* produced for AT&T; and another "first" in the Employee Relations category went to *Image*, sponsored by Pan American Airways.

First honors among Employment Training motion pictures went to *Slips and Falls* (recent winner National Safety honors), produced for AT&T by Parthenon Pictures. Another Saul Bass production, *From Here to There* (for United Air Lines) was the winner Travel and Transportation film.

**These Pictures Won Honors**

Best among Sales Training motion pictures in these NYP Awards was adjudged to be *Secret*, self-sponsored by Per films and another self-sponsored film, *I Wonder Why?* won a plaque for Robert N. Rosen Productions, Inc.

The plaque winner of first honors among Sports and Hobby films was *Ski With Buick*, produced for the Buick Motors Division.

Informal get-together for program discussion brought together these industry executives: (left to right) Norman L. Bebell, president, Bebell & Bebell, Howard Turner, DuKane Corporation, and Donald G. Tracy, Ross Roy, Inc.

"Day of Visuals" officials who helped assure success of program are George R. Jacobsen, New York Telephone Co. (co-chairman of awards committee), and Kenney Hurst, Ethyl Corp., (co-chairman of program committee).





**Craddock, Moloney, Rowland, and G. K. Hall** were general chairmen of the 12th "Day of Visuals."



**Stanley S. Merrill**, Boy Scouts of America, served as co-chairman of NVPA program committee.

General Motors Photo-Department.

Film was another dual top honors as its Fundraising motion picture, *A New Jennifer* (produced for the Cran School for the Deaf) won that category.

to "First Impressions" an important category of In-sales & Promotion films. A plaque honors to *First Impressions*, produced for the Publishers Association in Goldsholl Design As-



**Tom Joerder**, of *Benton & Bowles*, told "The Case Against Visuals."

pictures designed for product "Introductory Pre-ent" brought a V-P plaque honors to the *Dodge Announcement Film-1965*, by Kerbawy-MPO, Baym Productions' motion picture *How D.D. & B. Use the Camera*, brought that and producer the top long motion pictures used in Sales & Promotion.

**The City Has a Winner** winner of motion picture honors was *History Comes* sponsored by the Atlantic Press Bureau and produced by Film Productions. It was

adjudged the best of Travel-Location Sponsored films.

#### Pepsi Slidefilm Wins Award

A Pepsi-Cola slidefilm, *The Complete Call*, won first award honors for Sales Training subjects in NVPA's "Filmstrips & Slide Program" area. It was produced by Turteltaub & Moss, Inc.

Other top honors in this segment of the awards program were shared by *The Forest*, produced by the U. S. Department of Agriculture for the U. S. Forest Service; *Thank You, Mr. Rumplestiltskin*, produced by Film Fair for the Bank of America, N.T. & (CONCLUDED ON PAGE 63)

of NVPA Seminar program below are (left to right) **Elliot A. Rowland**, *Corporation*; **G. K. Hall**, *National Cash Register Co.*, and **Elwood**, *Telic, Inc.* Mr. Hall was one of speakers on program.



## The Winners of "V-P" Honors

### 1965 MOTION PICTURE AWARDS

#### Documentary Films

- 1st: "I Wonder Why" produced by Robt. N. Rosenthal Productions
- 2nd: "Path of Least Resistance" produced by Sanderson Films
- 3rd: "Atoms in Action" sponsored by U. S. Atomic Energy Commission and produced by Fred A. Niles Communications Centers, Inc.

#### Public Relations

- 1st: "The Searching Eye" sponsored by the Eastman Kodak Company Produced by Saul Bass & Associates
- 2nd: "A Sense of Anticipation" sponsored by Newsweek Magazine Produced by Peckham Productions
- 3rd: "The World Next Door" sponsored by the Pepsi-Cola Company Produced by Wilding, Inc.

#### Sports and Hobbies

- 1st: "Ski With Buick" sponsored by the Buick Motor Division Produced by General Motors Photographic
- 2nd: "The Great Marlin" sponsored by Alfred C. Glassel, Jr. Produced by Film Enterprises

#### Recruitment Films

- 1st: "Beyond Three Doors" sponsored by American Tel. & Tel. Co. Produced by Henry Strauss Productions
- Merit: "Who Needs You, Buchanan?" sponsored by U. S. Navy Produced by John J. Hennessy Motion Pictures

#### General Public Welfare

- 1st: "Breath of Life" produced by Pyramid Film Producers
- 2nd: "The Million Club" sponsored by American Cancer Society Produced by Roland Reed Productions

#### Fund Raising Films

- 1st: "A New Life for Jennifer" sponsored by the Lutheran School for the Deaf; produced by Portafilms

#### Travel & Transportation: Sponsored

- 1st: "From Here to There," sponsored by United Air Lines Produced by Saul Bass & Associates
- 2nd: "U. S. S. R.," sponsored by Pan-American World Airways Produced by Henry Strauss Productions

#### Travel — Location: Sponsored

- 1st: "History Comes to Life" sponsored by the Atlantic City Press Bureau; produced by PCS Film Productions

#### Employee Relations Films

- 1st: "Image" sponsored by Pan-American World Airways Produced by Henry Strauss Productions

#### Employee Training Films

- 1st: "Slips and Falls" sponsored by American Tel. & Tel. Co. Produced by Parthenon Pictures
- 2nd: "The Three Bosses" sponsored by the Texaco Company Produced by Skyline Films
- 3rd: "Impressions" sponsored by International Business Machines Produced by Peckham Productions
- Merit: "A Million Dollar Pantry" sponsored by Reader's Digest Produced by Fred A. Niles Communications Centers, Inc.
- Merit: "The Extra Payday" sponsored & produced by United Air Lines

#### Sales Training Films

- 1st: "Sam's Secret" sponsored and produced by Portafilms

(Continued on the following page 34)

## The Winners of "V-P" Honors:

### Sales Training Film Awards: Continued

2nd: "You Are a Team" sponsored by Sinclair Refining Company  
Produced by The Jam Handy Organization

3rd: "Man in the Star" sponsored by the Texaco Company  
Produced by Mini-films

### Industrial Sales and Promotion

1st: "First Impressions" sponsored by Magazine Publishers Assn.  
Produced by Morton Goldsholl Design Associates

2nd: "The Shape of Aerospace Marketing" sponsored by Aviation  
Week & Space Technology; produced by Muller, Jordan & Herrick

3rd: "The Prospects Before Us" sponsored by Bureau of Advertising,  
A.N.P.A. and produced by Nova Studios

### Introductory (Product) Presentations

1st: "Dodge Truck Announcement, 1965" sponsored by Dodge Truck  
Division, Chrysler Corp.; produced by Kerbawy-MPO

2nd: "No-Turn Broiling" sponsored by Westinghouse Electric Corp.  
Produced by The Jam Handy Organization

3rd: "The Armstrong World of Interior Design" sponsored by  
Armstrong Cork Co. and produced by Telic, Inc.

Merit: "Acapulco" sponsored by Jantzen, Inc.  
Produced by Homer Groening

### Consumer Sales and Promotion

1st: "How D. D. & B. Use the Polaroid Camera" sponsored by  
Polaroid Corp.; produced by Bay State Film Productions

Merit: "Safety Shoes" sponsored by the Lehigh Shoe Company  
Produced by Stars & Stripes Forever Productions

## 1965 AWARDS TO SLIDEFILM & SLIDE PROGRAMS

### Public Relations

1st: "The Forest" sponsored by the United States Forest Service  
Produced by the U. S. Department of Agriculture

### Employee Relations

1st: "Employee Insurance Program" sponsored by Boeing Company  
Produced by Jay B. Simpson

### Employee Training Slidefilms

1st: "Thank You, Mr. Rumpelstilskin" sponsored by the Bank  
of America, N.T. & S.A.; produced by Film Fair

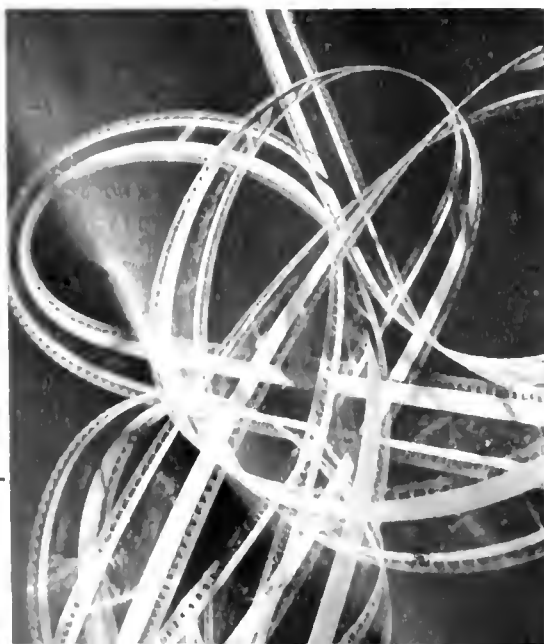
2nd: "Let's Put It on the Line" sponsored by Phillips Petroleum  
Produced by Sanderson Films

3rd: "One Little Thing After Another" sponsored by Cadillac  
Motor Division; produced by General Motors Photographic

### Sales Training Slidefilms

1st: "The Complete Call" sponsored by the Pepsi-Cola Company  
Produced by Turteltaub & Moss

(Continued on the following page sixty-three)



## The Distribution of Public Service Film

by Roger Cahaney, Executive Vice-President, Sterling Movies U.S.

AS A FILM DISTRIBUTOR, I have become increasingly aware of the difficulty of reaching those men and women in key organizations across the country whom we regard as prime audiences for many of the films you make.

I'm referring here to those civic organizations operating at the local level in communities everywhere, which we think of, and correctly so, as opinion leaders or opinion molders. You know them as well as I — the Rotary, Kiwanis and Lions, the Chambers of Commerce, the influential women's clubs, and others. These key people just aren't using free films today on the scale they did only a few years ago.

### Articulate, Thoughtful People

We think of these people as leaders because they are the "articulators" — the people who give more thought to our economy, our social structure, our educational picture, and our business needs. They are important because they represent higher than average buying power for the products and services which finance your films.

Finally, they are held in high regard by us because each local group is part of a larger national organization whose numbers are impressive. All of us, as distributors, have claimed success for our efforts in the past, when we have reached them in substantial numbers with your films and we are aware today of your preference for them when we discuss distribution programs with you.

### They Want Films With "Meat"

I believe it is fair to say that the growth of the "public service" concept in business film-making can be traced, in some measurably high degree, to the existence of these groups, to the fact that they will show films at their weekly meetings and, perhaps more than anything else, to the fact that they want — prefer — film messages with *meat* in them.

Putting MEAT in a film's message might be said to be in theory a little like carrying coals to Newcastle. But I think that we know that it has some fairly precise implications. It doesn't mean that Swift and Company has an in-



"I'm not unmindful of the strides made in public service films," noted Roger Cahaney.

trinsic edge over the rest of in making a film — nor does mean that the essential self interest which underwrites the film you make can't continue to insure good public-service films.

What it does mean is that preferences in "meat" vary widely — what might be tasty to one group is hardly edible to another. As the film maker, this becomes a consideration when he produces a film for wide general audience distribution.

### Writing to Lowest Denominator

Somewhat like the advertiser he often finds himself in the position of writing to the lowest denominator of audience appreciation. Quite often, he successfully atones for this by combining his message production technique of a high order and he ends with an impressive total of numbers on his distribution reports. Missing on too many of these reports today, I believe, are the key people in those key organizations previously mentioned.

Let me note, as a distributor that I am not unmindful of the great strides made in this decade under the banner of "public service." A large proportion of today's business films are made with a circumspect awareness of the need to bring meaningful information — meat — to audiences.

### Significant Films Are Chosen

This fact is readily seen in recent films which have a public-service content, such as Grumman Aircraft's *Goblin*.

EDITOR'S NOTE: Several of the interesting talks at the recent "Days of Visuals" are presented "in abstract" on these pages. They included visualized material on the program. Where deletion was necessary, it is indicated by use of asterisks within these articles.

step; Upjohn's *With Care* and AT&T's soon-released *Beyond All Barriers* have come a long way from the stereotyped one-plant approach by giving viewers really significant information. Yet each of them has a close relationship to the sponsor's interest.

\* \* \*

They give you an indication of a wide range of ideas which the subjects of some of our leading organizations suggest as topics for the year in mind that while subjects are set down for a year or a time, many of them are repeated year after year. Let me point out that they are received by the parent offices of national and international organizations whose memberships range from 10,000 well up into mil-

**Presented by Youth Groups**

It would be well to point out that many of these organizations are youth groups operating at the high school level and the college level. Indeed, most of them work in cooperation with local high school authorities and the college campus.

There is a selection of major program topics culled from our research files on these key organizations:

- Debate in Local Elections
- Equal Standards in Unions
- Working with Business Companies
- Freedom and Respect for the Law
- Community Leadership
- Our Natural Resources
- Unity in Our Communities
- Enforcing Better Safety Laws
- Opportunities for Retired People
- Heritage of Freedom
- The Dignity of Man
- International Understanding
- Protection of Private Property
- Foreign Youth Exchange
- Opportunity for All
- Aid to the Handicapped

These are broad, general headings. On the local chapter level of these organizations, they are practical pursuits.

Subjects like these which run deep in the flow of social consciousness, which is all about us today, seem to be the next area for sponsored film to penetrate. The value to sponsors which may seem a questionable investment on the surface, would seem to be good on closer examination.

**Films Can Have Broad Appeal**

The returns from the exposure which can be obtained from these key opinion-leading organizations is in itself extremely high. But interest can also be developed by the distributor, once he has this kind of message to offer, among a much broader adult audience. In addition, high schools and colleges across the country will clamor for them to be included in classroom and assembly programs. Finally, television stations, with their appetite for good public service material growing all the time, will be just as eager for them.

\* \* \*

As a distributor upon whose shoulders falls the task of getting audiences for these films, I have briefly outlined what I believe is a necessary step in bringing both message and audience closer together . . . in advancing the value of the audience as a practical consideration of film making.

**Research to Help Sell Ideas**

Proper and thorough research of audience preferences, I believe, will help sell ideas and produce better films. It would help resolve the question which some film sponsors still hold about the value of "public service" messages to their businesses.

It holds the promise, I believe, of elevating the sponsored film to new heights of influence as an effective tool of business and a reliable interpreter of those values, actions and trends most important to our society. •

**Let's Define the Public Service Picture**

by W. H. Pratt, Jr., Film Manager, American Telephone & Telegraph Co.

**F**IRST WE MUST DECIDE on what we mean by this ambiguous term "Public Service." Just what do we mean?

Since a company undoubtedly believes its product or service is of value to the public, this qualifies almost all films on product selling as "public service" from the company's standpoint. However, I am sure that this is *not* what we mean and it certainly would not hold true if a canvass were to be made of audience opinion.

**Subjects in Public's Interest**

There are many films, however, that I think we all can agree are real public service subjects. These films cover such topics as aid to education, aids to social and economic progress, helpful hints on how to be interviewed for a job, the importance of a high school diploma, general information on better health, accident prevention in the home, safer driving, civic improvement films aimed at building better cities, attracting industry, and others.

These films hold commercialism to a minimum, often limiting sponsor identification to head and end titles. These are the films that in my opinion may truly display the words "Presented as a Public Service."

\* \* \*

The advantage and values of the public service film to the public are obvious. The sponsor, on the other hand, derives benefits largely in the area of company image. This benefit can easily be destroyed if the public service is actually "product sell" cloaked in public service garb.

It is understood, of course, that industry can seldom spend its money, particularly if publicly held, on purely philanthropic endeavors. There is usually a self-service objective.

**Promoting City, State Growth**

In the Bell System, the Telephone Companies have produced many films designed to promote growth in a state or city. These show the company only as a part of the entire enterprise. These are public service films under the definition although the term does not usually appear on the credit titles.

Even here, while indirect, we expect benefits to accrue. We expect better relationships with state and local authorities. We expect to obtain our share of increased



"There are many films that we all can agree are real public service subjects," said Willis H. Pratt . . .

business as a result of accelerated growth in the community.

The Bell System has produced nine films as a television series on science. You may have seen such titles as *Our Mr. Sun*, *Hemo the Magnificent* and *The Restless Sea*. These films are now available to schools without commercials. Our only identification is on the titles and through the educators who request these films.

**50 Million See Science Films**

Our annual attendance approximates 50 million, of whom probably 500,000 viewers are teachers. These films were made to interest young people and the public in general in science. At that time you will recall that we were concerned about the diminishing numbers of students majoring in this field.

Yet you could hardly say that these were offered as a "public service" for they provided the format within which our television commercials were presented.

Now, as offerings to the schools, they approach that definition and our benefits result from any improved position our nation may attain in the area of science. More young people in this field will increase the pool from which we may draw scientists, physicists, engineers and technicians.

Of great importance also are the contacts developed with educators and their appreciation for these aids to the curriculum.

**Theater and TV Distribution**

But there is another and more common interpretation of "public service" in the world of business films. This has to do, not with ob-



## Let's Define the Public Service Picture:

jectives, but with the method of distribution. This is the definition that I think most people refer to when they use the expression, "presented as a public service."

This definition would include any film, regardless of the amount of commercialism, that is so constructed that it is acceptable for showing free of charge on television or in theaters. These films are shown "as a public service" because the entertainment, interest or informational value of the content is considered sufficient to neutralize its commercialism in the opinion of the program manager.

Certainly he will *not* use a business-sponsored film if he suspects he may alienate his audience or generate complaints.

### Value to Industry and Viewer

With this definition in mind, let's consider some of the values of this type of public service usage to industry and to the audience.

If the objective of the film is to reach a general audience, then the added visibility obtained through television and theater distribution gives the sponsor access to a mass audience that he cannot reach in any other manner with his film.

The recent Association of National Advertisers' study ("Advertiser Practices in the Production and Distribution of Business Films") substantiates this with some interesting figures.

### Reach Much Larger Audience

Films using only non-television distribution channels averaged slightly over 10,000 viewers per year, with a high which barely exceeded two million viewers. However, films using the television outlet as well as other distribution channels average over two million viewers per year, with some totals exceeding 16 million.

It was also interesting to note that comparatively few of the sponsors covered by this survey were taking advantage of the theater outlet. Theaters constitute an important and surprisingly available channel for the distribution of business films.

### 45 Million Go to the Movies

Theaters have overcome the setback due to television. For all theaters are on the increase, particularly in suburban shopping centers. Recent reports indicate that more than 45 million people attend film theaters each week.

It is not difficult to produce a film containing the company mes-

sage and yet entirely acceptable to theaters and on television. In 1964, Bell System films were shown to a conservative estimate of 50 million on public service telecasts; another 40 million viewers were reached in theaters.

Conservatively, we estimate that this means the public gave us 25 million man hours of attention. This is substantial distribution and something which cannot be dismissed lightly. It is available to nearly any industry. However, our experience with films indicate the theater managers are usually more selective since theater audiences are "captive" whereas the television audience may select another program if dissatisfied.

To the sponsor who measures results in quantitative terms — cost per viewer — the mass audience obtainable through television and theaters results in a "cost per thousand" which compares favorably with other media.

\* \* \*

### Let's Respect Power of Film

The business film stands side-by-side with today's television program and commercial as the most powerful motivational and information force in the communications tool kit. This power should be treated with respect, remembering always that because of its power, it can do harm as well as good.

The only way to make sure that the business film is working on our behalf is by valid measurement. The combination of factors and delicate balance that determine motivation in the direction which we are seeking are difficult to ascertain without something stronger than untested experience or faith in our inherent abilities.

### Facts Hold Key to Progress

Public service distribution of business-sponsored films is by all means the best way of reaching the greatest audience — provided that we go forward intelligently on a basis of substantiated facts. •



## There's a "New Breed" of Scriptwriter

by Jack I. Moss, President, Turteltaub & Moss, Inc.

THERE IS A NEW BREED of scriptwriter in the audio-visual field. This scriptwriter is a hybrid. In fact, I'll go one step further and say he is a "combination."

He is a combination writer, artist, cameraman, soundman, director, musician, editor and lab technician. Now, understandably, a person with such talent would more than likely be an unbearable bore.

### Combined Work of Individuals

Actually, when I talk about a scriptwriter, in the sense of the "new breed of scriptwriter," I am describing the *combined* efforts of several individuals. It is *only* through the combined harmonious handiwork of talented people that the audio-visual medium can reach its full potential.

It is a potential, I am sad to say, that is *not* being realized in the majority of work being produced today.

What I am saying is simply this: the day is past when the scriptwriter can hand a completed script to the producer . . . who calls in an art director . . . and then puts everything before the camera . . . with a director directing . . . turns the raw film over to an editor . . . and then to a lab technician.

This step-by-step procedure is easy. But, invariably, it produced visualized *words* — not audio-visuals.

### Limited to His Own Concepts

Even the so-called "visual-thinking" scriptwriter (and I billed myself as such for several years) is limited to his *own* visual thinking. And, all too often, in step-by-step procedure, his words and picture suggestions are followed right down the line, with nothing added, nothing changed. Many producers rely completely on the scriptwriter for the creative content of their films.

This is folly. This is like putting together a set of monkey bars from printed instructions. *Anybody* can do it by following directions. And, when you're finished, your set looks no different than everybody else's. You've done an adequate job. But you've limited yourself. You haven't *added* anything to make your project *a little better, a little more useful, a little more effective*. And, after all, that's the name of the game.

The new breed of scriptwriter



"The scriptwriter is a hybrid," Jack Moss tells the audience during his recent NVPA seminar talk.

embodies every creative function of film-making. In other words, everybody, literally, gets into the act — at an early stage — where their contributions can help establish the basic structure of the film, whether it be a motion picture, slide tape or a slidefilm.

### Share Desire to Communicate

Their creativity doesn't spring from just the words of the writer. It delves into the concept and rests only on the basic necessity to communicate . . . as forcefully, dramatically and memorably as possible.

All that is required to gain an emotional response from the audience. There are creative aspects in narration, sound, music, photography, editing and technical effects. How exciting it would be if films could take advantage of them all.

(Followed by a showing of examples of areas where full utilization of the talents of the entire production team can appreciably increase the effectiveness of the finished product).

\* \* \*

### Additional Papers to Appear in Our First Fall Edition

These columns will continue to bring our readers selected papers from the recent "Days of Visuals" program. Scheduled to appear in Issue Five (our first fall number) is Dale E. Wretling's talk on "Selecting the Right Medium for the Message."

Don Benjamin's talk on "Music Hath Charms" and Harvey Plant's dissertation on "Getting the Most from Sight and Sound" are also being prepared for publication in these pages next month.





Modern vice-president Bill Oard, *Modern Talking Picture Service, Inc.*, discusses new distribution reporting methods for Seminar guests. *James Maull*, of *Pelican Films*, listens attentively at left in this picture.



Among producers attending the workshop at the Plaza were (left to right) Mrs. Larry Madison, *Larry Madison Productions*, James Maull, of *Willard Pictures*, and Walter Louendahl, vice-president of *Dynamic Films, Inc.*

## Seminar on Film Distribution

ern Headquarters' Staff Talks on Audience Potential  
 tional Distributor Hosts a Workshop for Producers

SEVERAL ASPECTS in sponsored film distribution were discussed at an all-day seminar for independent film producers held by the headquarters staff of Modern Talking Picture Service at the Hotel Plaza on

20 producer representatives took part in the discussions, which were held in a series of sessions in various branches of the film industry. The objective was to help producers understand the creative use of distribution techniques and the growing audience for sponsored films can help increase the producer's sales

"This is a typical day," said president Carl Lenz in his opening remarks at the meeting. "there are approximately 6,000 audiences for sponsored motion pictures in community groups and schools. With an average attendance of 100 persons in each of these groups, this would total 600,000 people. But in addition to this sponsored audience, some 300 million films are being telecast to 10,000 viewers per telecast. This will add nine million people to the overall audi-

ence. This is off with the attendance of several hundred theaters playing sponsored short films and it can be safely estimated that 10 million people on a single day are looking for sponsored films.

It is a mass audience by any standards. But Modern's



Carl Lenz, president of *Modern Talking Picture Service, Inc.*, noted that 10 million people saw sponsored films during the day on which this seminar was held.

"The program today is designed to show that it is not only a mass audience, but an audience of particularly high quality and influence," he concluded.

Other Modern staff members took active part in the seminar discussions. Bill Oard talked on community group audiences; Dick

Rogers discussed theatrical distribution; Ralph Del Coro spoke on television and its standards. Jim Witker described the potential of 8mm sound films and Dick Hough, who spoke on "new trends", helped to round out the background with cogent comments on expansion and development efforts in all facets of the distribution picture.

Facts were presented on research into the impact of films in influencing the viewer and on the potency of the burgeoning youth

market and how this is being served by resultant films. A review of case histories of some outstanding recent success stories lent ample evidence of the important role of distribution as a vital partner in the complete film story.

Slides, tape and film were liberally used to illustrate key segments of the seminar and many of the producers present took an active part in the discussions which followed each aspect of this informative program.



Dick Rogers of *Modern Talking Picture Service, Inc.* outlined the opportunities in theatrical distribution of sponsored films. *Modern's* sales chief Dick Hough is in background.

PICTURES BY BOB SEYMOUR

Seminar group hears Bob Gross, *American Film Producers, Inc.*, tell his experiences (second from right). Others in picture (left to right) are Jim Witker and vice-president Ralph Del Coro, of *Modern Talking Picture Service, Inc.*, and Ed Lawson, *On Film*.





## A Look at "Light" from General Electric

Genesis and Service Role of Lamp Told in a Colorful Picture

**L**IGHT, according to a new 18-minute color motion picture recently sponsored by the General Electric Company's Lamp Division, is a lot more than mere illumination. Those bright spheres, large and small and getting constantly better, are contributors to safety and security; they warm and protect our surroundings; beautify historic landmarks and shrines; improve business performance; extend leisure hours; decorate homes; help capture precious moments on film; advance space exploration and aid medical science.

That's the picture of *Light* — the good *one-word all-embracing title* which leads the viewer into sequences depicting all these ways (and more) in which the lowly lamp enhances daily living.

On this colorfilm journey into the real world of light, the picture goes into the role of illumination in vital aspects of the nation's economy. Light is drying paint, growing plants, breeding chickens, melting snow, warming homes and offices, stopping traffic, exploring the universe and even improving our race through science.

The film pauses to trace its own progress from the oil lamps of a century past to the more than 10,000 types and sizes of lamps available today. It moves through the

fast tempo lamp production, showing how these commonplace bulbs are squeezed, pounded, measured, heated and evaluated (more than 100 separate tests in all) before millions of them reach distribution outlets.

The result: a lamp which costs about 25¢, gives 11 times more light than Thomas Edison's first bulb and is as easy to buy as it is to see by.

Intriguing developments now underway in GE lighting laboratories are shown to include lights that bend, twist and turn; lights without wires and lights to communicate and penetrate.

*Light* was produced for GE by Wilding, Inc. An original music score (by composer Elliot Lawrence) was recorded in Europe by the Paris Symphony Orchestra.

First distribution plans include premiere showings in motion picture theaters in major metropolitan areas, followed by scheduling for television and to adult community groups. Modern Talking Picture Service, Inc. is handling this mass audience distribution program.

Prints have also been distributed to GE Lamp Division sales offices and among Public Relations offices of the company throughout the country.

Pictured at New York preview of General Electric Company's film "Light" are (left to right) Dick Rogers, Modern Talking Picture Service, the distributor; Don Smith and Leon Kirgo, Wilding, Inc., the producers; and M. R. Kest, advertising sales promotion mgr., Large Lamp Dept., G.E.



## Widescreen View of an Association's History

Multi-Media Show Reviews 50 Years in the Bedding Industry

**M**ULTI-MEDIA Use of slides and motion pictures, using three screens and a stereo tape recorder, helped span 50 years of history for the National Association of Bedding Manufacturers. The association's Golden Anniversary Convention, held at Chicago's Hilton Hotel, featured this audio-visual presentation. *Footprints in the Sands of Time*, to convey the story of these 50 years of growth, services and personalities in a single program.

Six 2 x 2-inch Carousel slide projectors, two 16mm sound motion picture projectors, the screens and the stereo recorder were served by a high-fidelity stereo amplifier

similar to an automatic typewriter was used to correlate the visual devices.

When an action cue came to the sound tape, it was automatically transmitted to the projector, changing the picture on or all of the three screens.

Individual pictures of 97 years in the bedding industry shown; many more were seen in pictures of committee meetings and Board of Trustees' sessions in which they participated. The association's Vicki Lathom did fact and picture research.

The presentation was scored by Salasin with excerpts from various composers. He estimates that



Wide-screen sequence took members of the National Association of Bedding Manufacturers back through 50 years of history as slides depicted 50 years in the multi-screen presentation, "Footprints in the Sands of Time."

and high-fidelity speaker system. The entire program was knit together by a tape-recorded cueing system which also carried the narration and musical score.

The show, conceived and created by NABM's Alfred M. Salasin, lasted 35 minutes and required 400 slides, five motion picture film strips and a complete stereophonic tape for the full showing time. This included a 42-second overture, created to set the mood and develop a sense of anticipation while the auditorium lights dimmed for the screen images.

These decades of Association activity, 1915-1965, had offered very little in the way of dramatic pictorial material. To compensate for the lack of "drama," Salasin turned to design and to the versatility of multi-media presentation.

The six slide projectors were operated in three teams of two each, with a special dissolving arrangement. All projection equipment was carefully matched for image brilliance. The stereo tape carried the score, narration and equipment operational cues. But to send these cues to the one or more projectors to be activated another punched tape device, sim-

hours were required for scene preparation, the score and coordination. Two professional voices were used.

Suppliers who aided in the presentation included Friar Graphics of Silver Spring, Md., who created the artwork and slides; Partridge Studios, of Washington, D. C., assisted with the motion picture sequences; and Visual Technical, Inc., of Cleveland, furnished complex equipment. This firm re-recorded the stereo tape, the equipment and installed the presentation at the Hilton Hotel. The company's technicians operated the show.

Reception of the presentation was little short of overwhelming. On several occasions and especially when the images on the screens would "blend" to form a very wide picture, the audience broke into spontaneous applause.

And some 10 minutes of "intermission" developed on the occasion of the 35-minute program. All participating individuals were present were vigorously applauded. The subject remained a topic of conversation throughout the balance of the convention. In many letters from members

QUENTLY as eight times a  
 site, all during the work-  
 a retail food store depart-  
 ore department manager  
 definite separate move as  
 his work. What he does  
 nes a day or more, and  
 oes it, makes thousands of  
 impressions every day on  
 condition of the store.  
 matization of what creates  
 d what one man can do  
 while making all these  
 rve that motive has been  
 film as a contribution by  
 ter & Gamble Company  
 marketing profit for re-



Fantasy interlude in "The Pursuit of Profit" as "manager" gives the store employees his idea of "pop-talk."

## Helping Retailers in "The Pursuit of Profit"

Procter & Gamble's New Picture Shows Store Managers How to Attain Profit Objectives

**Handy Motion Picture**  
*The Pursuit of Profit*, is a new  
 e color motion picture  
 l by The Jam Handy Or-  
 n. The picture is di-  
 all retail personnel from  
 ist level of management on  
 store. It is the second ma-  
 tribution Procter and Gam-  
 made to the food industry's  
 f management motion pic-  
 and a good one.

ighly-successful P & G  
 or, *A Coin With Two*  
 s still in wide use — in-  
 eople on the management  
 follow proven training  
 es.

**of Intensive Research**  
*The Pursuit of Profit* is an in-  
 lmi report based on more  
 ear of research into how  
 I supermarkets and inde-  
 food stores fare in the  
 ee, compared with others  
 s the profit target.

de range of businesses  
 mined; the research find-  
 umerous national organ-

izations was examined, and grocers  
 were interrogated in their stores —  
 as were top management people  
 of chains and other food market-  
 ing organizations.

The result of the extensive study  
 could have been an exhausting list  
 of statistics — but the screen pre-  
 sentation that came out of all this  
 digging is a sprightly, attention-  
 holding screen dramatization that  
 reaches both heart and head.

### Star Talent for Its Cast

In *The Pursuit of Profit* two  
 Broadway and Hollywood stage  
 and TV stars portray the situations  
 which every store employee faces.

Addison Powell, of *Lady in the*  
*Dark*, *Gunsmoke*, and *Playhouse*  
 90, and Stephen Bolster, of *North*  
*by Northwest*, *Route 66* and *Nak-*  
*ed City*, bring life and emotional  
 interest to the story on the screen.

They also bring to life the strug-  
 gle to balance income with outgo,  
 tipping the scales into the profit  
 bracket. This is not a "sugar-coat-  
 ed" story but is visualized interest-  
 ingly so that paramount ideas are  
 remembered by store managers  
 and their department heads. Addi-  
 tional motivation is supplied by  
 stressing the role of profit in our  
 free enterprise system and by  
 driving home the self evident, but  
 not always clearly realized, conclu-  
 sion that "each of us profits from  
 profit."

As with *Coin With Two Heads*,

Procter and Gamble is making *The*  
*Pursuit of Profit* available to all of  
 its customers through presentations  
 at headquarters offices of food  
 merchandisers, at area meetings  
 and within individual retail stores.  
 Local P&G district offices are the  
 contact point through which in-  
 dividual retail stores can obtain  
 showings for their people.

### Won Tribute at SMI Premiere

After its recent premiere at the  
 major Super Market Institute con-  
 vention in Chicago (where the film  
 received waves of applause),  
 Michael O'Connor executive head  
 of the Institute, cited P&G's picture  
 as "the finest ever made for our  
 business." The many creative peo-  
 ple at JHO who worked on this  
 project helped win that accolade. •



Michael Waller, trade relations supervisor at P&G (extreme right),  
 filmed at Chatham Stores, Inc., supermarket where interior sequences  
 of "The Pursuit of Profit" were filmed through the courtesy of Chatham's  
 Bernard Weisberg and vice-president Harvey Weisberg (at left).

Below: film, TV star Steve Bolster (seated right) as the grocery depart-  
 ment manager, reviews his weekly operating statement with Addison Powell  
 who performs as the film's on-screen narrator, commentator and philosopher.





Arriflex chief designer Erich Kaestner (at right) is glimpsed in the Arnold & Richter engineering department in early scene from "The Arriflex Story."

## "THE ARRIFLEX STORY"

As Told to Business Screen by Producer Kenneth Richter

**M**OST FILMS, I am told, begin with a phone call. Communicative people who make pictures have to get together to start the pot boiling. But this assignment was different! Paul Klingenstein, president of the Arriflex Corporation of America, knows that we have no phone so he wrote us, asking if we would be interested in making a film about the Arriflex.

Paul mentioned that he would be leaving for Hawaii the next day. Since my answer to his question was "yes", there was little time to lose. I fired up the plane which roosts on the front lawn of our place in the Adirondacks and a couple of hours later Paul and I worked out the details of his project in New York.

### Objectives Were Clear-Cut

The plan for the film looked like simplicity itself. The audience was to be film producers, cameramen and others within the film industry. Its objective: to tell these Arriflex owners (and potential users) how the Arri 16 was designed to meet their needs; how the camera was made; and some of the ways in which this extraordinary versatile instrument can be employed to make films.

Designs and construction sequences were to be photographed at the plant in Munich; the "in use" sequences were to be made up by "requests" from some of the many producers employing scenes of the camera in various ways all over the world.

By a fortunate coincidence we were to leave almost immediately on a trip to Europe, followed by a journey around the world. The trip had been scheduled to make a documentary film for the Eterna

Watch Company of Switzerland on the history of time-keeping and the present day production of fine watches.

It seemed that no two film projects could tie in more neatly: the Arriflex and Eterna plants were within a few hundred miles of each other. The Eterna round-the-world trip would enable us to "piggy-back" photography of the Arri in use around the world, supplementing the production scenes obtained from Paul's immensely varied list of Arriflex users.

### Years of Product Experience

So this looked like one of the most satisfying film projects we had ever undertaken. I had known the manufacturer of Arriflex cameras for years. In fact, I first visited there when the Arri 16 was little more than a gleam in designer Eric Kaestner's eye. I had used the first prototype in the field and had contributed my "ten cents" worth to its design. And I had bought what was, I think, the first Arri 16 ever sold and had used it for years.

*The "dream assignment" of a famed documentary film maker had its hours of trial but ended with a triumphant finale.*

And every year, as regularly as the swallows migrate, I had made my pilgrimage to Munich and, while my patient wife and partner sat outside and watched the new plant go up, brick by brick, I had talked, argued and cajoled to get the camera perfected to meet the needs of the working cameraman.

The film project, I thought, was a way of saying "thank you" for my interest in the camera through all these years. In fact, Paul told me, Arri in Germany had suggested me as the producer. I must admit that I was flattered; after all, it was no small professional honor to be tapped to produce the film which would "star" one of the most popular professional motion picture cameras ever made.

### All the Equipment at Hand!

The more I thought about the project, the rosier it looked. For instance, suppose a camera or lens needed adjustment, or a shot required a special piece of equipment? Just walk down the corridor to the 16 Arri assembly room or over to the stock department! There was even a film studio, owned by Arri, right next door.

In view of the fact that this ought to be a delightful film to produce, with everything on my side, I quoted Paul a contract price for the picture that turned out to be a mistake — in fact, a lulu of a mistake.

What I had forgotten was that, in film making, all is not as meets the eye. You may shoot Napoleon's retreat from Moscow in three days, on schedule and on budget all the way; but getting one lousy little shot of Joe Blow walking out of his house in Azusa, silent yet, may cost you three weeks, half the budget of your picture, and a feeling of general

inadequency so profound that you tell your wife she'd better go do and apply for home relief.

Arriving in Munich, I went to work with my wife (my secretary, writer, researcher, general right hand) to see every last detail of how the 16 Arriflex was designed and how it is made. Then I chose from all of this, the key sequences and techniques to tell the story.

### Camera Part of Complete Line

It was at this time I decided that in order to show the tremendous background of experience and know-how that make the Arri possible, we would have to demonstrate its place as a part of that most complete family of motion picture equipment, ranging the way from cameras to processing machines and printers.

Conferences with Dr. Arnold and Dr. Richter followed and the plan for the film was consolidated and accepted. I sent it off to Paul Klingenstein in New York for approval and started to organize a shooting schedule.

It was here that the first of the network of problems which were to impede the completion of the film began to rise to the surface and knit together. The biggest and most obvious of these was that the whole Arriflex plant was about to be completely rebuilt, on the same site and, generally speaking, under the same roof as the facilities then occupied.

Meanwhile, production had to continue and expand to meet the ever-increasing demand for Arriflex products. The result was that as the rebuilding program progressed, whole departments were sharply compressed in floor space, moved, or even briefly discontinued as construction workers in-



Inspection with special fixtures and microscope checks accuracy of Arriflex-16 pull-down pitch and precision of camera's registration movement.



Technician fabricating the pull-down cam for an Arriflex-16 camera, machine operation involves ultra high-speed grinding and precision tracing.



Richter craftsman is shown "tuning up" Arriflex reflex finder shutter on its pre-loaded bearings. Precise mirror-shutter must turn axis, with run-out of less than plus-minus 1/25,000 inches.

their areas. Thus, a certain on process in the filming ply might not be going on e wished to photograph it; likely, it would be in tem- cramped, unphotogenic a matter of a few days. to be obvious that much lming program would have place when the new plant mpleted — hopefully, in e, but, as it turned out, in e year later (after several Munich during the initial Europe during which all phy was to have been ed) we were back at Arri- take up the threads of *The Story*. We were light of d full of cheer for about s. is time, we realized that

not only was the building program incomplete, but we had other problems.

Everyone wanted Paul Klingenstein to have a useful film that would sell Arriflex cameras. The trouble was that making a film was — well, trouble. It took workers' time. It cluttered up the work-rooms with equipment that had to be walked around and stepped over. Once there was even a question that a proposed shot would betray a manufacturing secret.

#### Diplomacy Brings It Through!

Quite honestly, I can say that the fact that the film was finished at all was a feat of diplomacy as much as one of film production. That, however, is not unusual in our business. We feel, after all, that when we sign a contract to make a film we become an exten- (CONTINUED ON PAGE 54)

ans put a new Arriflex-16M through final test in this film scene. camera must produce test footage to highest standards of image sharp- picture steadiness before it is permitted to leave the factory.



## 20 New Pictures to Aid Fight on Cancer

### American Cancer Society Aims to Keep Physicians Informed

THE MOST AMBITIOUS program of education through films in its history has been launched by the American Cancer Society. The Society is undertaking production of more than 20 motion pictures presenting the latest information on detection, diagnosis and treatment of cancer to the physicians of America, along with films for the general public.

Films dealing with the major cancer sites will be available to every physician and medical student in the United States. The new program will help physicians to detect and treat promptly the more than half a million new cancer cases each year.

#### Keeping the "GP" Informed

Discussing the program, Dr. Roald N. Grant, ACS' director of professional education, observed:

"If the specialists complain of the difficulty of keeping abreast of the latest developments in their own specialty, imagine the plight of the general practitioner who must keep himself informed in the many special fields of medicine. It's our job at the Society to help him have at his fingertips, the latest and best knowledge of cancer diagnosis and treatment. For this reason, it will be the 'GP' who is our primary audience for these films.

"Naturally," Dr. Grant points out, "reaching medical students and specialists is also vital. The more of us who learn more about cancer, the better it is for everyone."

#### Subjects Approved for Camera

Among the 20 films for professional audiences which have been approved for production are those covering: chemotherapy (chemical treatment of cancer); cancer in children; the dentist's role in cancer detection; hormonal treatment of cancer; and the diagnosis and treatment of cancers of various vital organs, including: the thyroid, uterus, colon and rectum, bone, lung, breast, and oral cavity.

Funds have been set aside by the national office of the ACS for production of four professional education films and the Society's Divisions have been offered the opportunity to present grants for development of "films of their choice." To date, several Divisions have come forward.

The Wisconsin Division has arranged financing for a film on chemotherapy, while the Missouri

Division has announced a large grant for the production of a film on the dentist and cancer. The Florida Division is financing the film on skin cancer and the Texas Division has announced a grant to produce three films: on cancer of the breast, of bone, and of the lip, oral cavity and naso-pharynx (nose-throat area). The California Division of the Society has voted funds for collaborative production with the national office of a film on cancer in children.

#### Olesker in Charge of Films

Harry Olesker, ACS' director of films, radio and tv, will be in charge of the overall production program and will provide consultation services for Divisions making their own films.

Turning to the public sector, the Society released the film *Who, Me?* in April. Addressed mainly to adult viewers, this film por-



Scene from ACS' film "Who, Me?"

trays the dilemma of "George," devoted husband and father of two — and also a confirmed heavy smoker. During the imaginative 20-minute film, George learns that smoking is not only risky to himself, but can encourage the habit in son and daughter, too. This production was financed by the Society's New Jersey Division.

Younger school children comprise another important ACS' audience. Realizing that smoking habits are established early in life, the Society produced a cartoon feature aimed at these young viewers, *The Huttless, Puttless Dragon*. Created by Ernest Pintoff, this film tells the story of a clean living, non-fire-breathing dragon who does not smoke. Scorned at first by his companions, he emerges victorious at the end of an Indian-wrestling match with the chain-smoking leader of the local crowd. Set to a background of "cool" jazz the film is bright with color, ideas

and food for thought. A grant from the California Division made this film possible.

Sophisticated adults are the viewer-target of *Breaking the Habit*, another cartoon subject produced by the California Division. In semi-surrealistic style, the film reveals the danger and the essential silliness of smoking as it

shows the antics of two supposedly "grown up" American males who discuss how easy and sensible it is to give up smoking. Unfortunately, they do so while puffing away!

Soon to be produced is a film on leukemia (for the general public) which reveals progress in research and treatment. It is being financed in New York state. •

## Lively Review of a Year's Advertising

Hamm's Showed Its Centennial Year Promotional Program in a Well-Designed Film for Distributors and Salesmen

**T**HIS IS HAMM'S Centennial Year and the brewer from the "land of sky-blue waters" began sharing its 100th birthday with the firm's distributors and driver-salesmen during March and April, 1965 advertising and sales promotion programs for Hamm's Beer were dramatized in a motion picture which glittered with bright choreography, entertained with original music and delivered the "message" at 36 meetings scheduled around the country.

Four geographic versions of a 16mm color motion picture were produced by Fred A. Niles Communications Centers, Inc. so that each of the company's divisions would share those sales promotional materials which served their special interest. The 35-minute film opened with a history of the brewing firm, featured music and costumes symbolizing the mid-1800's and later decades.

But primary interest was focused on a review of promotion. Color television commercials were cut

into the picture; radio commercials were aided by visual inserts of Nancy Wilson, who performs the vocals. New billboards, magazine ads and point-of-sale material were revealed in sequence.

Dancers worked in and around studio "limbo" sets depicting Hamm's outlets, including a supermarket, a package store and a tavern.

"The film gave us a great deal more flexibility in scheduling our meetings than would have been possible with live presentations utilizing the same theme and format," says Joe Sullivan, assistant ad director for Hamm's. "And film proved to be the best medium for telling our Centennial story."

The picture was scripted by Niles' staffer, Ira Kerns. Jim O'Reilly directed and Jack Whitehead, B.S.C. was head cameraman. James Miller was the editor and Niles' musical director, Sid Siegel, composed and conducted the original score. The film was lensed at Niles' Chicago studio. •

Limbo sets depict Hamm's Beer outlets in this color sequence from the company's 1965 sales meeting film which was lensed at Niles' Chicago studios.



A scene from the Jam Handy production "Adults in a Hurry"

## Help for Drop-Outs: Adults in a Hurry

A Widely-Used Film Documents a Successful J. I. Case Work Learn Program to Help Keep Youths in Classrooms

**H**OW CAN INDUSTRY help meet the problem of the potential high school "drop-out?" Numerous causes have been cited and more than a few "answers" provided, both by governments and by concerned business organizations. Often, the "drop-out" is a victim of economic necessity; sometimes these boys just lack a goal in life and the satisfaction of working with their hands.

The president of the J. I. Case Company, Merritt D. Hill, knows something about the "drop-outs" thinking. He became one himself but made a quick recovery to work his way through high school and college. As a successful businessman he has since made notable contributions toward youth work among Future Farmers, 4-H Clubs, the Boy Scouts and in Junior Achievement.

### The President Had an Idea

The idea for a school work experience program came to him while recovering from a mild coronary several years ago. Early in 1963, he asked the company's vice-president of corporate relations, R. W. Dugger, to contact the local school system, suggesting that the Case Company employ potential "drop-outs" on half-day basis while they continued school in the remaining hours. The work program would count toward graduation credit.

Racine United School District No. 1, headed by superintendent John Prasech, welcomed the idea and seven boys started the program in September, 1963. They were selected by the schools as individuals who were most likely

to drop out in their senior high school year.

All except one finished the schooling and the program has proven so interesting and successful that it has been documented in a widely-popular motion picture, *Adults in a Hurry*. The aim of that picture is to interest other schools and business organizations to emulate the program. The film was shot on location in Racine. The Jam Handy Organization. Every single individual within is the actual person who participated in the program, including the "drop out" who didn't finish his course.

### 100 Prints in Constant Use

*Adults in a Hurry* has already reached hundreds of thousands of viewers throughout the U. S. 100 prints are constantly on the move, and earlier this year, bookings were three and one-half months behind schedule. Jam Handy is also handling the distribution of the film for Case.

The point is made that the school work experience program developed at J. I. Case can be operated by any combination of school system and business firm at virtually NO cost. The government program in the same field was set up for billions of dollars. Above the only real expense to the company thus far is its modest budget for the film which is helping "spread the word."

### Experience Proved Its Value

How has the program gone since its inception? In the school year just completed (June), a total of over 40 students were involved.

SIXTH ANNUAL Industry Producers Association Conference, held June 1-3 at the Ambassador Hotel in Los Angeles, introduced a new class of officers for the coming year at the inauguration of a new "Cindy" award citations for individual contributions to audiovisual media and the presentation of "Cindy" statuettes for outstanding industrial films entered in this year's IFPA Awards Competition.

During IFPA through 1965-66, the association's new president-elect, Dr. Harald O. Dyrenforth of the Systems Division of North American Aviation, a dynamic personality and a driving force in making the coming year a standing one for the association was the citation which honored his introduction to the ship.

**Dr. Harald O. Dyrenforth** has been elected president of IFPA. His dynamic personality and driving force should be instrumental in making the coming year a standing one for the association.

**Dr. Harald O. Dyrenforth**

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rection, graphics, music, effects and cinematography. The Los Angeles Division of North American Aviation nearly made a clean sweep of these honors with their award-winning film, *Speed and Heat*.

**Carroll Is Program Moderator**

Frank Carroll, Southern Pacific Railroad, served as moderator of the many program events during



This year's recipient of the Jay Gordon Memorial Award was Neal Kechn (right above) who accepted IFPA tribute from its donor, Allan Gordon of Gordon Enterprises.

the Conference. He introduced Bill Gibson, Douglas Aircraft Company, who spoke on "Worldwide Film Production" and Leon S. Gold, president of the independent producer company, Roundtable Films. Gold described the "Use of Pretesting to Determine a Potential Market for a Production."

Jack Long, Space & Information

Officers-elect of IFPA for the coming year (left to right), Robert R. Canon, Lockheed-California Company, executive vice-president; Vin Agar, W. A. Palmer Films, chairman, Northern California Chapter; Raymond Jaeger, Lawrence Radiation Labs, executive vice-president, Western Section; Dr. Harald O. Dyrenforth, Space & Information Systems Division, North American Aviation, president; James R. Swift, Hughes Aircraft, chairman, Los Angeles Chapter; Paul DeMello, Hughes Aircraft, financial vice-president; Michael Joseph Reese, Jr., General Dynamics Astronautics, chairman of the San Diego Chapter; and Roy L. Deets, Space & Information Systems Division, North American Aviation, editorial vice-president. Lt. Jack Barry, Eastern Section, was absent.



# IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

## Awards to Films and Individuals Highlight 6th Annual Conference

Membership Elects Dr. Harald Dyrenforth As President Heading a New Slate of Officers for the Coming Year

Systems Division, North American Aviation, gave a briefing on Project Apollo, using slides and motion pictures, and Lt. Colonel Alterio Gallerani, commanding officer of the 1352nd Photo Group, USAF, talked on "Aerospace Audiovisual Service."

**Present "Cindys" at Banquet**

The final night of the conference brought the traditional awards banquet and the long-awaited presentation of annual awards. As guest presenter of these honors, IFPA members and banquet guests had the pleasure of meeting the noted Broadway and Hollywood actor, Robert Strauss, well-known for his "badman" characterizations and his chilling performance in *Stalag-17* on the stage and screen.

Former officers were saluted

and new officers introduced at these banquet ceremonies.

A highlight of the ceremonies was the presentation of the Jay Gordon Memorial Award to Neal Kechn, national vice-president for sales, DeLuxe Film Laboratories. The award was named for the late Jay Gordon, a founder and past president of IFPA, and is donated annually by Allan Gordon, president of Gordon Enterprises (not related). It is presented to "the individual who has an outstanding record for long-term contributions to the art of filmmaking."

Neal Kechn merited the honor as the founder and conductor of the popular Calvin Workshops. While at that company he also founded and edited (for many years) the company's publication, *APERTURE*. This editing experi-

**THE INDUSTRY  
FILM PRODUCERS  
ASSOCIATION, INC**

**NATIONAL OFFICERS**

1965 - 1966

**President**

Dr. Harold O. Divenforth  
Space & Information Systems  
Division of N. A. A.

• • •

**Executive Vice-President**

Robert R. Canon  
Lockheed-California Company

• • •

**Executive Vice-President**

(Western Section)  
Raymond Jaeger  
Lawrence Radiation Labs

• • •

**Executive Vice-President**

(Eastern Section)  
Lieut. Jack T. Barry  
USAF Audio-Visual  
Photo Office  
Woburn, Mass.

• • •

**Financial Vice-President**

Paul C. DeMello  
Hughes Aircraft Company

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**Editorial Vice-President**

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Space & Information Systems  
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**Past President**

James L. Wasson, Jr.

• • •

**Recording Secretary**

Elaine M. Dolnick

• • •

**Official Publication**

BUSINESS SCREEN MAGAZINE

**NATIONAL CHAPTERS**

Los Angeles Chapter  
James R. Swift, *Chairman*

• • •

**Northern California Chapter**

Am. Aviat., *Chairman*

• • •

**San Diego Chapter**

Michael Joseph Boccia, Jr.  
*Chairman*

• • •

**For Information, Write:**

Industry Film Prods. Assn.  
Post Office Box 1395  
Thousand Oaks, California

ence and talent has continued during his association with Deluxe General Film Labs where he edits the informative *REWIND*.

Many years of service as a writer-director of industrial and business films have added to the background of the man who has achieved this high sales executive post in the industry. "His outstanding contributions to the training and inspiration of our nation's young filmmakers, place Neal Keehn as a logical recipient of this award" read the citation which accompanied the Jay Gordon Award to this industry leader.

**Honors to a Past President**

Another high spot on the annual banquet program was the awarding of honors to past president H. Eugene Burson, who received a gold honorary life membership card in IFPA from another past-president and "founding father" Bob Gunther, North American Aviation.

The association also cited its much-beloved and tireless recording secretary, Elaine M. Dolnick. She received a special plaque from retiring national president James Wasson, Jr., as "a token of IFPA's gratitude for her meritorious services through the years."

**"Cindy" Plaques to Winners**

The winning motion pictures (and their happy recipients) of this year's "Cindy" honors were as follows:

In the category for "Public In-



H. Eugene Burson, Jr. (left), one of the founders and a past-president IFPA, receives gold honorary life membership card from Robert Gunther of North American Aviation, also a founder and past-president of IFPA.



Elaine Dolnick, the association's beloved recording secretary, received a special plaque in "gratitude for her services through the years" from IFPA's retiring president, James L. Wasson, Jr.

formation" films, two films tie for first in the opinion of the judges. *Angel by the Hand*, produced by Los Angeles County, brought a "Cindy" to Don Hoster. *USAF Aerospace 10th Anniversary*, produced by the 1352nd Photographic Group, USAF, was the other "Cindy" in this category. The award was accepted on behalf of the group by Alex Ciurczak.

**Best of Training Category**

In the "Training" category, *Sea Survival-Hygiene and Body Care*, produced by the 1365th Photographic Group, USAF, was the first award winner. The statuette was accepted by Jay Sedlik. Winner of second place honors in this

*Cindy* award winners pictured after banquet (left to right): Roy George (*The Challenging World of Undersea Technology*); Alex Ciurczak (*The USAF Aerospace 10th Anniversary*); Jim Driskell (*Speed and Heat*); Betty Williams (*SST-Challenge of the 70's*); Alex Johnson (*Traffic Management & Customer Service*); Bill Brose (*Once Upon a Film*); guest presenter Robert Strauss; Elaine Dolnick, IFPA's recording secretary; Pat Fletcher (*The Extra Pay Day*); Capt. Jay Sedlik (*Sea Survival-Hygiene & Body Care*); Ken Webb (*Actionware*); and Charles Cocklebas (*Wherever You Go*). Sponsoring firms are identified in the Conference story.







Ken Webb Associates, receives "Cindy" plaque from Robert Strass for "Actionware" which won top honors in Sales Promotion category.



James Driskell, Los Angeles Division of North American Aviation, presents "Cindy" for "Speed & Heat" adjudged best of Technical Information group.

was *Uratte Management Service*, produced by End Photographic Group. Benson accepted the award on behalf.

al Category" films were by *The Challenging World* and *Technology*, which won honors for the U. S. Ordnance Test Station, produced by Roy George. Second place went to *Once Upon a Time*, produced by the Los Angeles Division of North American Aviation. "Cindy" was picked up by Bill Webb Associates.

#### Sales Promotion Winners

"Sales Promotion" film *Actionware*, produced by Ken Webb Associates, brought top honors to "Cindy" re-



Judges of "Cindy" award films check their final selections (left to right) Dan Donner, independent producer and former IFA officer, Robert Dickenson, sales manager, Magnascope Corp., Julian Eby, independent producer, Norman Duncort, famed leader of American expedition which conquered Mt. Everest, and Joseph Mascelli, editor of ASC Handbook

ipient Ken Webb. Second place honors were accorded *SSI — Challenge of the '70's*, produced

by the Lockheed California Company. Betty Williams claimed the statuette on behalf of her firm

#### Technical Information Awards

First award honors in the "Technical Information" category went to the multiple-award winning film, *Speed and Heat*, produced by the Los Angeles Division, North American Aviation. James Driskell accepted the statuette. Second honors in this group were taken by *Electric Propulsion*, produced by Electric Communications, Inc. for NASA President Leon Viekmann of this studio received the citation.

In the final Awards category, for "Indoctrination and Orientation" films, the top honor was given *The Extra Pay Day*, produced by United Air Lines. The "Cindy" was accepted by United's Ira Thatcher. Second place went



Alex Sedlik, USAF 1365th Photographic Group, presents "Cindy" for "Sea Survival-Hygiene & Body Care" in Training Film group.



Alex Ciurczak, USAF 1352nd Photographic Group, presents "Cindy" to Betty Williams, Los Angeles County, who received "Cindy" for their Public Information

THE IIPA CONFERENCE REPORT

(CONTINUED FROM THE PRECEDING PAGE 45)  
to the Sandia Corporation's motion picture, *Wherever You Go*. Charles Cockerleas claimed the plaque award on behalf of his company.



Leon Vickman, president, Technical Communications, received second award for his NASA film, "Electric Propulsion" in the "Technical" category.

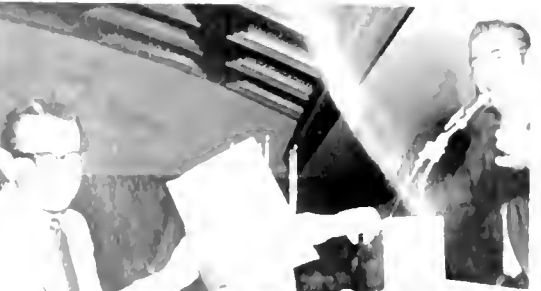


Charles Cockerleas accepts citation for Sandia Corporation's film "Wherever You Go" which won second honors in "Indoctrination & Orientation."



Individual Emmy award went to Robert Hecker for writing screenplay of "Angel by the Hand," recently produced for County of Los Angeles.

Gerry Hibbard, of North American Aviation, received a citation for scenes used in the award-winning motion picture "Speed and Heat."



# IT'S ALWAYS NOW

The Prudential's Anniversary Film  
... a Story of People With Purpose

IT TAKES 49 MINUTES to tell this story of one company, 55,000 people and the millions of lives affected by them. The company: the Prudential Insurance Company of America. The people: the employees of Prudential, from home office clerk to sales agent to investment analyst. The lives: the millions of families and individuals for whom Prudential has come to mean the foundation of a better life.

Henry Strauss Productions, Inc., of New York City, has put together a motion picture that translates the statistics of "bigness" into the dramatic incidents which are, after all, what the insurance business is all about. Struggle, romance, humor; hopes and dreams for the future; they're all in *It's Always Now* ... and all are a part of the workaday world of 55,000 Prudential employees.

### Based on Experiences of Policy Holders

This black and white motion picture is based on three case histories which are composites of the millions which comprise Prudential's list of policy holders. They show the involvement of the company and its personnel — not only in the lives of individuals, but in the communities of which they are a part.

Carefully blending the *cinema verite* technique with recreated dramatic vignettes, this unique film succeeds in being vividly real. A modest life insurance policy is seen to become the lever with which a sympathetic Prudential agent manages to lift a family from near despair.

A mortgage loan engineered by Prudential representative plays an unwitting but humorously effective role in a romance that appears to be getting nowhere. Finally, an elderly manufacturer, with some helpful Prudential advice, forges a new beginning out of a situation that seems to be pushing him, unwillingly, into retirement.

### A 90th Birthday Present to Its People

As a kind of a 90th anniversary present to itself, Prudential's decision to portray its daily



Director Robert Wilmot (left) discusses scene for Prudential film "It's Always Now" with Lt. Van Rosten, Michael Higgins, members of cast.

life via the medium of the motion picture proved to be a good one.

Mindful of the thousands of faces a company the size of Prudential must necessarily show in the course of its manifold activities, the Strauss film still manages to convey a unity of function, singleness of purpose, that makes each of those 55,000 jobs important ... and rightly so. Tying together these incidents are montage sequences showing the administrative complex required to bring order and direction to the huge enterprise that is the company.

### Drama in Ordinary, Romance in Routine

Shot on "location" at Prudential offices and skillfully edited, the footage is integrated into the film in a way that brings drama to the ordinary, romance to the routine. For behind the mountains of paper and miles of electronic tape are always people, ... people with purpose, people with pride in their daily tasks.

This is the Prudential story. In 49 minutes it tells, simply and honestly, about men and women doing a job. More than that, it reflects the results. As producer Henry Strauss says: "It is often difficult for an individual, doing what many other individuals are also doing day after day, to think of his role as important and dramatic. But it is — especially at Prudential". *It's Always Now* proves his point.



"You should have seen her face when I told her she'd get a check for \$2,000." Thomas Carlin and Patricia Bosworth in a scene from the picture.



Actual company offices were used for the 90th anniversary picture as well as special sets built at Strauss Productions' New York studios.

# AudioVisual Equipment TradeFair

Today's LATEST and BEST for Projection

DESIGN & ENGINEERING PROGRESS in all types of projection equipment appears to be achieving a long-sought business and industry goal of *greater individual, personalized use* of these sight sound tools. To paraphrase, it's now easier to achieve the "one-man, one show" objective, to reach smaller groups of key decision-makers with today's lighter, brighter, automated projectors. Paradoxically, familiarity with these new tools is bringing more multi-screen presentations to larger audiences, often involving a complexity of motion picture, slide and filmstrip sequences, cued and controlled by electronics. The cardinal rule remains: *specify proven quality and assured service on all your equipment purchases.*



"Pageant" 16mm sound film projector.

## Kodak Puts Quality into "Pageants"

Eastman Kodak "Pageant" line of sound projectors features a unique, fully-transistorized sound system. There are *no* electronic tubes, no fragile photo cells or lamps. Engineering quality was carried throughout, into sound power and fidelity. "A-V" models also have single-lever controls and, because they are transistorized, no waiting to "warm-up" before putting to action and images on screen.

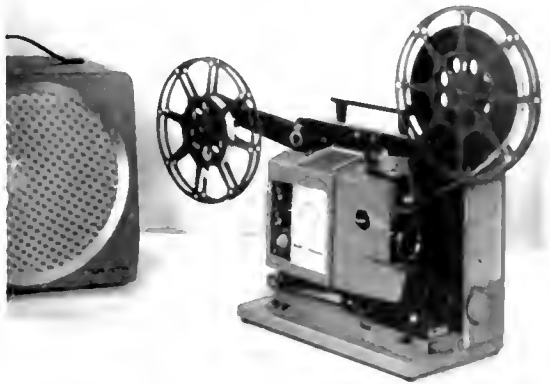
## With AV-400: the Show's on the Road

In 10 seconds, the Fairchild AV-400 continuous 8mm sound film projector is ready to show up to 20 minutes of color film. This 17-lb. transistorized portable projector uses a continuous loop cartridge, never needs rewinding. Good reasons why thousands are now in use.

The company's Mark IV and Mark V projector models (also 8mm continuous) use the MoviePak cartridge system—if you have to select various pictures in the field. Also fully-automatic, they put images "on screen" in seconds.

## Tru-Flector Lights Up Movie-Mite

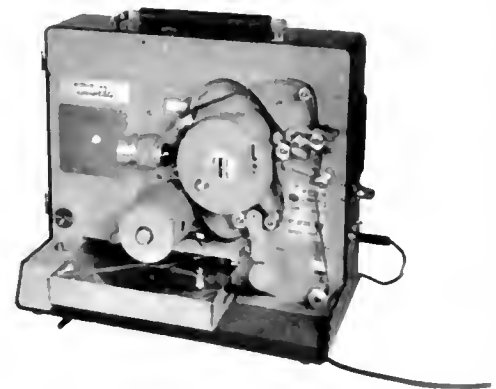
The new Model LV-250 of the Movie-Mite now has the low-voltage, high performance and cooler Tru-Flector lamp as its primary light source. This 250-watt lamp is very bright and provides 100 hours of longevity. Other Movie-Mite features remain unchanged, with evolution rather than revolution the maker's maxim. It's also budget-priced and very compact for field use (8" x 12½" x 15½"). Weight: 32 lbs. LV-250 is a single-case model with good film transport and film protection.



B & H "556" Specialist Autoload projector

## Powerful Amplifier, Matched Speaker for Specialist Autoload Filmsounds

When it's a *big*, important show, consider Bell & Howell's Model 556 in the Specialist Autoload line of 16mm sound motion picture projectors. It has a powerful 10-watt amplifier with a matched 12-inch Orchestricon speaker available for extremely high-fidelity sound reproduction. The Model 556 also has all the other features of its line, including 3-second automatic threading. Controls are conveniently located on a vertical panel; 2" f 1.4 lens is standard on the Model 556.



Movie-Mite's new Model LV-250 projector



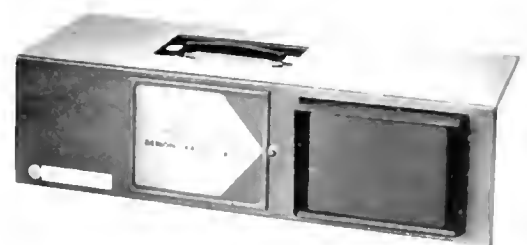
Technicolor Model 600 8mm Console viewer

## Technicolor's Model 600 Console for 8mm "Instant" Film Cartridges

Slip one of the Technicolor 8mm "Instant" silent film cartridges into that company's new Model 600 Console Motion Picture Viewer and the show's on. No darkening of rooms. The Viewer has three controls but only the on-and-off button will be frequently used. Two other controls provide fine tuning: the picture framer and a focus control.

Viewer's special mirror system is another feature. It uses three optically-perfect front-surface mirrors to "fold" the light beam within the housing, giving the effect of a long projection throw on its self-contained screen.

Point-of-purchase use of "Instant" films is at hand: check Technicolor's 8mm Automatic Display Projection system (pictured). It has a new wide-angle lens and a 50-hour lamp.

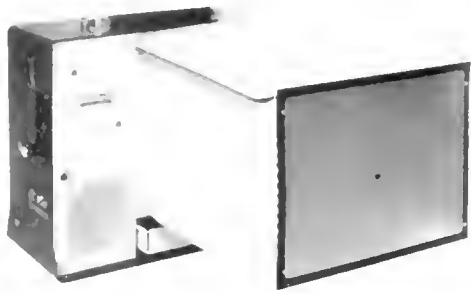


Above and below: Technicolor's 8mm Automatic Display Projection system in two operating positions.



# AudioVisual Equipment TradeFair

PROJECTING THE SOUND MOTION PICTURE:



Movie-Mate: 16mm "Convertible" Projector

## The 16mm Movie-Mate Is Convertible

The rear-screen motion picture projector is widely used for display and exhibit presentations. Movie-Mate Corporation's Movie-Mate 16mm "convertible" rear-screen model takes that need into account by providing the machine with the low-voltage, Tru-Flector lamp. This maker notes: "other benefits include longer lamp life and cooler operation, most desirable for continuous projection situations." Literature is available. •

## Jayark-8: a Cartridge-Load Repeater

The Jayark-8 is a recently-introduced portable, self-contained and cartridge-loading repeater type 8mm sound motion picture projector. Features include: 11 1/2-inch built-in non-reflecting rear screen; 7.5mm f/1.4 coated lens; 150-watt pre-focused lamp. Amplifier is solid-state type, completely transistorized and replaceable as a "plug-in" unit. Audio output: 3 watts, R.M.S.

Jayark-8 operates at 24 frames-per-second, using 8mm magnetic sound film, with a 35 frame sound-to-picture separation. Total weight, 16 lbs. Height: 13". Cartridge capacity: 2 to 28 minutes b&w; 24 min. color. Continuous operation; automatic cue for cutoff. •

Jayark-8: an 8mm Repeater Sound Projector



## We Call Them Sound Slidefilms

Highly Effective for training and selling, the sound slidefilm has been further advanced by engineering and design improvements. Lighter, more versatile models from such well-known makers as DuKane, Execugraf, LaBelle Industries and Viewlex stress portability; the battery-operated models go into action within seconds. Cartridge-load and "lever-action" picture change are noteworthy. •

## "Courier" Has Its Own Power Source

Business users have found LaBelle's lightweight, battery-operated Courier a fine instrument for field or plant shows. Weight: only 13 lbs. This tape sound filmstrip projector handles up to 10 showings per day from a single battery charge (recharge overnight). The snap-in loading of both tapes and 35mm filmstrips make it trouble-free for the salesman, demonstrator or a training director. Entirely self-contained with screen within its attache-type carrying case. •



Self-contained DuKane A-V Matic projector

## Good Design Plus Engineering Quality Are Features of DuKane's "A-V Matic"

The DuKane Corporation's A-V Matic sound (on disc) filmstrip projector was enhanced in design by the wood vinyl cover of its durable metal case. But beneath that sturdy exterior there's also engineering quality. Features: fast-loading operation (auto or manual) bright image and continuous picture focus.

## "Lever-Action" for Picture Changes in the Budget-Priced "Mite-E-Lite"

Another DuKane product is that company's newly-designed Mite-E-Lite sound filmstrip projector in the budget-price range. Flip the "lever" for a picture change while frame and focus holds steady. Features include powerful cooling system to prevent film damage and increase amplifier and tube life.

There's a built-in screen inside the cover of the vinyl-covered carrying case; prefocus high-intensity lamp gives a brilliant picture image. A single knob controls the lamp, film and phono motors and sound level. Filmstrip threading has been made simple; after the "lever-action" helps the user put on a truly professional a-v presentation.



DuKane "Mite-E-Lite" for sound filmstrips

## The Versatile "Executive" Model 303 Combines Filmstrips With Taped Sound

The Execugraf Corporation, makers of several tape sound/filmstrip projectors, have featured a new "Executive" Model 303 design which is highly versatile. The 303 contains an automatic drop-in film cartridge with up to 100 35mm picture frames synchronized with its Fidelipac tape cartridge for instantaneous slide/tape presentation with inaudible automatic sequencing.

Sound tape is continuous loop; interchangeable film cartridge can be reversed to any picture in seconds. Presentation can be stopped at any point to insert a new film cartridge without further synchronization.

500-watt light source puts bright image on 10 x 7 1/2-inch rear-projection screen; a flip of switch provides for large screen projection. Solid state electronics are a construction



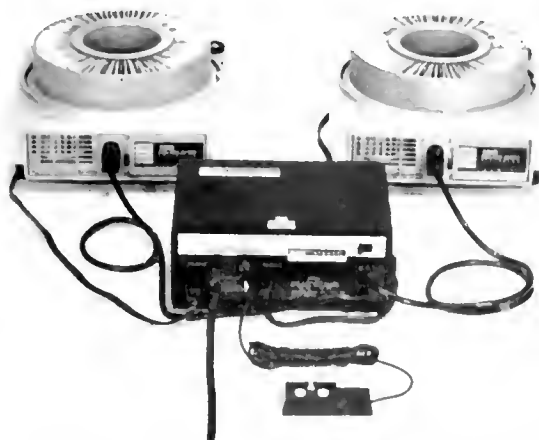
New "Executive" Model 303: from Execugraf Corporation. Rear projection feature; light (13 lb.) weight has real appeal for the men in the field.

## Slide and Filmstrip Projectors Automated and More Flexible

FILMS AND FILMSTRIPS have been automated; there's random-access to all slides; dissolve-control and synchronization elements as well as "auto-load" threading basic filmstrip medium.

In addition to its effective dissolve control mechanism for Carousel slide projection (see picture at right), Eastman Kodak has introduced new A-V 900 Carousel model weighing 10 1/2 lbs. It has a 2,000 hour motor. The 900 also has complete remote control and automatic operation. It uses a 500-watt DEK lamp and offers a wide choice of lenses: 3", 4" f/3.5; 7" f/3.5; or 4" to 6" f/3.5. Other models are available.

# AudioVisual Equipment TradeFair



Kodak Carousels with the Dissolve Control.

### Project Filmstrips With the Autoload

Bell & Howell's Specialist Autoload filmstrip projector had a fine first year in the field. Pre-loaded tear-drop shaped cartridge holds the filmstrip until it is threaded automatically through the projector by means of a remote control button or a winding crank (according to model selection).

The Autoload filmstrip projector will also accept 35mm (standard or single-frame) slides either singly or in a B & H Semimatic changer. Model 745A (5-inch, f/3.5 lens) has a 500-watt reflector lamp; other models with a f/2.8 lens and 750-watt reflector lamps. Open aperture, jet-stream cooling are features.



Specialist Auto-Load Filmstrip Projector.

### Miller's Latest in the Selectroslide Line

Miller & Sauppe Selectroslides are in use throughout industry and for many top-flight permanent installations. This maker's line includes the Model SL X-750 (in the picture); Model SLT-750 projector has a new control shown first this summer. The company has also introduced a new two-channel Remote Control System and a Universal Assembly for rear-projection applications. Technical data is available.



Model SLX-750 of the Selectroslide line.

### HPI Introduces the "Control-A-Show"

Synchronized tape sound combined with the versatility of 2 x 2 slides (which dissolve smoothly and automatically) are key features of Hudson Photographic Industries' Control-A-Show mechanism. Here's what it provides:

Images of one projector dissolve into the images of its matched counterpart without disturbing black intervals or white flashes.

Sound from a stereo tape recorder is synchronized with the dissolving image changes.

The touch of a single button starts the completely automatic, tape-cued slide dissolve program. Carousel Models A-V 900, 800 and 700 may be used without modification; other remote control projectors require only minor lamp rewiring. Control-A-Show also can be used without a tape recorder for manual, repetitive or "live" commentary. Entire unit weighs only four pounds.

### Television: a Tool for Industry

INDUSTRY'S USE of closed-circuit television for internal communication interlocking its plants and offices with sight/sound networks, has made some noteworthy strides. This year, the unveiling of new low-cost, slow-moving videotape recorders from such makers as Ampex and Sony will lead to expanded use of television. New video recorders deliver good images; hooked up to vidicon cameras or film chains, they widen the programming opportunity. Closed-circuit networks can deliver relevant news, promote safety, improve employee relations and serve wide range of similar uses.



New Sony Videocorder uses slow-moving tape.

### Tele-Beam Large Screen Television Projector System Is New at Kalart

There's a real "big picture" potential in the Tele-Beam (large-screen television projection) system recently acquired by the Kalart Company. This video signal projector throws sharp, bright images (up to 8 x 12 feet) on a screen, using "off-the-air" VHF or UHF broadcast sources or plant closed-circuit camera or videotape recorder signals.

Projector head and control unit (see picture) are portable; head can be ceiling mounted for either front or rear projection and remotely controlled from up to 400-feet. Acquired by Kalart in June, Tele-Beam will widen the business application of video programs.

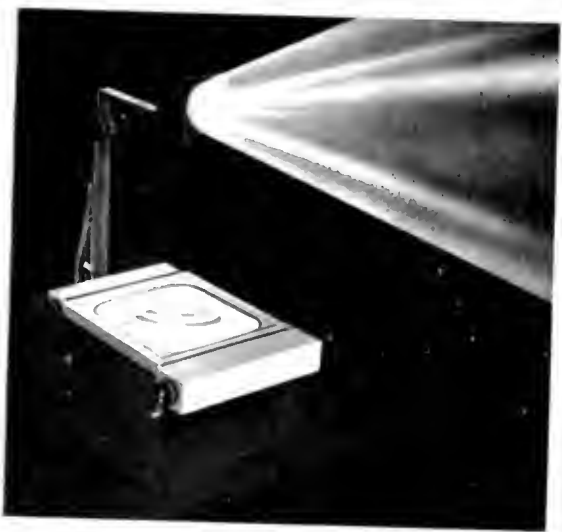
Tele-Beam: big screen television projector.



The HPI Control-A-Show mechanism in a Carousel and a stereo tape recorder.



# AudioVisual Equipment TradeFair



The Wilson Model 2200 Overhead Projector.

## Overhead and Opaque Projectors Are Getting Brighter, Lighter to Carry

Companies, large and small, have learned to use transparencies for a wide variety of internal use: corporate meetings, training, promotion, etc. These users of overhead and opaque projectors are benefiting from lighter weight models such as the General Aniline Porta-Lite and Beseler, Buhl overheads.

One maker, H. Wilson Corp., has also put 2200 lumens of light on screen from its new model 2200 overhead projector. This 16½ lb. overhead uses quartz-iodine light source to get even distribution all over the image. No hot spots or dull edges to the picture.

Coolness of operation is another trend in this type of equipment. Moving the lamp to the rear of the case in a wind tunnel housing solved heat problem on the Wilson 2200. Heat generated by the lamp is immediately carried away by the machine's powerful jet air stream.

Da-Lite's Model V A-V projection screen.



## Helping Business Get the Picture

There's also overhead and opaque projection equipment to consider for business and industrial needs; new models of projection screens are available. Two items on this page are related tools for audiovisual production.



Polacoat rear-projection screen installation in a U. S. Army training and presentation facility.

## Polacoat Rear-Projection Screens Deliver Bright Image in Lighted Room

There are significant advantages in the use of rear-projected pictures, especially when rooms may be kept *lighted*. Putting the equipment behind the screen also concentrates its operation and control, avoiding distraction. But it takes the *right kind* of rear-screen projection material to handle these images, keep the picture bright and sharp at all angles.

Such installations are persuading the user of rear-projection equipment to specify permanent Polacoat Lenscreen panels. This type of panel can be made in the in-wall type sizes up to 10 feet high and 22 feet long. For smaller training room situations, popular Lenscreen sizes range from 6 x 12 feet up to 8 x 16 feet. Larger sizes are made on ⅜" or ½" thick plate glass. The body of the glass provides complete isolation of the projection area.

There are also Plexiglas rigid plastic rear screen panels and tough elastic flexible Lenscreen materials for lace and grommet mounting. Write Les Heath at Polacoat, Inc., Blue Ash, Ohio for technical data on Lenscreen.

## Improved Surfaces, Easier Operation for Today's New Projection Screens

In the field, today's (6-second) pushbutton opening tripod screens, like the latest Da-Lite Model V A-V, really help. Da-Lite features a White Magic, Chemi-Cote glass-beaded surface which is noted as providing brilliant color reproduction even at very wide viewing angles.

Other models of note: the Electrol, a permanent-mount screen for electric operation and a full range of sizes for other tripod, ceiling, and wall mounts. Radiant Manufacturing Corp. has three types of screen fabrics for an equal number of tripod models: Microcollect (fine glass beading); Velvet White or Lenticular Optiglow may be specified, as needed.



Polaroid's MP-3 Industrial View Camera.

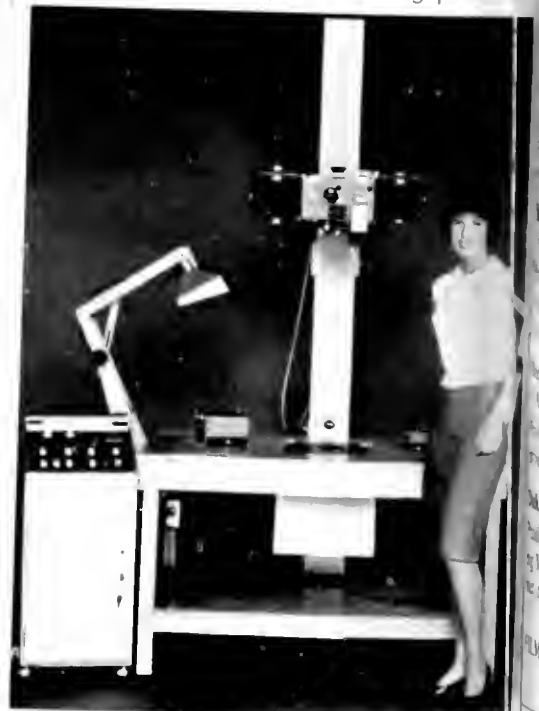
## The MP-3 Industrial View Camera Has Wide Range of Applications

Polaroid's multi-purpose MP-3 Industrial View camera converts instantly from making on-the-spot Polaroid Land prints and transparencies to shooting conventional 4 x 5 color and black-and-white films. This completely self-contained unit features five available interchangeable lenses and shutter combinations for a wide range of industrial and technical applications, including small object photography, photomicrography, chart copying, etc.

## A New 35mm Slide-Filmstrip Stand

Since the IPEX show, Sickles Sales and Service (Scottsdale, Ariz.) has won wide acceptance of its Circle S Slide-Filmstrip Stand. The versatile 35mm camera with 80mm compound lens will print quantity runs of slides (automatically); create filmstrip masters, and has reflex viewing, projection focus and framing, single or double frame and other features. Camera can reduce a 30" x 40" image to 35mm. Write for technical literature.

Below: Sickles' Circle-S 35mm slide-filmstrip stand is meeting wide acceptance among producers.



## U. S. Manufacturers of Projection Equipment and Their Product Lines

**American Optical Co.,** Instrument Div., Eggert & Sugar Rds., Buffalo, N. Y.  
Products: Overhead Delineascope and Opaque Delineascope; slide projector.

**Arriflex Corp. of America,** 257 Park Ave. South, New York, N. Y. 10010.

Product: Siemens Double Sixteen 16mm optical-magnetic sound projector.

**Audio-Sell,** 311 E. Liberty, Ann Arbor, Michigan 48106.

Products: 8mm sound equipment; 35mm sound equipment; pulsing units and tape playback equipment.

**Audio-Visual Research, Inc.,** 205 E. Kingsmill St., Pampa, Texas.

Products: Rear-projection cabinets, universal rear-angle lens to accommodate all projectors.

**Bell & Howell Photo Sales Co.,** 7100 McCormick Rd., Chicago, Ill. 60645.

Products: 16mm auto-threading Filmo-sound projectors; auto threading filmstrip projectors; 16mm cameras.

**Charles Beseler Co.,** 219 So. 18th St., East Orange, New Jersey.

Products: Salesmate automatic sound slide-film projectors; overhead and opaque projectors, slide projector.

**L. A. Bohm Co.,** 3525 W. Peterson Ave., Chicago, Illinois 60645.

Products: Sawyer Roto Show projection cabinet; Eumig Mark "S" 8mm sound projector.

**Buhl Optical Co.,** 1009 Beech Avenue, Pittsburgh, Pa. 15233.

Products: overhead projectors and special wide-angle projection lens.

**Busch Film & Equipment Co.,** 214 So. Hamilton, Saginaw, Michigan.

Products: Audio-visual projection systems and continuous self-contained 16mm sound projectors.

**J. O. C. Industrial Div. of Industrial Timer Corp.,** 23-53 Steinway St., Long Island City, New York 11105.

Products: Rotator portable automatic projectors; filmstrip and slide projectors, including point-of-sale projection equipment.

**Da-Lite Screen Co., Inc.,** Box 629, Warsaw, Indiana 46580

Products: Electric and manual screens in all standard dimensions; larger sizes and special installations to order.

**Decision Systems, Inc.,** 1490 W. Tryon Ave., Teaneck, New Jersey.

Product: DSI Dial-A-Slide random access projector.

**DuKane Corporation,** St. Charles, Ill.

Products: sound slidefilm projectors, including Mite-E-Lite, A-V Matic, Vista-Sell cabinet model and filmstrip viewers.

This useful source listing of the principal U. S. manufacturers and distributors of projection equipment supplements the preceding Tradefair pages where many of these products have been reviewed. •

**Eastman Kodak Co.,** 343 State St., Rochester, N. Y. 14650.

Products: 8mm, 16mm and 35mm projectors; Carousel slide projector; processing equipment, cameras, etc.

**Electronic Audio-Visual Devices, Inc.,** 8022 N. Monticello Ave., Skokie, Ill.

Products: Port-A-Matic Sound 8, rear-screen 8mm repeating sound projector.

**Execugraf Corporation,** 113 N. San Vicente Blvd., Beverly Hills, Calif. 90213.

Products: Executive Model 303 front screen and wall projector with tape sound, filmstrip and sound tape in cartridges; Porta-Viewer Model 101; Counter-Salesman, Model 200, for continuous point-of-sale use.

**Fairehild Camera & Instrument Corp.,** 221 Fairehild Ave., Plainville, N. Y.

Products: 8mm repeater sound motion picture projection equipment, including AV-400, Mark IV, V (cartridge-load) repeater projection models.

**Genarco, Inc.,** 97-04 Sutphin Blvd., Jamaica, New York 11435.

Products: 3,000-watt slide projector and electric slide changers.

**General Aniline & Film Corp.,** 140 W. 51st St., New York, N. Y. 10020.

Products: Porta-Lite overhead projector and accessories.

**Graflex, Inc.,** 3750 Monroe Ave., Rochester, N. Y. 14603.

Products: Graflex 16mm sound motion picture projection equipment; sound filmstrip (slidefilm) projectors, etc.

**Hudson Photographic Industries, Inc.,** So. Buckhout St. and Station Road, Irvington-on-Hudson, New York.

Products: Group-Show, Solo System and Control-A-Show projection accessories and folding rear-projection screens; desk-top projection equipment.

**Information Machines, Inc.,** 470 E. St. S. W., Washington, D. C. 20024

Product: self-contained rear projector.

**Jayark Instruments Corp.,** 733 Third Avenue, New York, N. Y. 10017.

Product: Jayark-8 sound motion picture projector.

**Kalart Company** (Kalart Victor), Hultenius St., Plainville, Conn. 06002

Products: 16mm sound motion picture projectors, including rear-screen "repeater" models; 35mm filmstrip projectors; Soundstrip system; and Tele-Beam, large screen television projector.

**LaBelle Industries, Inc.,** 510 S. Worthington St., Oconomowoc, Wis. 53066.

Products: Courier, a battery-powered sound slidefilm projector; Tutor and Maestro sound filmstrip equipment.

**McClure Projectors, Inc.,** 1122 Central Ave., Wilmette, Illinois.

Products: sound slidefilm projection equipment, portable speaker's lectern.

**Movie-Mite Corp.,** 8811 Puritan, Detroit, Michigan 48238.

Products: Movie-Mite and Movie-Mate 16mm sound motion picture projectors

**MPO Videotronics,** 210 W. 65th Street, New York, N. Y. 10022.

Product: Videotronic 8 repeater 8mm sound motion picture projector.

**Polacoat, Inc.,** 9750 Conklin Rd., Blue Ash 42, Ohio.

Products: Lenscreen rear-projection material for screens.

**Projection Optics Co.,** 27-11th Avenue, East Orange, New Jersey.

Products: overhead and opaque projector.

**Radiant Manufacturing Corp.,** 8220 N. Austin Ave., Morton Grove, Ill.

Products: projection screens in standard and special dimensions, fabrics.

**Radio Corp. of America,** Camden 2, N. J.

Products: 16mm sound motion picture projector; electronic speaker lectern.

**Spindler & Sauppe, Inc.,** 2201 Beverly Blvd., Los Angeles, Calif. 90057.

Products: Selectroslide automatic 2 x 2 slide projection equipment for manual, remote sequential, repetitive, lap dissolve, etc.

**Standard Projector & Equipment Co.,** 74-33 N. Harlem Ave., Chicago, Ill. 60648.

Products: sound slidefilm projection equipment; filmstrip projectors and previewers.

**Strong Electric Corp.,** 87 City Park Ave., P. O. Box 1003, Toledo, Ohio 43601.

Product: carbon-arc slide projector.

**Technicolor Corporation,** 1985 Placentia Ave., Costa Mesa, Calif. 92627.

Products: 8mm "Instant" motion picture projectors, including Model 600 "Movie-Vision" console projector.

**Technifax Corp.,** 195 Appleton Street, Holyoke, Massachusetts.

Product: overhead projector equipment.

**Viewlex, Inc.,** Broadway Ave., Holbrook, New York

Products: Strip-O-Matic and sound filmstrip projection equipment; filmstrip projectors

**H. Wilson Corp.,** 546 W. 119th Street, Chicago, Illinois 60628.

Products: overhead projector; mobile rear-projection cabinet equipment.

FILM/TAPE PRODUCTION EQUIPMENT & SOURCES WILL BE REVIEWED IN AN EARLY FALL TRADEFAIR SECTION

# THE MANAGEMENT FILM GUIDE

These brief listings of current and useful films for management and supervisory use (with sources) initiate a continuing feature:

## MOTION PICTURES

**Critical Path** (16 min) Color. Purchase: International Film Bureau. \$135. Rental: \$12.50.

- Illustrated by a simple example, the building of a gas station, this film is designed to demonstrate an efficient technique used to plan, schedule and control the many operations necessary for on-schedule project completion. Most valuable on large, complex projects but the logic and methods can be applied beneficially to simple projects and to almost every industry.

\* \* \*

**How Good is a Good Guy?** (22 min) Purchase: Roundtable Films. Black & white: \$140; color: \$240. Weekly rental: Black & white: \$25; color: \$45. 3 day preview: Black & white: \$5; color: \$15.

- Designed to strengthen leadership, this film's purpose is to develop awareness and understanding of the responsibilities of a leadership position. Primary focus is on hidden problems caused when supervisors are more concerned with their own needs than with the needs of their men and company.

\* \* \*

**Imagination at Work** (22 min). Purchase: Roundtable Films. Black & white: \$140; color: \$240. Weekly rental: Black & white: \$25; color: \$45. 3 day preview: Black & white: \$5; color: \$15.

- In an original and entertaining manner, this film illustrates how to overcome the most common obstacles to individual creative thinking and dramatizes the application of the factors which psychological research has shown are necessary for the creation of new ideas. May be used in leadership, management, engineering and sales training programs as well as in courses dealing with industrial psychology and design.

**Man, the Manager** (14 min) Color. Purchase: Henry Strauss & Co. \$195 including study booklet and discussion guide. \$250 includes film, three case histories and supplementary study material. 3 day preview: \$15, applicable to selling price.

- A cartoon film which demonstrates with wit and humor, the basic principles of management. Presents the problems and procedures underlying today's modern management techniques. Backing up main ideas of film, three live-action case histories offer realistic situations in which a specific management principle has been ignored much to the distress of those involved.

**Manager Wanted** (29 min) Purchase or rental: Roundtable Films.

- Story line explores questions of concern to executives concerned with the selection of supervisors and executives and their upgrading, such as why men of real ability often fail to make the grade as managers; how does a man come to "feel like a manager, want to become one?; how much responsibility does a man have for the development of his replacement?

\* \* \*

**Pattern for Instruction** (22 min) Purchase: Roundtable Films. Black & white: \$140; color: \$240. Weekly rental: Black & white: \$25; color: \$45. 3 day preview: Black & white: \$5; color: \$15.

- This film carefully relates the steps in job instruction training to the principles of learning. Not only teaches what every supervisor should know about instruction techniques, it develops a positive attitude toward the supervisor's training job. Designed for use with new supervisors or as a review of the JIT program. Valuable to any type of training group regardless of business or activity.

\* \* \*

**Who Wrote That?** Loan: Association Films.

- As part of its campaign to improve business letter writing, Connecticut Mutual Life Insurance Company has released this useful and entertaining film to the general public. Pelican Films has combined live action in a typical business office and animation to get the point across.

## SOUND SLIDEFILMS

**The Executive Development Series: Evaluation: A New Integration of Management Theory; Self-Analysis for Executive Success; Your Inner Dynamics as a Communicator; New Frontiers in the Motivation of Others** (20 min sound slidefilms) Color. Purchase: Executive Development Inc. Preview: no charge.

- Each film in this four-part series management orientation program provides deep insights into vital management theory, illustrates dynamic applications. Each program session includes extensive collateral material.

**Handling Grievances** (sound slidefilm), one of series, "Supervisor Training on Human Relations." Purchase: Rocket Pictures.

- Designed for the Supervisor — key man to explain and clarify company policies. In this filmstrip he sees conditions which breed grievances and slowdowns; what can be done to avoid or correct them.

**Induction and Job Instruction** (sound slidefilm), one of series, "Supervisor Training on Human Relations." Purchase: Rocket Pictures.

- How to impart instruction in a systematic, organized manner; how to stir the new employee's interest; how to develop a conscientious effort toward superior performance are among the subjects pictured.

\* \* \*

**The Supervisor as a Representative of Management** (sound slidefilm), one of series, "Supervisor Training on Human Relations." Purchase: Rocket Pictures.

- This film demonstrates practical methods, intensively tested and proved effective, for building better two-way communication between management and employee.

\* \* \*

**The Supervisor's Job** (sound slidefilm), one of series, "Supervisor Training on Human Relations." Purchase: Rocket Pictures.

- Places emphasis on careful induction of new people, precise delineation of job requirements and clear job instruction. Results in better work, reduced employee turnover, closer cooperation.

## Sources of Management Films Listed on This Guide Page

**Association Films, Inc.**, 347 Madison Avenue, New York, N. Y. 10017. Branch Offices: Eastern Area — Broad at Elm, Ridgefield, N. J. 07657; East Central Area — 324 Delaware Ave., Allegheny County, Oakmont, Penn. 15139; Central Area — 561 Hillgrove Ave., La Grange, Ill. 60525; Southern Area — 1621 Dragon St., Dallas, Tex. 75207; Western Area — 25358 Cypress Ave., Hayward, Calif. 94544; Canada Association-Industrial Films, 135 Peter St., Toronto 2B, Ontario.

**Executive Development, Inc.**, 155 N. LaPeer Drive, Los Angeles, Calif. 90048.

**International Film Bureau, Inc.**, 332 S. Michigan Ave., Chicago, Ill. 60604.

**Rocket Pictures, Inc.**, Dept. A-4, 6108 Santa Monica Blvd., Hollywood, Calif. 90038.

**Roundtable Films, Inc.**, 321 S. Beverly Drive, Beverly Hills, Calif. 90212.

**Henry Strauss & Co., Inc.**, 31 W. 53rd St., New York, N. Y. 10019.

\* \* \*

Other sources of available films for management programs will be provided in subsequent editions. This continuing Film Guide Library service will cover such important sources as the Bureau of National Affairs, Industrial Education Films, The Jam Handy Organization, Modern Talking Picture Service, and others. •

## Problems of Negro Youth in Unsparring Film "I'm Sorry"

The Ecumenical Film Foundation has released its first motion picture which dramatically depicts the cruel problems faced by Negro youth in slum areas of big cities. It is designed for use by humanistic and educational groups. The film was made, by Courtney and Blaine Hafela, under grant from several denominations, ecclesiastical groups and individuals.

*I'm Sorry* is the story of Gene, an older teen-age boy, living in the slums of Jersey City — could be any city. It isn't a political picture, it rudely and honestly brings you into the life in the big ghetto. But . . . it is a positive picture, one likes and respects Gene as he faces the world to be a man in spite of the world would emasculate him. Issues everywhere, his home life with mother and little brother, the pressures of joining the gang, the pressure of escape into early life, the pressure of trying to find a way without being educated, the pressure of black chauvinism, the doubts about Mr. Charlie (the white man's) Church.

Hard hitting and pungent stars Rob Jackson, a young actor who normally thrives on Shakespeare. His portrayal of Gene comes off the screen like a punch in the stomach. Realism with all the pent-up feelings of four hundred years.

It is a story with no happy ending. Gene is left with the plea to the Church and the racist. Will he go the way of love or hate? The kind must decide.

16mm prints of the 30-minute b/w film are available at \$1.00 each from Communications Associates, Inc., Bernardsville, N.J. Rental rates on request.

\* \* \*

## American Cancer Society Says Use "Sense in the Sun"

An elderly fisherman, who for years has worked long hours in the sun, develops a sore on his cheek. When it does not heal, he does not delay in consulting a physician.

Because of his early action, the sore is removed by a simple surgical procedure in the physician's office. Laboratory tests confirm that it was skin cancer.

This alert fisherman is the central figure in *Sense in the Sun*, a new film released by the American Cancer Society. It is intended for public showing and is available through local ACS offices.



**This new  
KODAK CAROUSEL  
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accepts all standard  
slides...even your  
thick glass ones**

Kodak has just developed a new universal slide tray for all models of the KODAK CAROUSEL Projector.

This new tray holds 80 slides. The compartments are roomy enough to accept any slide up to .125 inches thick. The slides drop down as easily as ever. No jamming. No "popping." Nothing but smooth-as-silk operation.

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7-47

Motion Picture and Education Markets Division  
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Please send me literature on the KODAK CAROUSEL AV-900 Projector and its associated equipment.

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**Kodak**  
LEADMARK



Machinist checks aperture plate for surface imperfections in a scene from "The Arriflex Story."

## THE ARRI STORY:

(CONTINUED FROM PAGE 41)  
sion (and a very conspicuous extension at that) of the company for which we are producing.

Our first obligation to that firm is to do a good public relations job among its employees, its customers and the world at large. We are engaged not only to produce a film to do this, but to gather good will for our client as we go along.

Without the good offices of Mr. Schutz and Mr. Bergmann of the Export Department, the help of Mr. Kaestner and Mr. Zeintl, the good will of Dr. Arnold and Dr. Richter, and the above-and-beyond-the-call-of-duty cooperation of hundreds of Arriflex employees the film could never have been made. We thank them all warmly, and hope that they in turn think kindly of the Kenneth Richters.

During and after the factory photography, which was completed during trip after trip to Munich while the factory was being rebuilt over our heads and under our feet, we were working at the job of getting the "Arri-In-Use" sequences.

This was part of the film that we and Paul Klingenstein thought would be duck soup. After all, think of the varied and fascinating ways the Arriflex cameras are used and the kinds of pictures they have made! Nothing, it would seem, could be easier than to enlist the aid of fifteen or twenty of the world's best and most imaginative film makers to collect the visual material needed: shots of Arriflex cameras in use, paired with "what the camera saw" shots.

Our around-the-world trip gave us the bare bones of this compelling sequence. We tried our best filming the Arri at work on the San Blas Islands off Panama and chilled our toes getting a sequence

of it at work in an experimental cold chamber in Tokyo. A sweltering crew on a Calcutta movie set, working at night, provided us with a studio Arriflex sequence in an exotic locale.

We also talked with a number of producers and left behind caches of raw stock with people who said they would photograph their Arris the very next time they went out. We got, from all this, one sequence, from Bill Kozan, in Panama.

I sympathize with every hard-pressed producer and cameraman with whom I left film, and take this opportunity to tell them all that if their consciences are still pricking about that Richter deal, forget it! If they still have our film, it is long since out-dated; if they used it for something else, we hope the stuff was good.

One shot in the film is a scene that someone gave Arriflex in New York a long time ago, but no one could remember the genius donor. Another sequence — the Cypress Gardens under water material — was shot twice for us by very patient people: the first lot of film was lost on the way to the lab.

Walt Disney Productions responded to our importunate requests for material from some of their releases, McDonnell Aircraft gave us a glorious end shot, as a print, but couldn't locate the matching original, and tried again.

Many producers went to a lot of time and trouble helping us. Many others tried without success to help us. We kept telling ourselves that the reason they were film makers whose work we coveted for *The Arriflex Story* was that they were the sort of people who were good enough to be very busy indeed. In the end, we got our "Arriflex-in-Use" sequences.

The project turned out to be extremely costly to us — in time, money and ulcers. I'm sure that Paul Klingenstein and Vic James, like us, often wondered while it was being born what ever had made it seem like a good idea in the first place. Knowing what we know now we wouldn't undertake making *The Arriflex Story* for twice the budget in time and money. But, on the other hand we wouldn't have missed doing it for anything!

### How to Obtain This Film

• *The Arriflex Story* is offered on loan without charge for screening anywhere in the continental U.S.A. to the following groups: Profes-

sional producers and cameramen, professional associations and affiliated chapters, institutions teaching motion picture production, Government Agencies and services concerned with motion picture

production. Please send for a film on your organization head directly from the Corporation of America, 200 Avenue South, New York, New York 10010.

## Previews of Useful New Factual Pictures

### "The Way I See It" a Useful Film for Supervisory Relations

Latest of the useful supervisory relations films available from Roundtable Films is a new "attitude training" motion picture which relates the effects and influence of perception on what a person hears, sees or otherwise senses.

The 23-minute b&w film is designed to stimulate open-end discussion on such questions as:

• the extent to which perceptual differences influence job performances;

• why people see themselves so differently from the way others see them; and

• how a manager can know what his subordinates think of him.

The film and an accompanying discussion leader's guide present a typical supervisor-employee situation where a conflict stems from perceptual differences. The differences in the film sequence lead to the questions, "Should I quit?" and "Should I fire him?" Within this context, the audience is prompted to discuss the meaning that this case poses for managers and supervisors of people.

The film was written by Richard Sanville and directed by Jack Denove, from detailed research by consultant Dr. Oliver Fowler, a clinical psychologist. *The Way I See It* is available in color or black and white for preview to purchase or to rent. Write: Roundtable Films, Inc., 321 S. Beverly Drive, Beverly Hills, Calif. 90212.

### Young Asthma Patients "Star" in Good Fund-Raising Picture

It is one thing to deal with normal, healthy youngsters in film production, even if they're temperamental. But it's quite another matter to work with children who are intractable asthmatics. That was the task facing producer Marshall Faber of Denver, Colorado, in preparing the 13-minute color motion picture, *Mommy, Save Me*, for the Children's Asthma Research Institute and Hospital.

Based on the life of a child who has entered the Institute for help, the film required the use of these children for all of its roles. So



Planning scene for asthma film.

Faber's production scheduled to be manipulated around treatment and therapy routine hospital shooting had been accomplished when hospital was at low-ebb. Extremely taken to see that the "asthma" neither overworked or

cited. Kyle Pence, chose to "lead" for the picture. Reaction admirably but very short for the youngster were, very short. Treatment sequences were spaced between shots to relieve

To emphasize the fact that asthma is a killer disease, Grunman, another patient at the hospital, played the role of the child who succumbs to the disease. He gave a convincing performance simulating a serious asthma

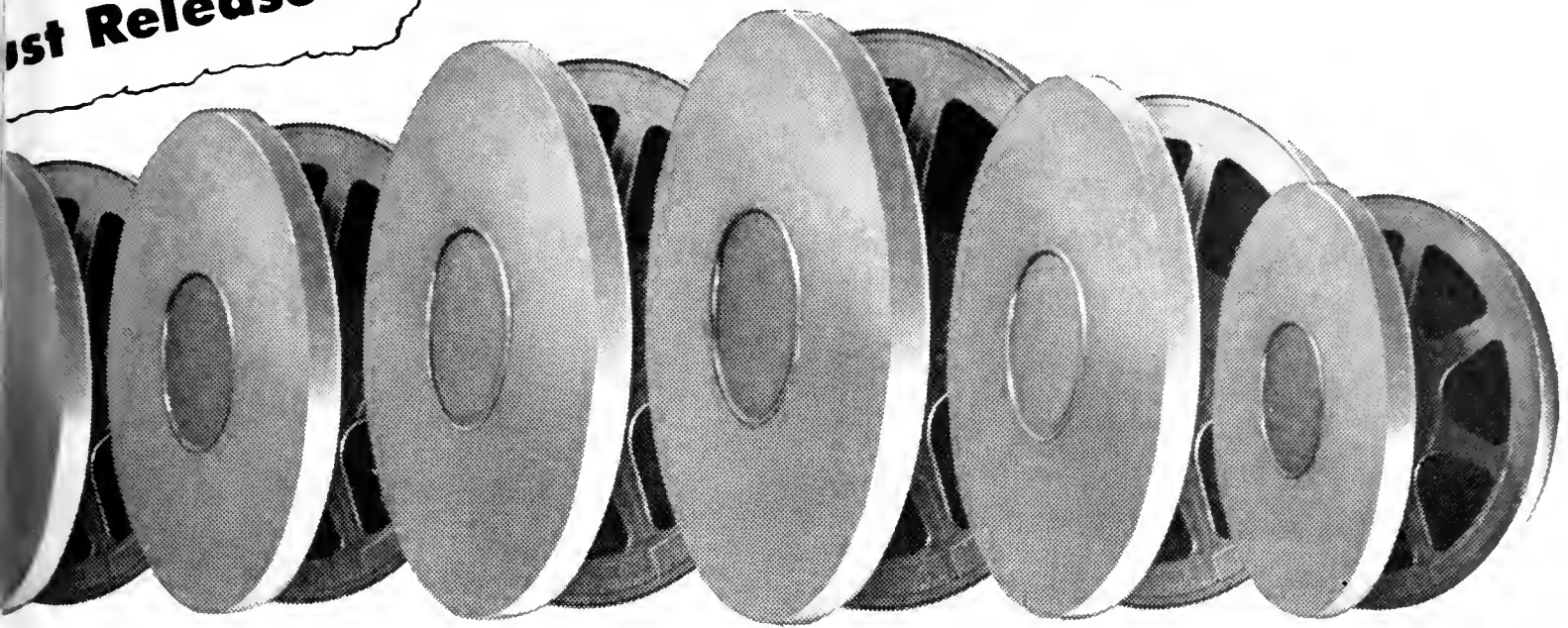
*Mommy, Save Me* was a certificate winner at the Children's Film Festival. But its key as a fund-raising vehicle for the Institute, through neighborhood

### CASE "DROP-OUT"

(CONTINUED FROM PAGE 41)  
at Case and among four other companies in Racine of the students who entered the program have succeeded in getting out of high school, with evidence that many would have finished except for the work-and-learn arrangement.

Any business concern who set up a similar program to obtain a print of *Adults in the Making* by writing (letterhead, please) The Jam Handy Organization, Detroit, Michigan 48211.

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# 6 NEW WAYS TO SAVE MONEY!

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## "Love That Car" Uses Humor to Point Up Safety to Drivers

Nearly every second of the five-minute, 16mm color film featurette, *Love That Car*, will bring reminiscent chuckles to viewers of its many funny incidents. This brief but very pointed Parthenon film mourns the misadventures of eight motorists who learn the hard way "How to Drive Their Cars and Love Them."

Between the laughs, *Love That Car* delivers some very compelling safety motivation through its vivid visualization of the need for "heads-up" car care. Eight typical sequences feature Mr. Truesdale and his broken fan belt; Mr. Baxter and his stopped stop lights; Mrs. Baxter and her beat-out battery; the Joanna Jacksons and their mountain-road blow-out; Mr. Poppins and his sub-level brake fluid; A. H. Capella and his deferred tune-up (which, after stalling on the railroad tracks, he now won't be needing;) teenager Randy Wright and friend, and their leaky muffler . . . and a most unexpected victim of an empty gas tank.

Production was underwritten by the Public Relations Dept., American Oil Company. Their worthy objective seems to be to keep their customers alive by maintaining their cars in safe condition.

Prints of *Love That Car* may be purchased outright at \$32.50; a preview charge of \$5 is deductible from the purchase price. Order from: Data Films, 2625 Temple St., Los Angeles, Calif. 90026. Better yet, phone 385-3911, area code 213, to order that print now.

\* \* \*

## "It's the Top" Shows Use of Concrete Vermiculite Roofing

A functional new film "tool" is being made available by the Vermiculite Institute, Chicago, in a 16mm color motion picture which shows pumping and spraying techniques used in applying vermiculite on concrete roof decks.

Titled *It's the Top*, the film features on-the-job scenes as the material is applied on a variety of roof systems and irregularly-shaped decks such as the barrel hyperbolic paraboloid, etc. Mixing, placing and the physical properties of the concrete material are presented. Viewers share a tour of a typical plant which processes vermiculite ore.

The 18-minute film is available on free loan to relevant groups from Institute headquarters. •

## WIDE WORLD OF CURRENT SPONSORED PICTURES



The Norton Company's latest film "Adventures in Abrasives" involves not only scenes in and out of the company's plants but also aerial sequences. Pictured beside helicopter used in shooting are (l to r): John Dunleavy, Bay State Film Productions' cameraman; pilot Joe Green; Milton W. Sebring, manager, audio-visual services at Norton (producer); Clarence W. Daniels, Norton's superintendent of plant services; and Enfried T. Larson, editor of the company's technical publications, who assisted in direction.

## World View of Communications in "Beyond All Barriers"

A FAR-REACHING new Technicolor motion picture, *Beyond All Barriers*, will have its television premiere later this summer. Sponsored by the American Telephone & Telegraph Co., it dramatizes the new era of worldwide communications, reflecting a new dimension for civilization as it shows how modern science is breaking down old barriers of distance and time that have separated peoples, nations and cultures.

Produced by Larry Madison on extensive location journeys (three trips to distant lands and one trip around the world), the color film was shot in 35mm and will be available in both 35mm and 16mm color versions.

Egypt, Greece, India, Japan, Peru, Cambodia, Guatemala, Ethiopia and Nigeria are among the film's "distant places" where the air is filled with messages — with the sound of people communicating with one another.

The film explores deserted



temples and stone images deep in the Cambodian jungle; then climbs high in the Andean mountains to record scenes where adult Peruvian Indians take their weekly exercises in elementary reading via a radio program.

Over 4,000 years ago, Egyptian engineers built the great pyramids and other structures by which they have communicated with the future about their lives and times. Today, men struggle knee deep in mud in Thailand to raise a telephone pole which will bring the outside world to their remote villages.

Radio schools of the air, the telephone, television, instructional films and transistor radios — all these are reaching out and gradually changing the face of the world as they aid the peoples of under-developed lands. By dramatically pointing up the world's contrasts between the old and the new, the advanced and the primitive, this compelling film shows how the science of communication is helping backward people everywhere, even in "the distant, silent places" to an awareness of their role in the 20th century.

*Beyond All Barriers* features an original music score performed by Donald Voorhees and the Bell Telephone Orchestra. It is being distributed by Sterling Movies, U. S. A., Inc. •

## "The Seed and Sinew" on a New Turkish Steel Plant

Dramatizing the joint effort of the U. S. and Turkey in financing and building of a 500,000 ingot ton integral steel plant at Eregli, Turkey, Koppers Associates has just released an eight-minute color and sound picture titled *The Seed and Sinew*.

The brief film report shows people of both countries, government, industry and financial interests operating in the building complex. It was dedicated on May 15. Koppers Associates is a consortium formed by Koppers Company, Westinghouse International and Blaw-Knox, which shall have responsibility for the design and construction of the plant.

Free loan prints are available to relevant groups from the American and Community Relations Dept., Koppers Co., Inc., Koppers Building, Pittsburgh, Pa. 15219; Public Relations, Blaw-Knox Co., 300 Ave., Pittsburgh, Pa. 15201; Public Relations, Westinghouse International, 200 Park Ave., New York City.

\* \* \*

## Lehigh Shoe Turns on Lights to "Sell" Safety to the Worker

"There's nothing funny about a broken toe," notes the spokesman of a new 22-minute color film which is helping persuade industrial workers to use protective wear.

"But we have found that a more effective way to educate is to entertain," concludes general manager Ray Codrea of the Lehigh Shoe Company, "so we have to do that in our new picture *Safety Shoes, Positively Our Neglected Article of Clothing*."

The film combines sales pitch and safety in a humorous approach which features double-talk artist Al Kelly in an incomprehensible sales pitch for safety shoes. Kelly ends his monologue by throwing away both tradition and his demonstration shoe.

What follows is a series of vignettes in cartoon, straight stills and film clips, all designed to make the point that safety shoes are essential and that Lehigh is a good brand to buy.

Produced by Stars & Stripes Productions Forever, Inc., in cooperation with Lehigh's advertising agency, Hicks & Greist, the film is being shown by safety directors to their employees, as time permits. •

# F&B/CECO Slashes EASTERN RENTAL PRICES!

But price reductions are not the whole story at F&B/Ceco. We also offer:

Years ago there was a reason why Eastern Rental prices were much higher than those of the West Coast. The reason simply, that there was much more production in California, and equipment got more rentals—earned more money per year.

In recent years, New York and Florida have emerged as major film production centers. So, it makes sense to us now, that we can, at long last, reduce our rental prices to match those now prevailing in California.

Our new rental catalog, just off the press, reflects this new idea, so you will find hundreds of price changes, all lower!

We have also decided to apply some rules of logic to our new pricing system—and have corrected what we felt were inequities, and illogical pricing.

- 1 The largest stock of rental equipment in the world.
- 2 The best maintenance and repair shop in the country, insuring that you will get only top-notch, like-new equipment, always in perfect working condition.
- 3 Fastest and most efficient service anywhere, with plenty of equipment to back up any you rent and plenty of technicians to provide expert advice and immediate service.
- 4 Exclusive new equipment available nowhere else; BNC, NC and Standard Mitchell Reflex cameras, hospital-zone quiet 1500 amp generators, new helicopter anti-vibration camera mounts, exclusive new and accurate camera power supplies and remote controlled wireless sync systems.
- 5 Camera cars, location trucks, portable dressing rooms. Anything and everything for location shooting, plus the world's largest inventory of lighting equipment—perfectly packaged to travel.
- 6 And—at Myerberg Studios, Stage 54 West Inc. in New York and F&B/Ceco Florida Studios, as well as any other studios where the equipment is supplied by us, YOU PAY ONLY FOR WHAT YOU USE.

Clearly, your best deal is with F&B/CECO, INC.

If, for some reason you have not yet received your new F&B/Ceco Rental Catalog, please write or phone. It will be in the mail immediately.



## F & B / C E C O I N C.

**New York**  
315 West 43rd St.  
New York, N. Y. 10036  
Phone (212) JU 6-1420  
Cable: CINEQUIP  
Telex: 1-25497

**Florida**  
51 East 10th Ave.  
Hialeah, Florida  
Phone (305) 888-4604  
Mgr. Norman Zuckerman  
Telex: 51532

**California**  
6446 Santa Monica Blvd.  
Hollywood, Calif. 90038  
Phone (213) HO 5-7196  
Mgr. Bill Saltzman

**Washington, D.C.**  
1314 Powhatan St.  
Alexandria, Va.  
Phone (703) 683-2520  
Mgr. Greg Bell

Watch for our new Branches opening in

San Francisco/Chicago/New Orleans/Houston/Philadelphia/Kansas City/Detroit/Pittsburgh/Cleveland

### Open Film Showing

champions Tony  
Palmer.  
and Gary  
among the  
1965 Buick  
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Jerry Kovanda: sales v. p.

**Paillard Directors Confirm Four as New Vice-Presidents**

Directors of Paillard Incorporated have elected company executives as vice-presidents of Linden, N. J. firm. Lawrence L. Viarengo was named vice-president and treasurer; Jerry J. Kovanda has been slated vice-president and general sales manager of the Photographic Division.

Walter Braun is now vice-president for advertising and sales pro-



Walter Braun: advertising v. p.

motion and George W. Haag is vice-president and general sales manager, Hermes Division.

Kovanda was a regional manager in the Photo Division for three years before becoming sales manager in 1956. Braun has been associated with Paillard since 1959 as advertising and sales promotion manager.

**Lieberman to Head A-V Sales for Genarco, Inc., New York**

J. P. Latil, president of Genarco, Inc., Jamaica, N. Y., has appointed Earl Lieberman as the company's audio-visual sales manager. The new a-v executive was formerly products manager for Robins Data Devices, Inc. Genarco is a subsidiary of Robins Industries.

NEWS OF STAFF APPOINTMENTS AND INDUSTRY DEVELOPMENTS

**Filmack Appoints Siegel as TV, Industrial Ad Director**

Jerrold Siegel is now advertising director for the TV and Industrial Film Divisions of Filmack Studios, Chicago. In confirming the appointment, president Bernard Mack noted that Siegel formerly headed his own Chicago-based advertising agency.

**Kroll to Title, Optical Division, Consolidated Film Industries**

Leonard Kroll has joined Consolidated Film Industries' Title and Optical Division as assistant to manager Dale Tate. Kroll was formerly post production supervisor (since 1958) for Ziv, UA-TV and Rapier Productions.

**Parthenon Pictures Appoints Glazer as V.P. for Marketing**

Norman Glazer, former associate producer on Parthenon Pictures' AMPAC film program, has been appointed vice-president for marketing of the Hollywood-based production firm.

The new post, according to executive producer Charles (Cap) Palmer, carries special responsibilities on work for governmental agencies, including a current film, *Flaming Gorge*, for the U. S. Bureau of Reclamation.

**Four Join Staff at Filmex, Inc.**

Bert Cadwell, Chris Herfel, Stephen Kambourian and Rene K. Oulmann have joined the staff of

Filmex, Inc., at its New York studio.

Cadwell, prior to his position, was a television producer of two commercial film houses, Hill, Kacin and Heimann, Wyld Studios. He will be producer at Filmex.

Herfel, now a staff director, held a similar position at Klaeger Productions, Kambourian was also at Klaeger Productions is now a Filmex vice-president in charge of completion.

Oulmann was formerly head of his own firm, Arco Film Productions. He will be a producer at Filmex.

**Key Posts at VPI of Illinois to Bud Langhardt, Ken Drake**

VPI of Illinois' president Frank Olsen has named William B. Langhardt as general manager of the Evanston-based studio. He is a 20-year veteran of production operations for the Alexander Company, Colorado.

Also confirmed on this date was the appointment of Ken Drake as sales manager.



Ken Drake: VPI sales executive

be responsible for VPI operations throughout the midwest. He formerly headed the Chicago offices of Hanna-Barbera Productions, Hollywood, and has been production manager, producer, animation director as well as a national magazine photographer.

**Houtz to Direct Midwestern Sales, DuPont Photo Products**

Kenneth H. Houtz has been named field sales manager for the Midwestern district, Photo Products Dept., E. I. du Pont de Nemours & Co. He succeeds Edgar Kerrick, transferred to the company's headquarters at Wilmington, Del.

Houtz has been a supervisor at Du Pont's photographic products sales in Germany and Switzerland for the past two years. He is a native of Burnham, Pa. and joined the company in 1950 after receiving his B.A. degree in chemistry from Gettysburg College.

**MARKETING MEN:  
ENJOY  
A BIG AUDIO-VISUAL PLUS  
WITH  
LENSCREEN REAR SCREENS  
by POLACOAT**



16 mm. Cine-Educator by Busch

The advantages of rear screen projection in sales promotion, sales training, exhibits and displays are well established.

However, Lenscreen by Polacoat offers a valuable plus. The millions of tiny lenses on the surface of LENSSCREEN respond only to projected light. Lens response is unaffected by room illumination! So, with Lenscreen, your present projector can show sharp, clear pictures (even in full color) in fully lighted rooms.

You command greater attention. Your viewers take notes readily, assimilate faster, retain facts and sales points longer.

Eliminate the inconvenience and distractions occasioned by darkened rooms. Discover how only Lenscreens can let you enjoy the benefits of true "daylight" presentations. Reasonably, too.

Send for your free LENSSCREEN Idea Kit, today.

**POLACOAT, INC.**

**MAIL THIS COUPON TODAY**

POLACOAT, INCORPORATED

9725 Conklin Road, Blue Ash, Ohio 45242

Please send the Lenscreen Information kit.

Name \_\_\_\_\_ Position \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

ard to Represent Eclair  
 about the Eastern States  
 Tetard, European-trained  
 ographer and studio execu-  
 now the Eastern repre-  
 for the Eclair Corpora-  
 America, based in New  
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 arson, Tetard was trained  
 as a motion picture cam-



Tetard: Eclair sales rep

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 Society and of the  
 His New York City  
 mber is 755-6929.

leads Filmex West at  
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 chief executive officer.  
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 staffing West Coast di-  
 and cameramen on a com-  
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was a production super-  
 h Procter & Gamble for  
 s prior to his recent posi-  
 president of Petersen-  
 California.

**Dick Reinauer Heads Medical  
 Film Division for Parthenon**

☆ Richard Reinauer, a former  
 Director of Radio, TV and Motion  
 Picture activities in public relations  
 for the American Medical As-  
 sociation and most recently Exe-  
 cutive Director of the Academy of  
 Television Arts & Sciences Foun-  
 dation, has joined Parthenon Pic-  
 tures, Hollywood, as head of its  
 Medical Film Division.

Studio has produced and has  
 "in production" films for Smith,  
 Kline & French, the American  
 Medical Political Action Commit-  
 tee, Planned Parenthood Founda-  
 tion and Upjohn.

**Waterbor in Marketing Post at  
 Fairchild Industrial Products**

☆ M. M. Waterbor, Jr. is now  
 responsible for marketing co-  
 ordination in the Industrial Prod-  
 ucts Division, Fairchild Camera &  
 Instrument Corp. He reports to  
 Nat Myers, director of communica-  
 tions products and services. Long



Fairchild's M. M. Waterbor

active as a writer and sales pro-  
 motion executive. Waterbor has  
 been associated with the Phila-  
 delphia Gas Works and with the  
 Lowell (Mass.) Sun.

**Mendelsohn Vice-President &  
 Gen. Mgr. at EUE-Screen Gems**

☆ Alfred L. Mendelsohn is now  
 the vice-president and general sales  
 manager for EUE Screen Gems,  
 commercials and industrial film  
 division of Screen Gems, Inc.

**NOW IS THE TIME! LET US COLLABORATE!**

**TO PRODUCERS OF FILMS FOR  
 U. S. COMMERCE AND INDUSTRY:**

U. S. industry is seeking effective ways to comply with L.  
 B. J.'s request for cooperation in meeting the "balance of  
 payments program." Now is the time to suggest to your clients  
 conversion of their films into multi-language versions for  
 foreign market operations.



Slight departures in story treatment and production — at  
 little extra cost — will make these films effective, accept-  
 able ambassadors abroad. Many U. S. firms are:

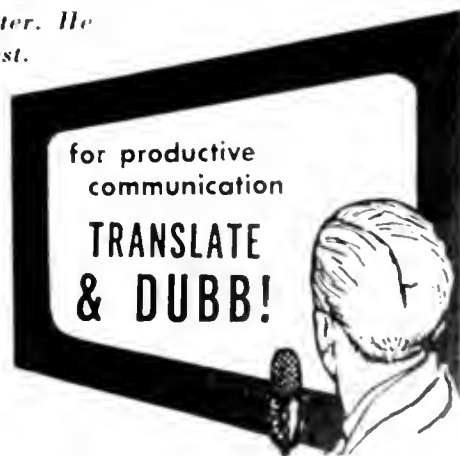
- ★ Boosting export sales and income
  - ★ Promoting license agreements
  - ★ Acquiring valuable facilities and mergers,
- and
- ★ Outselling their competitors

by increasingly using multi-language film versions which we  
 helped to produce.

*Let us collaborate to serve U. S.  
 commerce and industry better. He  
 profits most who serves best.*

**FOREIGN LANGUAGE  
 & CINEMA SERVICE**

7046 Hollywood Boulevard  
 Los Angeles, Cal., 90028  
 Phone: HOLLYWOOD 7-5128  
 (Area Code 213)



**mm REDUCTION  
 PRINTS  
 SOUND-SILENT**

**CONTINUOUS PROJECTION TREATMENT**  
 bridge packaging for Fairchild, Jayark, Technicolor

**ISCHER PHOTOGRAPHIC LABORATORY, Inc.**  
 6555 NORTH AVE., OAK PARK, ILL.  
 Area Code 312-386-6603



For 16mm. Film — 400' to 2000' Reels  
Protect your films  
Ship in **FIBERBILT CASES**  
Sold at leading dealers

Only original  
Fiberbilt  
Cases



bear  
this  
TRADE  
MARK

## DOUGLAS C. McMULLEN SCRIPT SERVICES

for  
MOTION PICTURES  
SLIDEFILMS  
BUSINESS MEETINGS  
(Storyboards)

16 Kellogg Drive  
Wilton, Connecticut  
203-762-3145

**PROFESSIONAL  
TITLE Typographers  
and  
Hot-press Craftsmen  
SINCE 1938**

Write for **FREE** type charts



**KNIGHT TITLE SERVICE**  
145 West 45th St., New York, N.Y.

### Kodak Hosts First of Series of Television Film Seminars

First full-scale version of a projected series of television film seminars, aimed to help TV station personnel to achieve higher-quality results in processing black-and-white reversal film, was held on June 17th in Hollywood by the Eastman Kodak Company. Programs are scheduled for 50 major cities.

Deemed "a working example of the marketing philosophy of Kodak" by one of Seminar's two hosts (Walter Farley, sales manager, Pacific Southern Region in Kodak's Motion Picture and Education Markets Division), the agenda included a demonstration of the new Eastman Tri-X Reversal, a film base designed to yield sharp, glare-free images under the adverse lighting conditions encountered by TV news cameramen.

Lectures, filmed presentations and discussion at the seminar were geared to help station technicians get maximum results from stations' own reversal film processing machines. Careful control of such variables as processing time, temperature and chemicals was stressed.

Vaughn Shaner, supervisor of sales and technical services in the region, was in charge of the technical sessions.

### Add to Studio Facilities. Staff at Turteltaub & Moss, N. Y.

Turteltaub & Moss, Inc., New York, has added studio facilities for "table top" photography as part of its continuing expansion program. (A projection and conference room, film editing room, art studio and art director were recently added.) The facilities are being used to film stills of combinations of three-dimensional art, objects, products, backgrounds and lettering for use in its slide shows, filmstrips, industrial shows, theatre trailers, TV commercials and motion pictures.

Robert Horrall, formerly at Creative Arts Studio, Washington, D.C., has joined the staff as production manager of all film projects. He will also be in charge of the new "table top" photography activities.

T&M Associates has been formed to handle the design and production of training manuals, meeting guides, take-home booklets and other collateral printed materials.

Graphic Varieties, Inc., a winner of many awards for its training

## along production line

films, has been re-activated by Stan Turteltaub and Jack Moss. The company was inactive for a period of two years. It will produce training programs and handle special assignments.

### Stage 54 West, New York City, Now Available Thru F&B Cecco

Another fully-equipped rental studio, Stage 54 West, Inc., at 421 W. 54th St., New York City, has been signed by F&B Cecco, Inc. It is the company's second collaboration in Manhattan, joining the previous arrangement with Myerberg Studios, Roosevelt Field, Long Island.

F&B Cecco is also operating its own studios in Hialeah, Florida. All of these operations are served by the company's large inventory of lighting, camera, sound and grip equipment.

### Larger New York Facilities for Pelican Films at 292 Madison

Pelican Films, Inc. has added an entire floor to its floor-and-a-half at 292 Madison Avenue, New York.

Sales and administrative offices have been moved to the new 24th-floor quarters from the 6th, thus making available new production, editing, screening and conference space on the lower story. Animation production, under Jack Zand-

er, executive vice-president, centered there.

### Rarig Presentation Service to Aid Business in Northwest

A veteran Northwest producer and distributor has established Rarig Presentation Services, Inc. Formerly operating the rental department of Rarig Inc. at 2100 N. 45th, East Washington, the new firm specializes in sponsored films, rental of visual equipment of all kinds, supplies operators and furnishes specialized presentation services national and regional sales organizations.

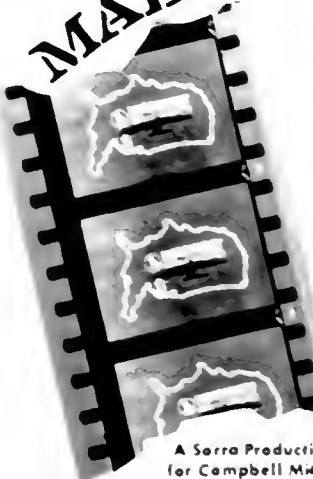
Mrs. Edith Rarig is president of the new Service company. The parent firm continues in the production and servicing of equipment for the production of motion pictures.

### Writer-Director Howard Bailey Moves to Winter Park, Florida

Free-lance screen writer and film director Howard W. Bailey, well-known in the industry as formerly located at Falls Church, Va., has announced a new permanent address in central Florida.

Bailey is now located at Winter Park, Florida and can be reached via A C 305, Midway 7-6. His mailing address is P. O. Box 718 in Winter Haven.

MADE IN CHICAGO



Film Optical Effects  
in  
**COLOR**  
and **BLACK & WHITE**

35 mm - 16 mm

☆ ANIMATION ☆ TITLES ☆ AERIAL IMAGE ☆

ESKAY FILM SERVICES

1325 SOUTH WABASH CHICAGO 5 ILLINOIS 312-938-2121

A Serra Production for Campbell Mithun





awaiting flights can watch free films at Tucson's Inter-air Terminal. Theater is operated jointly by Association of Atlantic Motion Picture Service; is open 12 hours daily.

### Travelers See Films in Tucson's Terminal Theater

Travelers with time on their hands between flights may fill their minutes by watching sponsor films free of charge at a small theater located in one of the air terminals across the country.

The small theater called the Travel Cinema has been set up on a permanent basis on the mezzanine level of the Tucson International Airport. The theater shows travel, sports and entertainment films provided by Association of Atlantic Motion Pictures. The programs are shown from early morning to midnight.

Operated by Atlantic Motion Picture Distributors, of Montreal, the theater's audiences are primarily business and the self-employed on business trips. Over 70% own stocks and 50% are college graduates. The theater in the Tucson International Airport is a paneled room with seats for about 75. As films are shown the sponsoring company is identified on a board near the screen. The sponsors whose films are shown in the Travel Cinema schedule are: American Airlines, Aspen Skiing Corp., Bankers Association, Newsweek, Sikorsky, Clark Corp., American Steel Institute, Connecticut Life, Council on Financial Education, and German Center.

Atlantic Motion Pictures and Atlantic Motion Picture Service expansion plans for more air terminal installations in the future.

### Canadian Pacific Film

"Canada" is the title of a new sound film recently add-

ed to the growing film library of the Canadian Pacific. The "moving panorama" of modern Canada was produced by Crawley Films Limited, Ottawa.

The film shows the country from five viewpoints: the land, economic development, transport and communications, Canadians and their heritage, and building for the future.

With the new title now in distribution across Canada, this sponsor's library includes 20 travel and resort films currently in circulation.

## Here's an exciting way to bring showmanship to sales meetings and presentations!

Da-Lite's new ELECTROLET® projection screen goes up and down (and out of sight) at the touch of a button. Add an extension cord and you can operate the Electrolet from anywhere in the room! Adds excitement and a "professional touch" to any sales meeting or presentation.

The ELECTROLET attaches easily to wall or ceiling. Plugs into any reg-

ular outlet. Operates trouble-free, year after year. Elegantly styled to match office and conference room decor.

Sound expensive? The 50" x 50" ELECTROLET is only \$54.95. Prices for the 60" and 70" models are just as modest.

Write for free color folder today. Da-Lite Screen Co., Inc., Warsaw, Indiana.



**DA-LITE.**

World's Foremost Projection Screens Since 1909

### Expanded Film Guide Library Services for Our Reader Family

Subsequent issues of BUSINESS SCREEN next fall will contain a new department with descriptive listings and sources of current films available for Management, Sales and Industrial Training, Safety Education, Sports, Agribusiness and other topics of wide interest.



## IN FLORIDA...

- creative productions
- complete producers services
- studio soundrecording
- animation—graphic arts
- still photography
- editing—titling
- complete laboratory
- complete mobile video tape unit with 6 camera chains
- VTR transfer



### REELA FILMS, INC.

A DIVISION OF WOMETCO ENTERPRISES, INC.  
17 N.W. Third St., Miami, Florida  
Phone: FR 4-2108  
WRITE FOR FREE CATALOG

motion picture

# BOOTH BLUES?

equip your

Exhibit or Display with

## MOVIE-MATE

16MM SOUND PROJECTORS

*Your Picture's Great  
CONTINUOUSLY!*

**Big Performance**

**... Low in Price ...**

**Special models for "built-ins"**

Write or call:

**MOVIE-MITE CORP.**

3811 PURITAN AVENUE  
DETROIT, MICHIGAN 48238  
Phone: 313-342-2527

**Cameraman's  
Eye View of  
the NEW!**

BIRNS & SAWYER

**E-Z-SEE**

**ZOOM Scale**

For all 12-120 ZOOM Lenses

**A significant new  
accessory as vital  
as the lens itself!**

**See settings from  
shooting position  
read them clearly  
even in bad light!**

End hopping from back to front check settings stop squinting for accurate readings. E-Z-See fits all 10-to-1 Angenieux zoom lenses. Available 20-to-1 on special order. Use with Arri, Mitchell, Auricon, Eclair, Bell & Howell cameras. B&S Catalog 1716 —

**\$79.50**



### EVENTS IN SIGHT & SOUND:

(CONTINUED FROM THE PRECEDING PAGE 26)

perfected the set-up for the 20-foot display booth, utilizing three Fairchild AV-400 rear-screen projectors and their separate, striped sound tracks to present the audio and visual characteristics of both the diagnosis and corrective surgery.

\* \* \*

*Advertisers, Agency Execs Attend Premieres of "The World of Holiday" Aloft and at Sea*

HOLIDAY MAGAZINE took advertisers and agency representatives aloft and to sea to show its new editorial presentation, *The World of Holiday*. Premiere showings of the 30-minute color film-slide presentation were held aboard a TWA Starstream jet airliner in mid-June.

While images were projected on the plane's two wide screens, the magazine's ad director, Scott Kenyon, narrated over the cabin public address system. Sound was received on individual earphones of the plane's "in-flight" projection system.

Twin Eastman Kodak Carousel slide projectors beamed colorful scenes of tourist attractions throughout the U. S. and abroad, from the high Himalayas to the ski resorts of



*Advertising execs view "Holiday" scenes aloft.*

Colorado. The presentation takes its theme from the vivid "word pictures" of such Holiday contributors as Romain Gary, V. S. Pritchett, Laurens van der Post and Thomas Merton.

Editor Don A. Schanche told the viewers: "as part of the cultural explosion, Holiday strives to give its readers more pleasure and meaning from their leisure. We want Holiday to be a rewarding as well as a pleasurable experience, so we strive to cover travel from the purely intellectual aspect as well as the physical aspect."

Holiday promotion director Enfield Ford, who originated the presentation, notes that additional showings were to be given aboard the Holland-America liners S. S. Nieuw Amsterdam and S. S. Statendam as well as in major cities across the country. *The World of Holiday* was produced by Harry Pritchett.

\* \* \*

*Ideas, Not Dollars, Key to Media Success*

Alfred L. Hollender, president of Grey International advertising agency, made this note—  
(CONTINUED ON THE FOLLOWING PAGE 64)



*Physicians at the AMA Convention in New York City view delicate stapes surgery showing on linked Fairchild AV-400 3mm rear-screen projectors in the award-winning exhibit which presented by Dr. Alan Austin Schec in collaboration with the Fine Recording Company.*

## Synchro-Sound



The Complete  
Music and  
Sound Effects  
Source . . .

- Library of 300 Hours of Recorded Music
- ☆ Mammoth Collection of Recorded Sound Effects
- ☆ Guaranteed Performance
- ☆ Prices to Satisfy All Budgets

62 West 45th St., New York City  
Phone: 212/OX 7-2985

## The operation was success...but the patient

You, too, can lose "patients" through small detail . . . such as titles not up to standard of the rest of your production. Guard against loss of clients by protecting your large investment in time and by a very small investment in Knight

**KNIGHT STUDIOS**  
159 E. Chicago Ave., Chicago

# AWARD WINNERS

## Sales Training Slidefilm Awards:

"One Interview Dollar Guide Selling" sponsored by  
 Mutual Insurance Co.; produced by Steeg Productions

## Industrial Sales and Promotion

"Tail of a Lead Balloon" produced by Gilbert M. Meyer  
 "Days on Thursday" sponsored by Engineering News-Record  
 Produced by Mazin-Wycoff  
 "Focus on Travel" sponsored by Christian Science Monitor  
 Produced by Dekko Films

## Introductory Presentations

"L & M Cigarettes" sponsored by Liggett & Meyers  
 Produced by Dura-Sell Corporation  
 "The Future Lies in the Balance" sponsored by the Bank  
 of America, N. T. & S. A.; produced by Film Fair  
 "Take It From Lees" sponsored by James Lees & Sons  
 Produced by Close & Patenaude

## Consumer Sales and Promotion

"Dear Esther" produced by the Girl Scouts of the U. S. A.

## VIDEO AND OVERHEAD PRESENTATIONS

"Operation Red Carpet" produced by Atlantic Refining Co.  
 "Diazo Transparency Series, Chemistry" produced by  
 Educational A V Division, Keuffel & Esser Company

National Visual Presentation Association has a combined  
 membership of both producers and users of films, etc. Its head-  
 quarters are in New York City, with a chapter in Chicago. Leon  
 G. (CBS) is president of New York Chapter of NVPA.

## "10 DAYS OF VISUALS"

(CONTINUED FROM PAGE 33)

"Tail of a Lead Balloon," pro-  
 duced by Gilbert M. Meyer; and  
 "L & M Cigarettes," an introductory  
 presentation created for Liggett &  
 Meyers by the Dura-Sell Corp.

Winner in this group was  
 "Dear Esther," produced and used  
 by the Girl Scouts of the U. S. A.,  
 under the supervision of Carol

in the award group, for  
 "Overhead Programs" had  
 placed first. "Operation  
 Red Carpet," produced and used  
 by Atlantic Refining Com-  
 pany, was the recipient of this V-P  
 award.

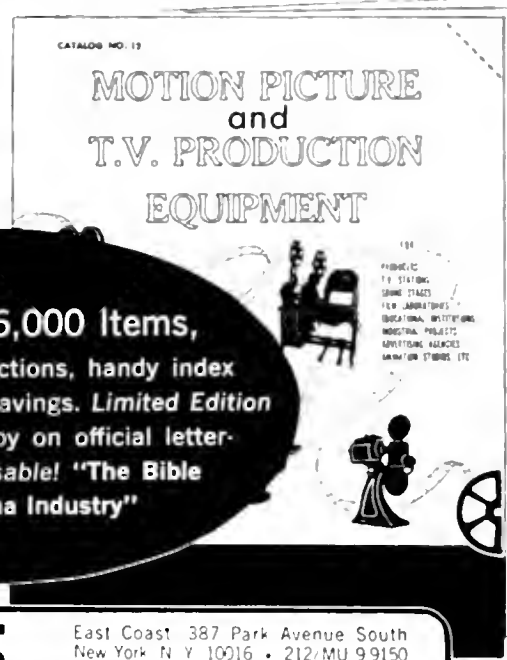
## Who Judged the Films?

The 1965 Annual Awards Com-  
 mittee was headed by co-chairmen  
 Richard Tierney and George R.  
 and films were judged  
 by individuals in a wide variety  
 of professions in sponsoring com-  
 munication firms and publi-

Panel of head judges in-  
 cluded: Richard Garton, Katherine  
 D., Stuart Hawkins, How-  
 ard Johnson, Herbert Kerkow,  
 Rice, Michael Schinas, Bill  
 and Ted Waneski.

# 40<sup>TH</sup> Anniversary

## SOS CATALOG



228 Pages, 6,000 Items,  
 557 pictures, 23 sections, handy index  
 point the way to sure savings. *Limited Edition*  
 — write for free copy on official letter-  
 head — *Indispensable!* "The Bible  
 of the Cinema Industry"

**SOS**  
 SOS PHOTO-CINE-OPTICS, INC.  
 East Coast: 387 Park Avenue South  
 New York, N. Y. 10016 • 212/MU 99150  
 West Coast: 6331 Hollywood Boulevard  
 Hollywood, Calif. 90028 • 213/467 2124

Next Month: Annual Fall Preview Issue of BUSINESS SCREEN  
 will be mailed to our subscriber family just before Labor Day.

*Do as they do,  
 Consult us*



Les Analyses Cinématographiques  
 15, Avenue de Ségur  
 Paris - 7<sup>e</sup> France

*on any film problem  
 in Europe*

SEE IT AT THE NAVA TRADE SHOW!

## THE ALL NEW **Execugraf 303**



The ultimate in convenience, flexibility and highest quality audio-visual strip-film presentation. Just introduced, the new EXECUGRAF 303 features:

- Automated film cartridge and sound tape cartridge.
- Drop-in lift out cartridge operation for instant change of subject.
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## EVENTS IN SIGHT & SOUND:

(CONTINUED FROM THE PRECEDING PAGE 62)  
worthy comment at the recent spring meeting of the International Advertising Association in Paris:

"From a purely practical marketing point of view, dollars are not the key to advertising communication. *Ideas*, especially when couched in powerful consumer advertising messages, are."

Keep that in mind for the factual film.

\* \* \*

### *General Mills Ad Pioneer, Samuel C. Gale, Is Elected to Advertising's Hall of Fame*

The late Samuel C. Gale, for many years director of advertising for General Mills and the man who conceived the trade name "Betty Crocker" and who developed the "Breakfast of Champions" concept for that company's Wheaties cereal, was named to the Advertising Hall of Fame at the annual convention of the Advertising Federation of America, meeting in Boston on June 28.

Accepting the citation for his family was Sam C. Gale, Jr., customer relations executive for Capital Film Laboratories, Inc., Washington, D. C.

\* \* \*

### *Short Film on Racial Prejudice Earns Kudos for Robert Rosenthal; Wins Several Contracts*

☆ Robert Rosenthal, president of a new film production company in New York, has hit upon a unique way to create a most effective sample film of his company's work, which, at the same time, will pay for itself.

The film, *I Wonder Why . . .*, is a five-minute cinema version of the warm and appealing book by Shirley Burden on a particular form of racial prejudice. It won first prize in the documentary class at the recent National Visual Presentation Association competition. It has also been accepted for showing at film festivals in Cartagena, Cracow, Cork, Melbourne and Sydney.

More than that, it has won for its producers, Robert M. Rosenthal Productions, Inc., several contracts for sponsored film work, including an industrial film for Tel-Guard Company and series of TV commercials for Buddy-L Trucks and Eylure Lashes.

*I Wonder Why . . .*, which is narrated by Alexander Scourby and has original music by Don Elliot, has had some art film theatrical release. Deals are in the planning stage for much wider theatrical distribution in the fall.

Rosenthal came into the film industry from the University of Pennsylvania where he was so imbued with the motion picture as a means of communication that he submitted his senior thesis on film. He served in the armed forces in visual aids work at the Command and General Staff School, Army Pictorial Center, and as a director of 20 service films produced in France.

His associates in the new company are Fredric Abeles, who has been a director and editor on U.S.A. and Air Force films; Peter Salim, recently a theatrical production manager and assistant director to Nick Webster on a U.S.A. film; and Stephen Segal, a former director at the U. S. Army Pictorial Center. •

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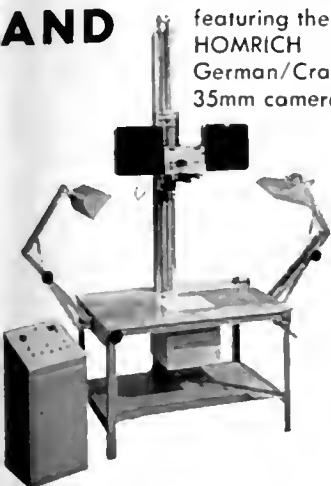
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**Television Networks Step Up Color Programs;  
Coca-Cola Goes Color on All National Spots**

This column has been steadily predicting a tremendous surge in color television production and use, since early last year, when color set sales began to move into increasing thousands of U. S. households. This fall, all of the networks will feature color programming and television commercials will follow suit.

Beginning July 15, for example, all television commercials for the general consumer market for Coca-Cola will go multi-hued. Fred Dickson, vice-president for advertising and sales promotion for The Coca-Cola Company, says that the only spots to continue in monochrome will be some special market and "news" commercials such as those concentrating on promotions and new packages.

"Color in television is a fact," he comments. "Now that the techniques have been developed for producing color film which transmits satisfactorily on existing black and white sets we see no reason not to go all-out with color."

He points out that many television viewer studies have established the higher attention factor and viewer recall for color telecasts.

\* \* \*

**American Airlines Premieres "In Flight"  
Showings of Travel Film on San Francisco**

It was only a matter of time until one of the air lines featuring entertainment films "in-flight" used these facilities for the added dimension of passenger information. On July 7th, a 10-minute short subject on San Francisco was premiered on American Airlines Astrovision flights. It will be shown first on all of the airline's Astrovision flights on which short subjects are presented and will run four weeks.

Starting July 21, for a two-week period, the film will be shown on Astrovision flights that offer full-length features, preceding the entertainment film on these longer-range trips.

The film, produced by Peckham Productions, Inc., working with American's film staff, describes life by day and night in the Golden Gate city as seen through the eyes of San Francisco newspaper columnist Herb Caen. As a bonus on New York to San Francisco flights only, American will make available a booklet keyed to the film. Written by Caen, the booklet tells the sights to see and places to go in "Baghdad-by-the-Bay," as he calls it.

Other travel subjects filmed by American are scheduled for projection in the months to come. Astrovision also provides action scenes of take-offs, landings and the terrain beneath the plane (from a camera positioned in the nose of the aircraft), as well as popular and classical stereophonic music and television programs via its Sony closed-circuit system.

\* \* \*

**Crawley's Graeme Fraser Elected to Board  
of the Canadian Public Relations Society**

For the first time in its history, a film man has been elected to a top executive post of the Canadian Public Relations Society. Graeme Fraser, vice-president of Crawley Films Limited, Ottawa, has been named second vice-president of the 75-member Society.

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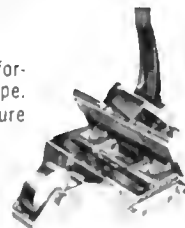
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Crawford, Immig and Landis, Inc.,  
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New York.

The Jam Handy Organization, 1775  
Broadway, New York 10019.

S.O.S. Photo-Cine-Optics, Inc., 387  
Park Avenue, South, New York  
City, New York 10016.

Training Films, Inc., 150 West 54th  
St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park  
Avenue South, N.Y. 3. SP 7-6600

### • PENNSYLVANIA •

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Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals,  
Sales, Repairs. 27 South 17th  
Street, Philadelphia 3, Pa. Phone:  
LOeust 3-6872.

Oscar H. Hirt, Inc. 41 N. 11th St.,  
Philadelphia 7. WALnut 3-0650.

J. P. Lilley & Son, Inc., Box 3035,  
928 N. Third St., Harrisburg  
17105, (717) 238-8123.

The Jam Handy Organization, Pitts-  
burgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N.  
W., JA 5-5378, Atlanta.

United World Films, Inc. 287 Tech-  
wood Dr., NW., Atlan

### • LOUISIANA •

Delta Visual Service, Inc., 715 Rod  
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5-9061.

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North Michigan Avenue, Chicago  
60601. State 2-6757.

Midwest Visual Equipment Co.,  
3518 W. Devon Ave., or 571 W.  
Randolph, Chicago.

United World Films, Inc., 542 S.  
Dearborn St., Chicago 60605.

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The Jam Handy Organization, 2821  
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Phone: TR 5-2450

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Fryan Film Service, 2929 Prospect  
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Sunray Films, Inc., 2005 Chester  
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Hollywood 6-7681.

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Angeles 36, 933-7111 (A/C 213).

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6331 Hollywood Blvd., Holly-  
wood 90028.

Spindler & Sauppe, 2201 Beverly  
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ted to the board of rec-  
1963 and is president of th  
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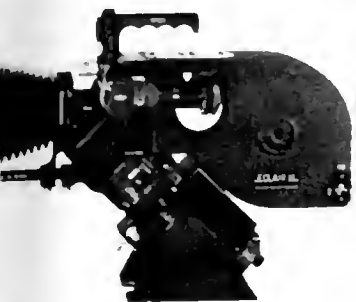
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(CONTINUED FROM THE PRECEDING PAGE 16)  
shipped abroad (to get within the 15 entry maximum):

*As Tall As the Mountains*, sponsored by Adolph Coors Company and produced by Larry Madison Productions.

*A Ballad for the Fair*, sponsored by the American Telephone & Telegraph Co. and produced by Owen Murphy Productions.

*Before It's Too Late*, sponsored by the American Telephone & Telegraph Co. and produced by Audio Productions.

*Choices*, sponsored by the Aluminum Company of America and produced by On Film.

*Cover Girl in Paris*, sponsored by Noxema Chemical and produced by Helen Nash & Associates.

*Le Farfalle (The Butterflies)* sponsored by the Singer Company and produced by Ugo Torricelli.

*First Impression The*, sponsored by the Magazine Publishers Association and produced by Morton Goldsholl Design Associates.

*Image*, sponsored by Pan American World Airways and produced by Henry Strauss & Company.

*Journey to Yesterday*, sponsored by the Denver & Rio Grande Western Railroad and produced by Sonochrome Pictures.

*Manager Wanted*, produced and distributed by Roundtable Films.

*The Many Faces of Mexico*, produced by the Douglas Aircraft Company.

*The Roll of Drums*, sponsored by the Caterpillar Tractor Company and produced by Calvin Productions.

*The Searching Eye*, sponsored by the Eastman Kodak Company and produced by Saul Bass & Associates.

*A Sense of Anticipation*, sponsored by Newsweek Magazine and produced by Peckham Productions.

*Seven Keys to Greater Creativity*, sponsored by Johnson's Wax and produced by Flag Films.

*Ski Country U. S. A.*, sponsored by United Air Lines and produced by Summit Films.

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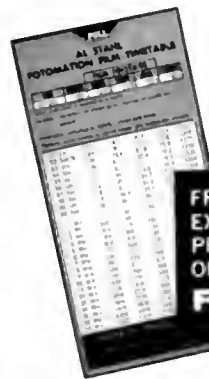
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U. S. Navy Exhibit personnel who man the Navy-Marine Corps Exhibit area at the New York World's Fair are pictured at the Kalart Company. They were accompanied by James Frazee (left), of Navy Training Device Center and greeted by Kalart vice-president Hy Schwartz (at right) with Nicholas Autore, Kalart Engineering; George Marczena, company's service chief.

**Navy-Marine Team from N. Y. World's Fair Exhibit Visits Kalart**

☆ Visitors to the New York World's Fair have given enthusiastic acclaim to the "Navy-Marine Corps Team in Action" exhibit on the ground floor of the Transportation Pavilion. Highlight of the area, which is devoted to the story of the nation's sea and land forces, is the Cine-Globe Theater, developed by The Jam Handy Organization as a Navy gunnery training device.

Throughout the area, Kalart/Victor Moviematic repeater projectors are used for continuous showings of films of relevant interest. These projectors are housed in fiberglass "spheres" and helping to keep the whole show "on the move" are Navy surface, sub-surface and aviation "rates" who were chosen from the ranks to give the visiting public a true picture of service personnel. They

have, however, been well trained to discuss the many facets of today's Navy-Marine Corps activities.

An example of this specialized training, helping to assure round-the-clock film projection in both the Cine-Globe and repeater installations, was the recent special training seminar attended by exhibit personnel at Kalart Company headquarters in Plainville, Conn. Service men were given thorough grounding in maintenance and on-the-spot repair by key personnel.

\* \* \*

**Next Issue: Annual Fall Preview**

☆ The next issue of BUSINESS SCREEN will feature our Annual Fall Preview of new film production planning, Film Guide data and the latest on film awards. •

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**228-Page Anniversary Catalog for S.O.S. Photo-Cine-Optics**

☆ The 40th anniversary catalog of S.O.S. Photo-Cine-Optics, Inc., a 228-page book describing almost 6,000 items used in the motion picture and television industry, has been completed for distribution to worldwide clients.

This large S.O.S. catalog is divided into 23 sections, with cross-reference indexing for convenient use. Separate sections are devoted to studio and news-reel cameras; TV station and closed-circuit television systems; lenses (with a separate zoom lens category); animation, special effect and titling devices; lighting; magnetic/optical sound recorders; editing and film handling accessories; laboratory processors, printers, splicers; audiovisual projection equipment, etc.

The Studio Location Rental Section offers 350 items for production use, including industrial, documentary, military, sports and educational applications. A copy is available free on company letterhead request from S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue South, New York City, N. Y. 10016. Western readers should address requests to the company's branch at 6331 Hollywood Blvd., Hollywood, Calif. 90028. •

\* \* \*

**Five Mole-Richardson Bulletins Cover Quartz-Iodine Lighting**

Five new bulletins describe quartz-iodine lighting equipment offered by the Mole Richardson Co., 937 North Sycamore Ave., Hollywood, California 90038. Giving illustrations, specifications and prices of Cyc-Strip (#102); Single Broads (#104); Double Broads (#105); Nooklite (#106); and Softlite (#107), the bulletins are free on letterhead request. Mention BUSINESS SCREEN. •

\* \* \*

**Telecine Film Studio Offers "Multiple Camera Technique"**

Telecine Film Studios, Park Ridge, Ill. is now offering a "Multiple Camera Technique" which "merges the best features of TV production with top quality motion picture production to bring clients an economical and versatile approach to business and documentary films."

Write Telecine at 100 S. Northwest Highway, Park Ridge, Ill., for literature on the technique. •

**F&B Ceco Rental Price Lowers Costs on May 1st**

☆ 2,950 film production available for rental are listed in a new 48-page, pocketized list available on letterhead request from F&B Ceco, Inc., 43rd St., New York City 10036. Highlights include completely new schedule of equipment. Angenicux zoom prices (cut 50%) and vibration helicopter to \$100 per day.

Lower prices apply to camera, sound, editing and sections of the catalog including such exclusive items as BNC Mitchell Reflex Conversion, etc. The new rule, which for the first time East Coast rental rate to directly competitive with suppliers, is "effective immediately" at F&B Ceco installations in New York, Florida, Hollywood and Washington D.C.

\* \* \*

**Colburn Offers New Booklet on "Foreign Language Films"**

☆ A new 12-page booklet designed to aid in using or planning film for overseas use is offered by W. Colburn Laboratory, Inc., N. Wacker Drive, Chicago 60606.

"Colburn Comments on Language Films" includes discussions on the use of English sound track and on the possibility of providing word translations into a foreign language because of the involvement of structures of other languages.

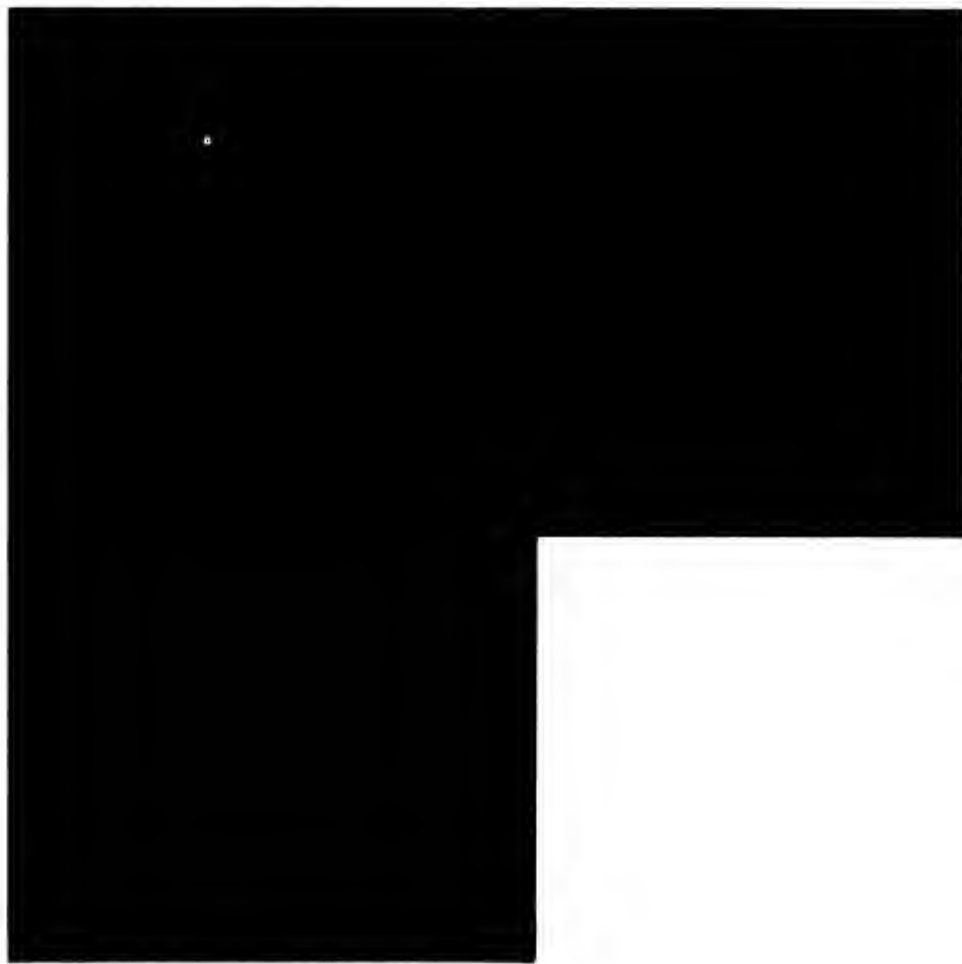
A section is also devoted to tracks, in which foreign messages can be re-recorded on existing English film prints to reduce costs. Ways to saving and handling are discussed, along with other efficient production of filmstrips. Request on company letterhead; mention BUSINESS SCREEN.

\* \* \*

**Glenn Glenn Sound Co. a Comprehensive Price List**

☆ A new price list covering production equipment, optical and magnetic transferring, narration, dubbing is available on request from Glenn Glenn Sound, 6624 Hollywood, Calif. 90028. requests to Robert Good...





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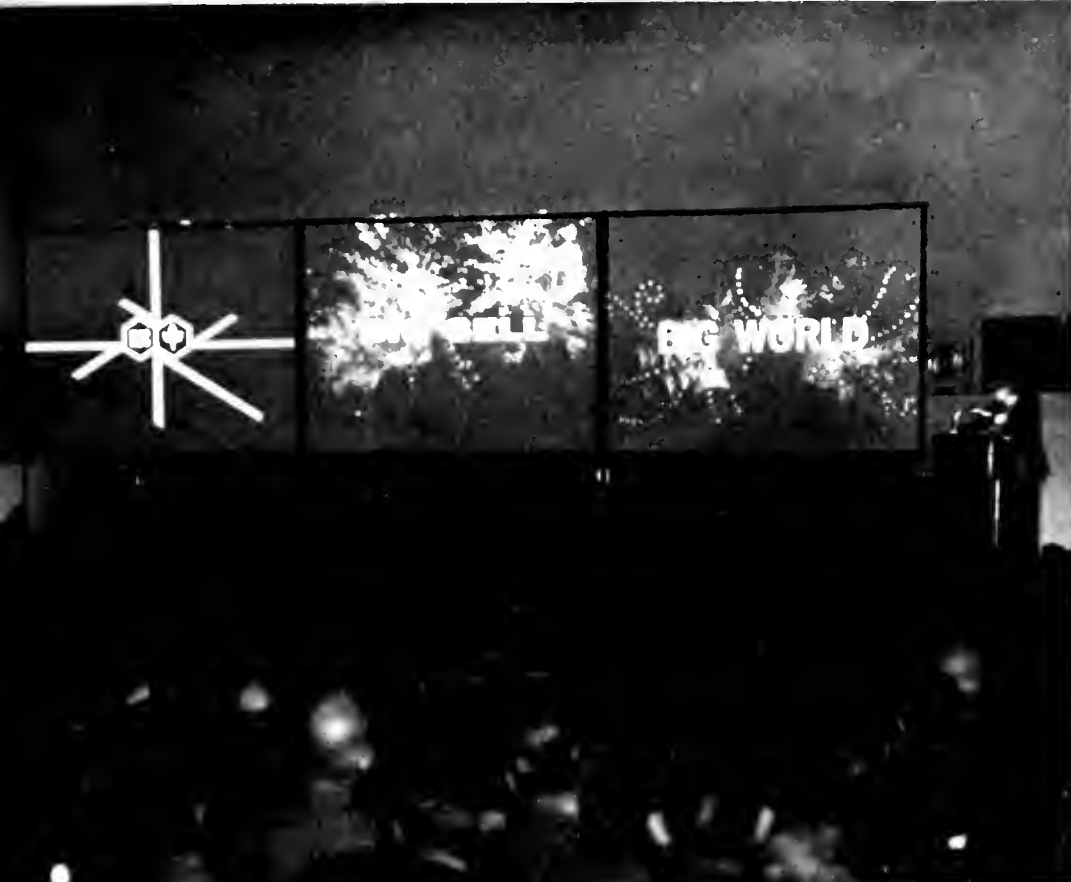
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# BUSINESS SCREEN

MAGAZINE · NUMBER 5 · 1965



nt: Smiles Helped Bring "Sunrise at Eastern": 41  
Above: Applause for NAVA Presentation: 44  
t: Rouen, France Awaits Festival Delegates: 8

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Fortune's Films Add Dimension: 34

The "Seed & Sinew" of Koppers: 38

Saving America's "Wild Rivers": 42

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*Authentic research data about the teen-age market, prepared exclusively for Modern by Gilbert Youth Research, Inc.*

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One important aspect of Modern's service is the continuing effort to provide film sponsors with up to date information about the medium. The three booklets illustrated above can help your company or your client make the basic decisions that will assure maximum results for film programs. Send for any or all of them with the attached coupon, or contact the Modern sales office nearest to you.

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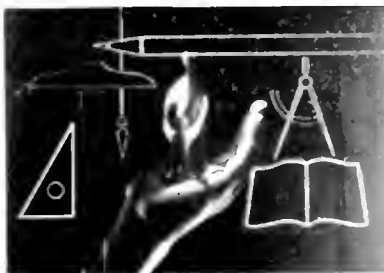


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"Greetings" . . . produced for the United Nations to stimulate sales of UNICEF greeting cards. Sound track is music and sound effects only to ease language problems for worldwide distribution. Shot in 35mm color; 10 minutes in length.



"Strange, Bold World of Mike McCarthy" . . . produced for the American Red Cross. Film dramatically tells story of the Red Cross, through the eyes of one of its workers, Mike McCarthy. Shot in 16mm color; 13½ minutes in length.



"E Stands for Everywhere" . . . shot by a Niles' crew in nine overseas countries for CARE. Film dramatically shows work CARE is doing in providing overseas relief thru self-help. 16mm color, 27 minutes. World distribution.

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THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATION  
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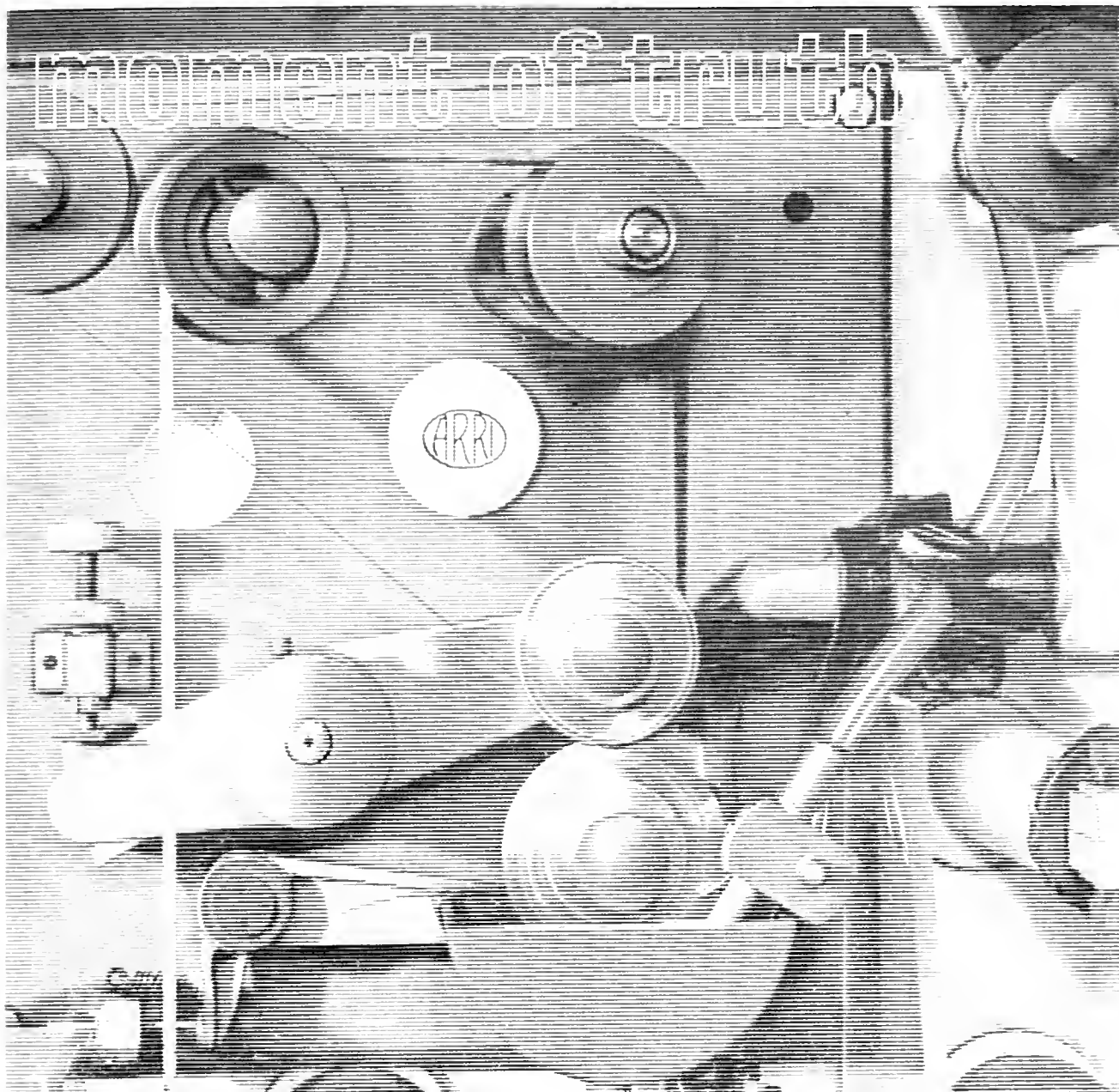


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It's all in the meticulous unrelenting testing procedure before a single camera is ever checked out of the plant. "The Arriflex Story" shows you how and why more time is devoted to testing and inspection than actual fabrication. When finally you reach the final check-out test you'll understand why Arriflex cameras consistently produce ultra-sharp, rock-steady footage to the highest professional standards.

#### WHAT'S THE RANGE OF ARRIFLEX ASSIGNMENTS?

"The Arriflex Story" takes you literally around the world and to many of the more than 100 countries where Arriflex is the preferred camera among professional cinematographers. From Alaska to Zanzibar, on assignments as diverse as missile tracking to microbe hunting, from cinema art to newsreel, you will witness the facts that have earned Arriflex its reputation as the most versatile, most reliable professional motion picture camera in the world.

"THE ARRIFLEX STORY" is offered on loan without charge for screening anywhere in the continental U.S.A. to the following groups: Professional producers and cameramen, professional associations and affiliated chapters, institutions teaching motion picture production, Government Agencies and services concerned with motion picture production. Please request on letterhead.

**ARRIFLEX CORPORATION**  
OF AMERICA  
257 Park Avenue South, New York, N. Y. 10010

## Camera Eye

THE EDITORIAL VIEWPOINT

#### WILL THESE BE OUR WASTED YEARS?

THESE TROUBLED TIMES put the challenge squarely before all who work with and use the factual film medium: *where are the pictures to bring understanding of our common problems and of their possible solution to the countless millions in waiting audiences?* We have been endowed with a most persuasive means of reaching into men's minds and hearts; but let the record show our fear and doubt; let it show these wasted opportunities and neglect!

*Where are films* to show the negligent parent the meaning of his responsibilities; to motivate the millions of young people of all races and creeds to the meaning and rewards of jobs well done; where is there a single motion picture to stir the emotions and renew faith in the Golden Rule . . . "do unto others?"

The "Great Society" and the "War on Poverty" are being jeered in the streets by the masses whom they would benefit most; Job Corps' encampments erupt in violence; fatherless children raided the stores during the Watts riot. What do we know of the peoples of Southeast Asia and their hope of survival? The economic future of American industry swings on prospects of overseas markets and sways with the pendulum of highly competitive imports.

Let the record show that we excelled in using the film medium to promote goods and services; that in this time we had a physical plant capable of brilliant execution in screen dimensions from 70mm to 8mm. Let it also show that *there were millions of potential viewers in the theaters, owning television sets and gathering in groups of all sizes and ages for exposure to 16mm showings, day and night.*

*But what did we do with our opportunity?* How did we meet these needs in a time of misunderstanding, misinterpretation, lack of guidance and guidelines? We have only our faith in some enlightened potential sponsors and in the determination of skilled producers to rise to this time of challenge!

\* \* \*

#### *New Farm Film Guide Lists 913 Programs Available to Audiences in Rural America*

America's No. 1 industry is the production of food and fiber. America's farms feed and clothe the nation and their output means basic survival for hungry millions abroad. Last year, America's farm families had a gross purchasing power of some 43 billion dollars and a net of about 13 billion dollars of disposable income after business expenses.

Against this background, the Editors of BUSINESS SCREENS, working in collaboration with the Farm Film Foundation, proudly announce a new FARM FILM GUIDE with its detailed listings of 666 privately-sponsored motion pic-

tures and filmstrips and their source. In addition, we have cross-indexed (for private reader reference) some 247 titles of motion pictures produced and distributed by the Motion Picture Service of the U.S. Department of Agriculture, which publishes the *other catalog* of such materials.

We commend this new FARM FILM GUIDE to all who serve agribusiness, producers and feeds, fertilizers and related products. But we especially dedicate this useful book to the waiting thousands of farmers and users in Rural America. Because it is a profit venture, the cost of this guide is held to \$1.25 per copy, with considerable count on quantity orders. Copies are postpaid when payment accompanies the order to: Farm Film Guide, c/o BUSINESS SCREENS, 7064 Sheridan Road Building C, Chicago 60626.

\* \* \*

#### *World's Best in Business Films to Capetown Industrial Film Festival in Rouen France*

We look forward to the important 6th International Industrial Film Festival which begins on October 11 in Rouen, France, the only place in the world where specialized business and industrial motion pictures from all lands are in direct competition. On the occasion of this issue we supplement earlier listings of U. S. and French national entries with those of many other countries. Note them all, observe that excellence in film-making is not restricted to these shores.

These International Industrial Film Festivals take place under the banner of the Organization of European Industry. The U. S. entries are made through our own National Association of Manufacturers. In other lands abroad, pre-Festival competitions are held under the auspices of top management groups. To be continued on the following page.

### NOTICE OF FILM DISTRIBUTION MEETING TO BE HELD AT THE AMERICAN METEOROLOGICAL SOCIETY

45 Beacon Street  
Boston, Massachusetts 02108

on Monday, 27 September, 1966  
beginning at 9:00 A.M.

to discuss distribution of educational film materials (16mm sound motion pictures and 8mm silent loops) in atmospheric sciences, primarily at the secondary school levels.

Write:

Mr. Kenneth C. Spengler  
Executive Secretary

at the above address for further details



## ARRIFLEX at work — ONE OF A SERIES \*



Photograph by Hellä Hammid

Francis Thompson and Alexander Hammid Shooting "To Be Alive"

### ARRIFLEX<sup>®</sup> filmed Johnson's Wax World's Fair cinematic masterpiece "TO BE ALIVE"

Inside the Johnson's Wax "Golden Rondelle" at the World's Fair, is 17½ minutes of sheer delight . . . the extraordinary 3-projector, 3-screen color film, "To Be Alive," . . . so sensitively and imaginatively produced by documentarians Francis Thompson and Alexander Hammid. Among Fair visitors, film critics and publications like Time Magazine, the opinion is unanimous . . . there's nothing better to be seen at the Fair!

Typical of the accolades given "To Be Alive" was Columnist Archie Winston's full column commendation in the New York Post, lauding the film as "a completely integrated work of art . . . a film masterpiece."

"The world of design, moving towards abstraction, is here," he wrote. "The world of personal intimate portrait is here. The photography is grand enough to make a melodrama out of the passage of a centipede, human enough to translate a boy's roller derby into a thrilling road race, or to understand the contemplative beauty of Walden's pond. From universe to frog, from stick-beating Africane to dancing American teenagers, to the world viewed in prism colors . . . it's all here, spilling over with

the life, emotion and happiness of existence."

"To Be Alive" encompassed 18 months of shooting in Europe, Africa and the United States. But long before the film makers set out on their cinematic safari, basic problems of the triple camera set-up had to be solved. It was Mr. Hammid who designed the camera rig with the three Arriflex 35's mounted on a single pedestal. Each camera is driven by a standard Arriflex constant-speed motor.

Selection of equipment was an important factor. "We expected to travel a great deal for the production of our three-screen film," Producer Francis Thompson explained, "and to work in remote areas where the triple camera would have to be carried considerable distances and set up rapidly for unexpected opportunities. Our camera system had to be light, compact, rugged and reliable even in adverse climates because the precision matching of the three cameras prevented us from interchanging any one of them with a spare. Moreover," he added, "We wanted a camera with which cameramen the world over were familiar. We chose Arriflex."

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film service**

**W. A. PALMER FILMS, INC.**  
611 HOWARD STREET SAN FRANCISCO

**THE EDITORIAL VIEWPOINT:**  
(CONTINUED FROM PRECEDING PAGE FOUR)

could well emulate this unequalled exposure of our medium to senior executives in business!

As a footnote, entries from Australia (*The Fabulous Hill*, sponsored by Broken Hill Mine and produced by R. Barrington Scott Pty. Ltd.); from Austria (*Do It Yourself and Formal der Sauberkeit*, sponsored by Persil GmbH and produced by WDS-Film); and from Canada (*More Homes for More People*) will round out all the data we have received from our able correspondents abroad. We are especially indebted to our European editor, Peter Rigg, and to the management of Festival affairs in Rouen, for their editorial cooperation.

**Metro-Kalvar Board Elects Noel R. Bacon  
President of Film Manufacturing Company**

The former commanding officer of the U. S. Naval Photographic Center, Noel R. Bacon, has become president and a member of the board of directors of Metro-Kalvar. The firm is jointly-owned by Metro-Goldwyn-Mayer and the Kalvar Corporation.

Bacon joined Metro-Kalvar as vice-president in 1963. Prior to that he served for 21 years with the United States Navy and retired with the rank of captain. Metro-Kalvar was organized in 1961 to further the applications of Kalvar film in the motion picture and television fields. The Kalvar film base is unique

in that it utilizes heat rather than processes to reproduce images on film

**Modern Names Crawleys as Film Co.**  
One of Canada's foremost production companies, Crawley Films Limited, has joined the international film distributor, Modern Picture Service, Inc. Modern has named Crawleys as their motion picture distributor in Canada. The distribution company has established Canadian headquarters in Toronto. In 1961, is currently distributing 458 titles for 59 sponsoring companies, trade groups and governments throughout the province. Meek is manager of this activity for Crawley in Canada.

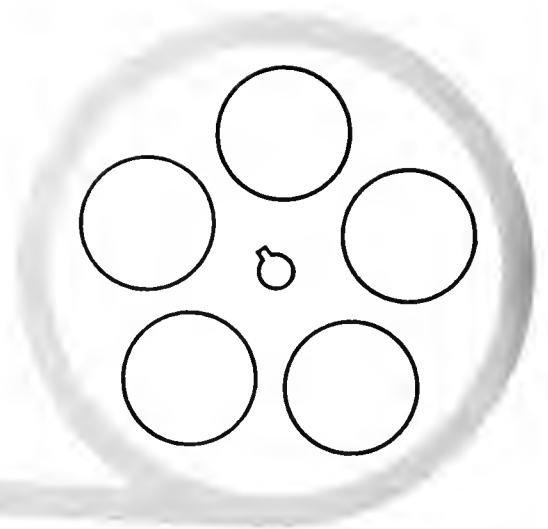
**Eastman Kodak to Sponsor Academy Awards Color Telecast on Monday, April 18, 1966**

The Eastman Kodak Company will be the sponsor of the Motion Picture Academy Awards when this program is telecast in color on Monday, April 18, 1966 from 8 to 12 p.m., Eastern time.

A. Dexter Johnson, Kodak's director of advertising, said, "This is a natural association in view of Eastman Kodak's involvement and interest in the technical development of the motion picture industry, since its inclusion in communications — not only in the entertainment field — but in a wide range of activities: science, medicine, technology, and the outermost distances of space."

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## Compete for World Honors

— at the 6th Int'l Industrial Film Festival

FILMS FROM EUROPE, the Mid-East, Africa and other regions will compete for world honors at Rouen, France on October 11-16 when delegates assemble for the 6th International Industrial Film Festival. Here are additional lists of entries selected by overseas juries:

### THE BELGIAN ENTRIES

Category A: Industrial Subjects

**Inclinaison Vers L'Eau**, sponsored and produced by Belgique-Cine S.A.

Category C: Industrial "Image" Films

**O. 333**, sponsored and produced by S.A. Belga-video & S. A. Sofidoc.

Category E: Industrial Research

**Le Cybernetique**, sponsored and produced by J. Piquit.

### ENTRIES FROM BRITAIN

Category A: Industrial Subjects

**Big Move**, sponsored by British Petroleum Co. Ltd.; production consultant, Anthony Gilkison & Associates.

**Skid Sense**, sponsored by Dunlop Rubber Co., Ltd.; produced by RHR Productions Ltd. in association with Film Producers Guild Ltd.

**Today in Britain**, sponsored by Foreign Office, Commonwealth Relations Office and Colonial Office; produced by World Wide Pictures Ltd.

Category B: Industrial Products

**Cast in a New Mould**, sponsored and produced by Shell International Petroleum Ltd.

**The Forth Road Bridge**, sponsored by Shell Mex & B. P. Co. Ltd.; produced by Random Film Productions Ltd.

**Ten Foot Tall**, sponsored by Ministry of Defence (Army); produced by Rank Organisation, Advertising Film Division.

Category C: Industrial "Image" Films

**The Bargain**, sponsored by Barclays Bank Ltd.; produced by Larkins Studios Ltd. in association with the Film Producers Guild Ltd.

**Trinidad and Tobago**, sponsored by British Petroleum Co. Ltd.; produced by Geoffrey Jones Films Ltd.

Category D: Technical Information

**Detergents Up-To-Date**, sponsored and produced by Shell International Petroleum Ltd.

**Project D**, sponsored by Ford Motor Co. Ltd.; produced by Littleton Park Film Productions Ltd.

**The Save-Insure-And-Prosper Plan**, sponsored by Save & Prosper Group Ltd.; produced by Anglo-Scottish Pictures Ltd. Mitchell-Monkhouse Associates Ltd.

Category E: Industrial Research

**Water in Biology**, sponsored by Unilever Ltd.; produced by World Wide Pictures Ltd.

Category F: Manpower Training

**Be Careful Boys**, sponsored by The Fruit Producers Council, produced by World Wide Pictures Ltd.

Category G: Safety Education

**Suspects All**, sponsored by British Insurance Association; produced by RHR Productions Ltd.



Theater in Rouen, France where showings of national entries will begin on October 11.

in association with Film Producers Guild.

**Triumph of Children**, sponsored by Smith & French Laboratories Ltd.; produced by King & Partners Ltd.

### THE DANISH ENTRIES

**57 Billion Bubbles**, sponsored by Karl Krogh; produced by Ib Dam Films.

**Introduction to Danish Food**, sponsored by Danish Agricultural Marketing Board; produced by Laterna Films.

**Once Upon a Shoe**, sponsored by Danish Export; produced by Rod Geiger, Werner Heidman, Denmark.

**The Leaping Stag**, sponsored by A. M. H. Sprung & Sonner; produced by Jorger Bag Filmproduktion.

### THE FINNISH ENTRIES

**Kumi Teollisuuden Palveluksessa**, sponsored by Suomen Kuitendas Oy; produced by da-Filmi-Oy.

**The Iron-Works Rautaruuki**, sponsored by Rautaruuki Oy; produced by Suomi-Filmi Oy.

**Wartsila Paper Machines**, sponsored by Wartsila-Konsernen Ab; produced by Pentti-Filmi Oy.

### THE GERMAN ENTRIES

Category A: Industrial Subjects

**Vorstoss Ins Unbekannte**, sponsored by German Government; produced by Rudolf W. Kipp.

**Der Dritte Faktor (The Third Factor)**, sponsored by German Government, Press & Information Division; produced by Dido Film.

Category B: Industrial Products

**Raisting**, sponsored by German Post Office; produced by Indoc.

**Rhythmus Unserer Zeit**, sponsored by German Post Office; produced by Pahl-Film.

Category C: Industrial "Image" Films

**Kraftstoff**, sponsored by Aral AG; produced by Hugo Niebeling.

**Bis Ans Ende Der Welt**, sponsored by German Post Office; produced by Rudolf W. Kipp.

**253,000 Stunden**, sponsored by Rohm & Haas; produced by Domo-Film, G.

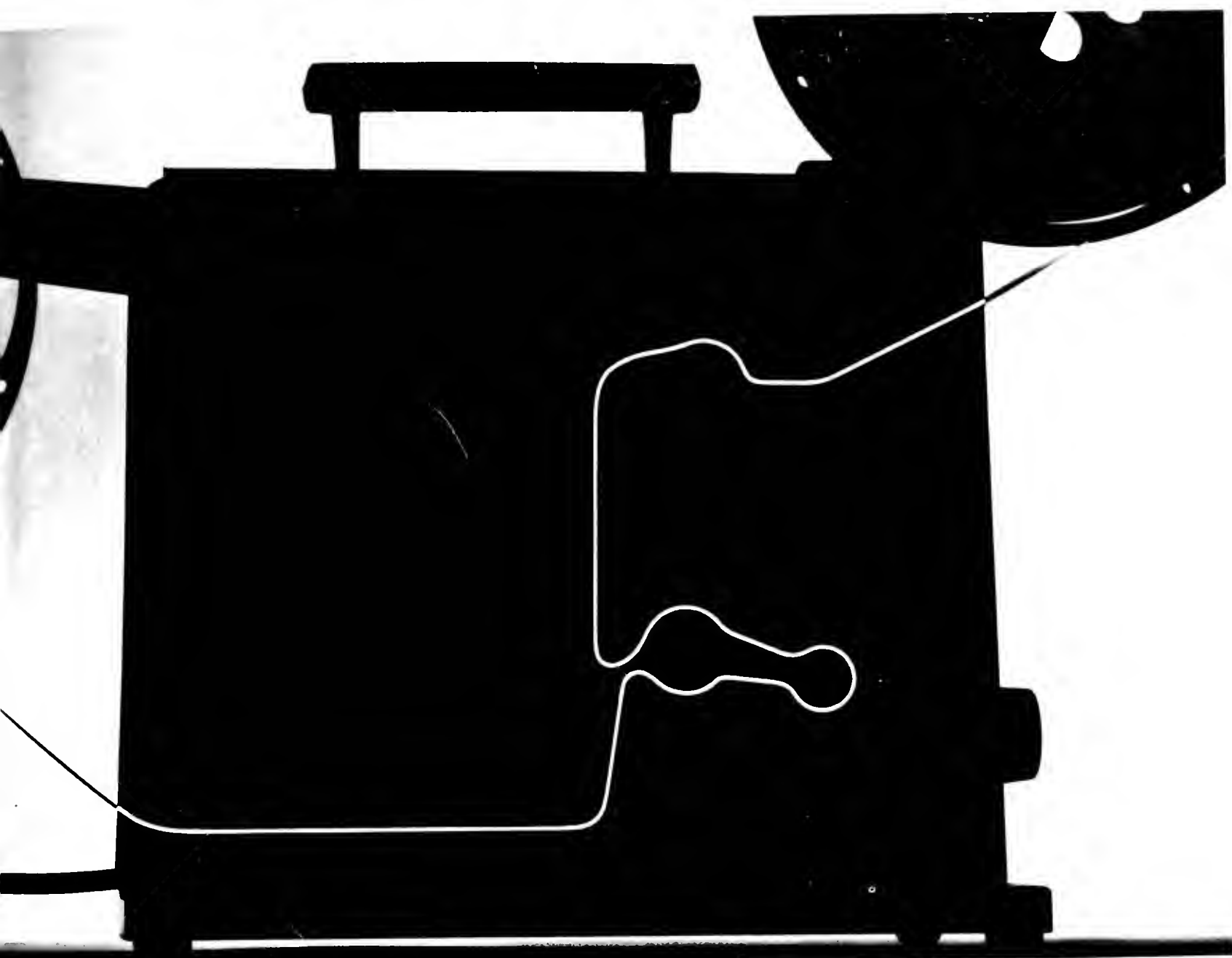
Category D: Technical Information

**Mehr Sehen-Besser Erkennen**, sponsored by Siemens-Reiniger; produced by Siemens-Reiniger.

Category E: Industrial Research

(CONTINUED ON THE FOLLOWING PAGE)

# Autoload<sup>®</sup>



With some projectors "automatic loading" means almost. With the Autoload<sup>®</sup> projector it means *completely automatic threading*, and a whole lot more!

It threads itself completely, automatically, start to finish. No other 16mm sound projector, anywhere in the whole wide world can.

It stops on a single picture for discussion, reverses so you can get back to a scene fast, throws a brilliant picture in lighted rooms, sets up in seconds.

Features like these have made the Bell & Howell Specialist Autoload Filmosound the largest selling 16mm sound projector anywhere.

# Bell & Howell

builds photographic instruments a little better than they really have to be

**INDUSTRIAL FILMS FROM ABROAD:**

(CONTINUED FROM PRECEDING PAGE EIGHT)

**Hochspannung-Hochleistung**, sponsored by AEG; produced by Wolfgang Pahl.

**Der Heisse Frieden**, sponsored by BASF; produced by Gessellschaft fur bildende Filme.

**Getestet Und Fur Gut Befunden**, sponsored by Henkel & Cie; produced by Rotofilm.

Category F: Manpower Training

**Anders Als Maschinen**, sponsored by German Provincial Industries Employers Confederation; produced by Franz Thies.

**Nur Der Nebel Ist Grau (Fog Isn't the Only Thing That's Grey)**, sponsored by Thyssen-Hutte; produced by Dido-Film.

Category G: Safety Education

**Gefahrliche Diebe**, sponsored by Farbenfabriken Bayer AG; produced by Pit Müller.

**Gefahrlicher Start**, sponsored by German Mining Institute; produced by Elan-Film.

**THE ITALIAN ENTRIES**

Category A: Industrial Subjects

**Arese Omaggio Al Portello**, sponsored by Unieuropa Film; produced by Augusto Mingione per Unieuropa Film.

**Dal 1830**, sponsored by Bassetti S.p.A.; produced by Romor Film.

**Fallout**, sponsored by Comitato Nazion. Energia Nucleare; produced by Cortometraggi Gigi Martello.

**I + I = 10**, sponsored by Alberto Mondini e

Carlo Ventimiglia; produced by A. Mondini.

Category B: Industrial Products

**Il Ponte Sul Rio Nero**, sponsored and produced by Onda Film.

**Vanno Si Trasformano Tornano**, sponsored by Soc. Slia e Soc. Sarr.; produced by Gruppo Quattro.

Category C: Industrial "Image" Films

**F4CB — Acciaio Su Misura**, sponsored by Fiat S.p.A. — Direzione Stampa; produced by Cinefiat.

**Gli Uomini Del Petrolio**, sponsored and produced by Ente Nazionale Idrocarburi.

Category D: Technical Information

**Costruire In Acciaio**, sponsored by Soc. R.P.R. e Costruzioni Meccaniche Finsider; produced by Soc. R.P.R.

**Il Mare In Cantiere**, sponsored by Soc. R.P.R. e Cantiere Ansaldo; produced by Soc. R.P.R.

**Qualcosa Di Nuovo Fra Gli Olivi**, sponsored and produced by Montecatini S.P.A.

Category E: Industrial Research

**Acciaio Sotto Zero**, sponsored by Italsider S.p.A.; produced by Film Giada.

**Il IV Stato Della Materia**, sponsored by Comitato Nazionale Energia Nucleare; produced by Cortometraggi Gigi Martello.

**Tubazioni In Pvc**, sponsored and produced by Montecatini S.P.A.

Category G: Safety Education

**Rapporto Di Sicurezza**, sponsored and produced by National Nuclear Energy Committee.

**THE ISRAELI ENTRY**

**Man and the Heat**, sponsored by the Council for Research & Development; produced by Central Office of Information.

**On Export Mission**, sponsored by The Company for Fairs & Exhibitions; produced by Rama-Film.

**Splendour in Gray**, sponsored by General Federation of Labour; produced by Yoram Films.

**The National Water Carrier**, sponsored by the National Water Company; produced by Central Office of Information.

**THE NETHERLANDS ENTRIES**

**Con Mucho Gusto**, sponsored by N.V. Gloeilampen-Fabrieken; produced by Carillon Films.

**Fibres Man Made**, sponsored by Algemeene zijde Unie N.V.; produced by Carillon Films.

**Holland Today**, sponsored by KLM Royal Airlines; produced by Carillon Films.

**Interludium Electronicum**, sponsored by Philips; produced by N. V. Multifilm.

**Operation Mud**, sponsored by Electro; produced by Carillon Films.

**P. S.**, sponsored by Turnac Tobacco Co.; produced by Telefund Holland C.

**Symphony in M**, sponsored by Coöperatieve densfabriek "Friesland"; produced by Carillon Films.

**THE NIGERIAN ENTRY**

**Towards the Highlife**, sponsored by Lagos State Film Commission; produced by Lagos State Film Commission.

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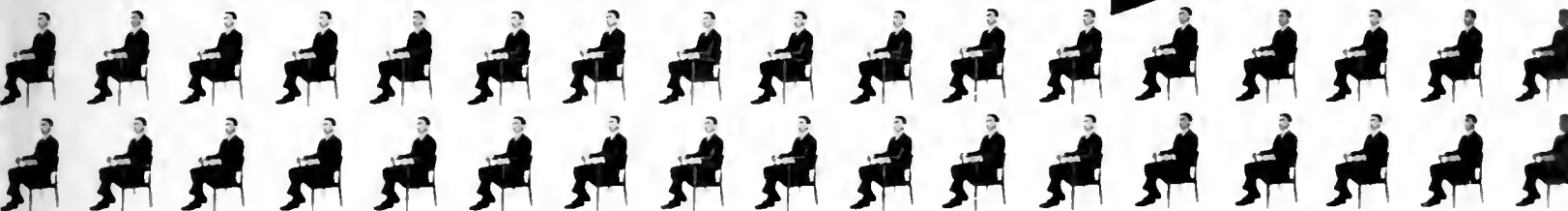
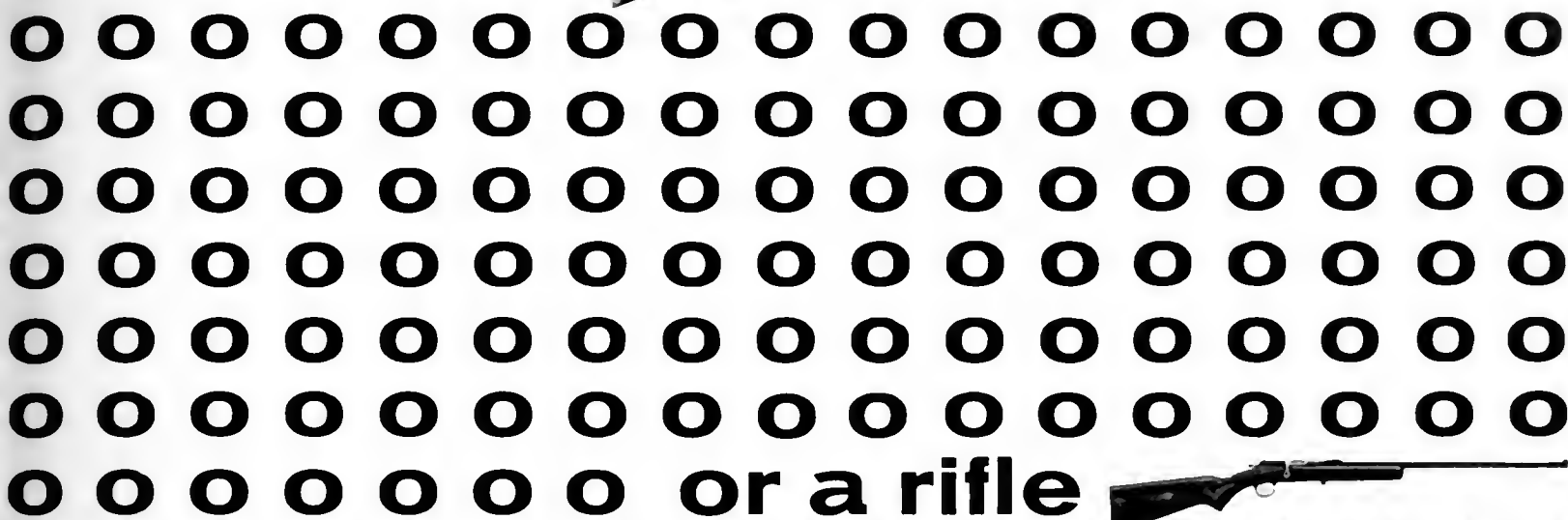
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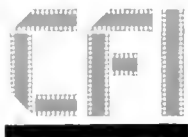
Murray Naidich

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**INDUSTRIAL FILMS FROM AROUND THE WORLD**

(CONTINUED FROM THE PRECEDING PAGE)  
 ber of Commerce; produced by The United Africa Company.

**THE NORWEGIAN ENTRIES**

(Category designations not identified)

**The Shipbuilders of Bergen**, sponsored by A. Bergens Makeniske Verksteder; produced by Centralfilm A/S.

**Stol Pa Stilen (Norwegian Furniture)** sponsored by Mobealdernes Landsforbund (Norwegian Assn. of Furniture Dealers); produced by Centralfilm A/S.

**The Plough**, sponsored by Kvernelands Fabrik A/S; Kyllingstad Plogfabrikk A/S; K.K. La & Co., A/S; Landbrukets Film-og Billedekontor; produced by Vitek-Film.

**Stafftips For Bilen (Tips On Car Maintenance)** sponsored by A S Norske Esso; produced by Carsten Hansson.

**Testing Of Concrete**, sponsored by NIAeg Cement Association; produced by NIAeg Cement Assn. and Tele Film Production.

**Candela-Skallet Pa Form Og Flora (The Shell)**, sponsored by Norwegian Cement Association & Messrs. Ragnar Evensen A/S; produced by Norwegian Cement Assn. & Tele Film Production.

**Vi Gar Hotellveien (We Look At The Hotel Catering Trades)**, sponsored by Stater, F. sektoral, for Hotell-og Turistdirektoratet; produced by Norsk Film A/S.

**THE PORTUGUESE ENTRY**

**L'Olivier et la Pyrite**, sponsored by Corunias Unias Fabril; produced by Felipe De Almeida

**THE SPANISH ENTRIES**

Category A: Industrial Subjects

**El Memorial Del Agua**, sponsored by Cereales Estudios Hidrograficos; produced by Cereales corto.

**La Central De Aldeadavila**, sponsored by Iberduero, S.A.; produced by Fernando Lopez Heptener.

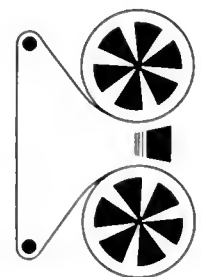
**Operacion II**, sponsored and produced by Iberfilms, S.A.

Category B: Industrial Products

**Y Siempre La Electricidad**, sponsored by Iber Electrica, S.A.; produced by Fernando Lopez Heptener.

(CONTINUED ON THE FOLLOWING PAGE)

**w. f. mutschmann makes film:**

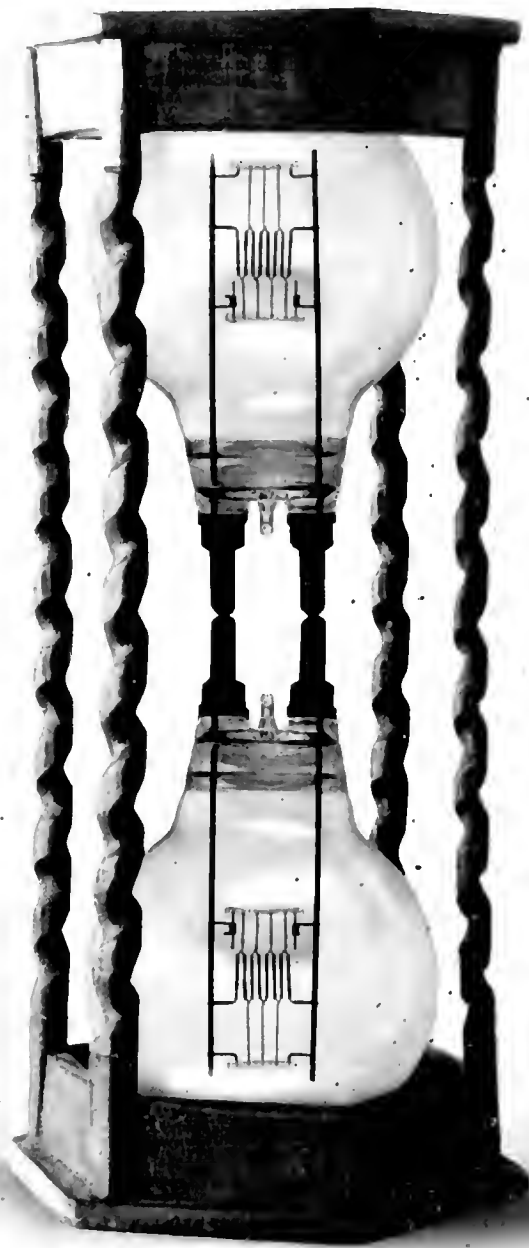


yes, 8 and 16 mm. if your ideas are bigger than your budget, it will pay you to talk to us. W. F. MUTSCHMANN, Plank Avenue, Paoli, Pa. call 215-644-2774.

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**Elect Bill Luther Executive Vice-President of Jam Handy**  
 \* Directors of The Jam Handy Organization have elected William G. Luther as executive vice-president of the New York, Detroit, Chicago and Hollywood-based



W. G. Luther: in new post at JHO.

company. Announcement of the election was made by president Jamison Handy in August.

During 40 years of association with Jam Handy, Mr. Luther has held executive responsibilities in nearly all functions of the Organization, including motion picture utilization, slidefilm production, editorial and customer services.

He was named vice-president in charge of Chevrolet contact at JHO in 1946 and became senior vice-president in charge of General Motors' contact in 1959.

\* \* \*

**Modern's N.Y. Headquarters Now at 1212 Ave. of Americas**

\* Headquarters offices of Modern Talking Picture Service, Inc., in New York City, will occupy two entire floors at 1212 Avenue of the Americas in early September as the national film distribution company acquires some 60 per cent more space. Modern has been located at 3 East 54th Street for many years.

The move to Manhattan's new "Main Street" puts the film company in an area where headquarters of NBC have been long-established and where both ABC and NBC are currently completing new HQ buildings. The headquarters shift is only one of four moves by Modern in the New York metropolitan area within coming months. The Rockefeller Center film library will also move to the Avenue of Americas' address (separate floor) and various departments now located at 21 West 60th Street

will occupy a building erected to house them at Hyde Park, Long Island, about November 1st.

Modern Teleservice, company, has re-located in Movielab Building at 654th Street in New York.

\* \* \*

**Robert Kleinfeld is President of Photo Manufacturers**

\* The National Association of Photographic Manufacturers elected Robert L. Kleinfeld, president for marketing in Photolamp Operation of Electric Products, Inc. as president for the coming year. He succeeds Ronald H. Smith, president of Smith-Victor Corporation of Griffith, Indiana, in that position.

Directors of the association named William R. Freeman, president of Amplex Corporation of Place, N. Y., and Eugene Martin, president of Hudson Photographic Industries, Inc., Irvington, N. Y., as vice-presidents.

E. S. Lindfors, vice-president of Bell & Howell Photo Sales, Farmingdale, N. Y., was re-elected treasurer for the seventh consecutive term. Joseph T. Moise was re-elected secretary.

\* \* \*

**Educational Media Council Names Bardwell Executive Director**

\* John D. Bardwell is the executive director of the Educational Media Council, according to EMC president James E. Bardwell, since 1960 head of Audio-Visual Center at the University of New Hampshire. He will take charge of the Council's national headquarters. This office was recently moved from New York City to Washington, D.C.

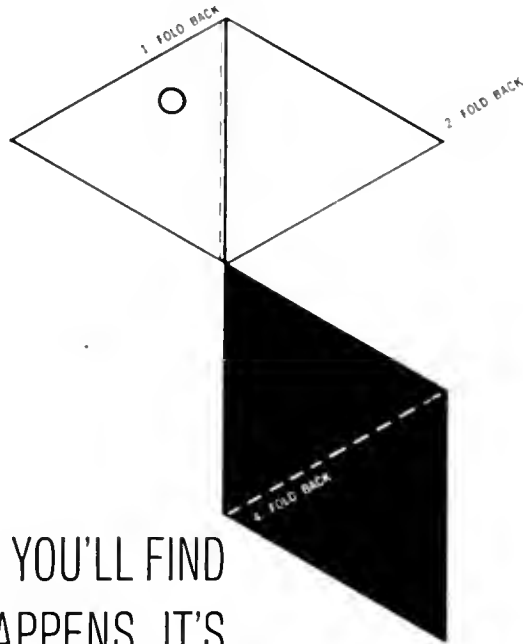
\* \* \*

**Texas' Alumni Support Film Cited by College P R Lib**

\* The College Loyalty Support Program film, *The Explosion — an Ivy-Crisis*, has earned the University of Texas a Certificate of National Achievement in the National Honors Competition. The recent national conference of the American College Publications Association.

The 30-minute film, produced by Fidelity Film Productions, Dallas, was telecast on 36 stations. The awards honor includes a \$250 cash prize donated by the Sears Roebuck Foundation.

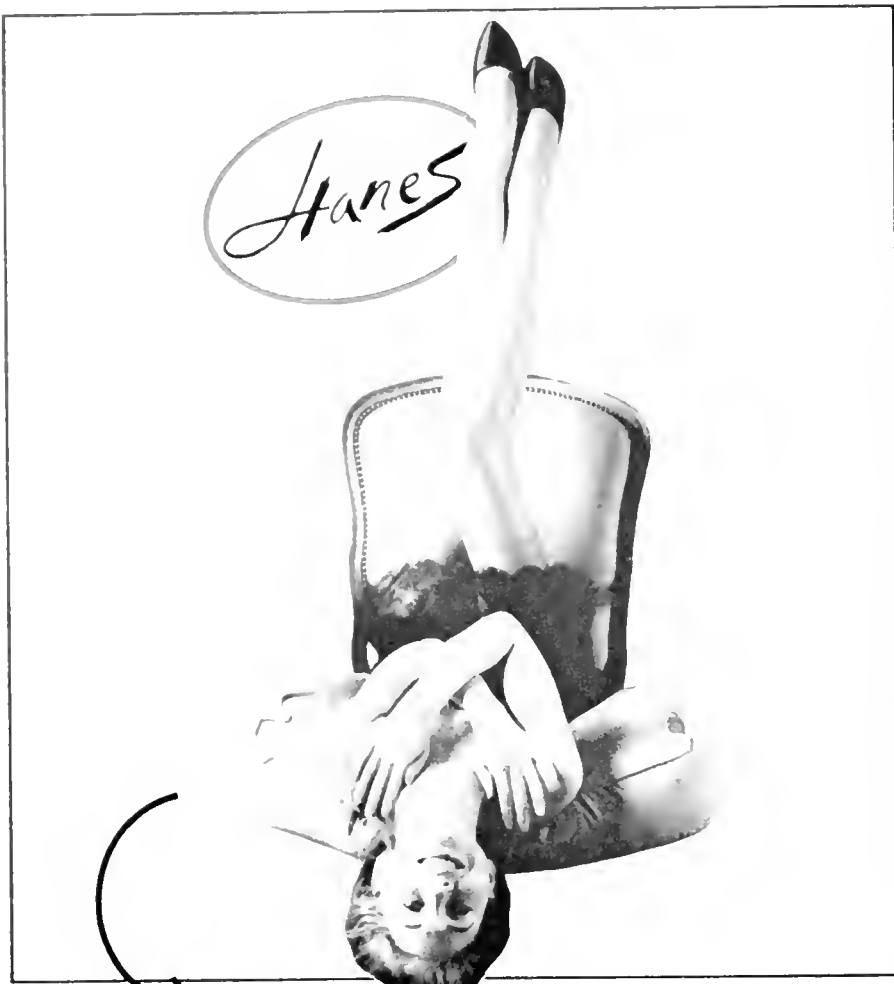
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**DRAMATIC INTRODUCTION OF A NEW SALES PROGRAM STARTED HERE**



KALART/VICTOR Moviematic Repeater Projectors loaded with a 16mm sound print of a colorful selling film got Hanes Hosiery Mills representatives off to a running start with buyers across the country. The company supplied the task force with lightweight, desk-top Moviematics whose performance, day after day, aroused prospect interest and clinched sales. How about your product or service? You can buy or lease Moviematics and there are 7 models available. Ask your dealer or write: KALART/VICTOR, PLAINVILLE, CONNECTICUT 06062, Department 107.



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**Lanci Heads Government Film Service Department at Du Art**

Du Art Film Laboratories, under its new contract with the United States Government for the distribution of Federal films available for public sale, has set up a U. S. Government Film Service Department, directed by Gabriel Lanci.

Films produced for the U. S. Office of Education, the Public Health Service, the Department of Defense and the Department of Agriculture are among the considerable number of titles now available from Du Art. All subjects are available at special Government-established print costs. Price lists are currently available and catalogs are promised for later in the year.

Requests for lists of titles and their prices should be addressed to "U. S. Government Film Services, Du Art Film Laboratories, Inc., 245 West 55th St., New York City, N. Y. 10019.

\* \* \*

**Record Sales, Earnings for Capital Film Lab at June 30th**

Capital Film Laboratories, Inc., Washington, D. C., has reported that sales and profits for the quarter ending June 30 were the highest in the history of the company. Sales during the period totaled \$669,000 and were 46 per cent higher than the \$471,000 total reported for the same quarter of '64. Earnings rose 570 per cent, from \$14,102 to \$78,682, according to president Alfred E. Bruch.

The increase was due primarily to larger color processing volume. The lab's president noted, "since the installation of complete color facilities two years ago, our volume has steadily increased." He cited plans to continue investment in color capability at an annual rate of \$150,000 or more.

\* \* \*

**M. A. Heitzman to Jam Handy as School Service Executive**

Milton A. Heitzman's appointment as head of distributive operations on the School Service staff of The Jam Handy Organization has been announced by president Jamson Handy.

Heitzman served as director of the Department of Audio-Visual and Broadcast Education of the National Council of Churches for five years; he had four previous years of experience in the production and utilization of filmstrips in elementary and secondary education during his career.



Norm Lindquist: film title now heads NVPA

**Lindquist Elected President of Midwest Chapter of National Visual Presentation Association**

The Midwest Chapter of the National Visual Presentation Association has installed Norm Lindquist, sales vice-president of the Fred A. Niles Centers, Inc., of Chicago, as its 1965-66 president.

Other chapter officers include Howard H. Rice, Missouri, and Marvin E. Goessl, Inc., vice-president, Howard Jacobson, Heitzman Industries, Inc., as secretary.

According to Lindquist, the chapter's primary objective is to bring NVPA's "Days of Visual Presentation" program to Chicago. During the 12 years in office, the association has conducted an annual Spring seminar, a presentation and exposition. Meetings have been held in Chicago.

With membership in the United States and Canada, the group includes both producers of visual presentations of all types, plus educators, industry and business groups using visual presentation media.

\* \* \*

**Execugraf Opens New Subsidiary in Hartford**

A complete New England facility, with working display showrooms, has been opened by the Execugraf Corporation, One Constitution Plaza, Hartford, Conn. Theodore S. Koehn will head the new subsidiary. Execugraf of New England, with its ability for dealer sales and customer service on the field of film tape cartridge production. A library of sales and marketing training programs produced by Execugraf by Film/Tape Productions will also be available.

# ASSOCIATION FILMS AUDIENCES

AUGUST-SEPTEMBER 1965

## TODAY'S PR FILMS GIVE CLIENTS, VIEWERS MORE



HUMPHREY

### Humphrey Vision Series, 'Bringing America'

television travel series, "Bringing America," features Vice-President Humphrey urging Americans of the world to visit the United States. The commercial from a speech he delivered at the re-opening days at the 1965 World's Fair to introduce each

series, developed by Association Films, a division of Association Films, is comprised of films from such sponsoring companies and organizations as American Airlines, Gulf of America, N. Y. World's Fair and Firestone Tire & Rubber Company. Stations will  
*(Continued on Page 4)*

### Audience Selectivity Key to 'Schoolhouse'

Audience selectivity has always been a distinguishing characteristic of sponsored film distribution. To deliver highly specialized audiences for clients with precise objectives requires sources, resources and a bit of resourcefulness, too.

A case-study in point: "To Build A Schoolhouse." This 28-minute color film, produced by Pelican for Educational Facilities Laboratories, has as its primary audience school superintendents, principals, school boards, audio-visual directors and community service organizations. The purpose of the film is to acquaint educators with the new changes and challenges in  
*(Continued on Page 4)*

### AF Brass Appears On WNYC-TV

Bob Mitchell, president of Association Films, and Bob Finchout, vp, appeared on "World's Fair Report," over WNYC-TV recently. The taped show was televised five times during a one-week period. Interviewed by Bill Berns, vice-president of PR for the World's Fair Corp., Messrs Mitchell and Finchout attested to the popularity of the promotional film, "To the Fair."

The film is reaching the largest average audience per booking of any public relations film in current distribution: 201 persons or 101% over the norm of 100 persons per booking.

### Industrial Film Techniques 'Advanced as Fellini and Others,' Says The New York Times



HILLARY

### 'High in Himalayas' New Hillary Film

It is said that the natives of the Himalayas are respectful of two entities, the Abominable Snowman and Sir Edmund Hillary. Sir Edmund they know as a man of boundless energy, stamina and courage. The Snowman, as Sir Edmund says, "belongs in the field of mythology."

You will find no Snowman in "High in the Himalayas," the new Sears, Roebuck and Co. film about the Hillary expedition up Mount Tawche on the Tibet border. The purpose of the climb was to help natives in remote villages build badly-needed  
*(Continued on Page 3)*

"Industrial film-making techniques are, in many instances, as advanced as those of such renowned feature film directors as Fellini, Resnais, and Antonioni." This observation by Leonard Sloane, writing in *The New York Times*, is a succinct sum-up of the big change that has taken place in industrial and public relations films of the mid-sixties.

A visit to the World's Fair is visible and vivid proof that this medium has advanced tremendously in the past few years.

Significantly, industrial film producers have not been content to just follow in the creative footsteps of theatrical practitioners. They have, in many instances, created entirely new forms and techniques, not possible for presentation on conventional screens.

The now classic example is Francis Thompson's "To Be Alive." There is no existing method of presenting this tri-screen film in theaters—or elsewhere—precisely as Mr. Thompson has created it. This is true, too, of Harry Coleman's "Theaterama" which encircles audiences at the New York State building.

As producer Harry Strauss  
*(Continued on Page 3)*

# A U D I E N C E S

NEWS ABOUT THE SPONSORED FILM MEDIUM  
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## EDITORIAL

### The Educational PR Film

The industry-sponsored public relations film has long been an accepted teaching aid in the nation's high schools. It is not at all unusual for the school audience to represent between 60 and 75 per cent of the *total* non-theatrical audience. Such exposure is important to sponsors. It means that their films are receiving almost perfect utilization, that is, that they are being used in the training and development of young minds.

The classroom showing provides an ideal viewing experience. The audience is attentive and ready to absorb the material on the screen. (Who knows, Miss Dove might spring a pop quiz!) There are the plus factors of having the film introduced and, very often, discussed by the teacher and class.

And, yet, with the very broad exposure so many PR films receive in our schools, *very few of the films were produced with an educational purpose uppermost.* Most are, instead, broad-based, general interest films, suitable for clubroom and classroom.

There is a need we feel for more *educational public relations films*, films made specifically as educational aids for classroom and ETV use.

The value to the sponsoring company would be manifold: on-screen identification through a credit title; the PR value of making a film which would present the sponsor as an enlightened good corporate citizen, and the very real possibility that the film will render an educational service to the industry or company itself.

Altruistically perhaps, the contribution would be toward the creation and development of better educated citizens.

There are a number of educational PR films already in distribution. To name a few: "*Personal Financial Planning*" and "*Wise Use of Credit*," two money management films from National Consumer Finance Association to orient students to the economic problems of daily living; "*Life Insurance, What it Means and How it Works*," a film "primer" on the workings of life insurance from the Institute of Life Insurance; "*The Making, Shaping and Treating of Steel*," six films for science classes from United States Steel Corporation, the nutrition education films of the National Dairy Council (one of the most education-minded of sponsors); "*International Indian Ocean Expedition*," a film on oceanography for science classes from National Science Foundation; and, of course, "*The Twentieth Century*," a veritable history of our times from Prudential.

These sponsors know the public relations value of educational aids as such. With 50 per cent of today's population under 25, it would behoove other film sponsors to help in the educational development of our young people.

# VOICE OVER

THE SPONSORED SCREEN SCENE

### The Great Race

Jimmy Clark and those magnificent rear-engine racers were stars of the '65 Indianapolis 500 . . . You can see 'em all in the new tire-scarer "The Short Way Around" . . . as the film's 500 had more than its share of firsts: England's Jim was the first



JIM CLARK

foreign-born driver to win the 500 . . . his Lotus Ford was the first foreign-built winner since 1949 . . . four rookie drivers finished in the top 10 . . . a new average speed record of 151.138 miles per hour for the 150 lap contest . . . rear-engine racers won the day . . . and tired front-engine roadsters lost time . . . Racefilm Productions photographed the 21-minute thriller from trackside, to the pit stop.

Art Arfons shows how he became "the fastest man on earth" in another Firestone speed special, "Challenge—A World Speed Record" . . . his fire-bomb is a 17,000 HP car called the Co-Monster which takes Art and audience on a 536.71 mph speed run on the white hot Bonneville Salt Flats . . . if you don't think that's fast, hear in mind that a jet plane cruises at about that speed!

Gull's "Twelve Hours at Sebring" puts you in the driver's seat (with harness, helmet and cool courage) to give you a racer's eye view of this rough, tough track competition . . . the Sebring Grand Prix is the longest race in America and one that tries the mettle of the metal of machines . . . Dynamic did this one and in less than six months it's racked up a community and TV audience of 24 million persons.

### Tennis Anyone?

Billy Talbert, six-time Davis Cup winner, introduces "Tennis for Everybody" the new U. S. Lawn Tennis Association film dedicated to the expansion and elevation of tennis as a national sport . . . action highlights show Maureen (Little Mo) Connolly instructing youngsters in the fine points at the annual Forest Hills tennis clinic, and Maria Bueno, Neil Fraser, Darlene Hard and Rod Laver in dazzling demonstrations of tennis terpsichore . . . the film's in summer TV release to draw interest in the U. S. Nationals.



BILL TALBERT

### Rod and Reel

A cameraman's patience is only matched by a fisherman's patience. He's the guy who must sweat out the Walton as well as the weather and hope to get some footage that will show both off to cinematic advantage . . . Alcoa's "Trout to Dream About" is about a fisherman who tells his wife about a dream he had. (Note: she must be a dreamer to accept fishing in such good spirit). In the back we accompany him to Waterbury Lake in Saskatchewan to hook the hard-to-net Artie Grayling, a trout to test the skill of a fisherman . . . it's a delightful and exciting 28 minutes.

American Airlines takes to the water, fishingwater that is, with "Fishing the Rivers" a new quarter-hour trilogy that goes after bass and trout (good name for an ad agency!) . . . AA's "Kingfish and Stripers" and "Sportfishing" are proven favorites with fish and landlubbers with a non-theatrical audience of 433,481 persons to date . . . Big on TV, too, in "Kyle Rote's World" series and special AF concepts.



# ative PR Films ve Audiences More

(Continued from Page 1)

Times. "In the early industrial films they were illustrations of machines too boring into an office." In a story The Wall Street Journal pointed up the changes that have taken place. Public relations films, the Journal said, are bolder, more imaginative and more direct to the medium. "An example is American Airlines' 'San Francisco,' a 10-minute introduction to the city expressly for Astrovision showings. It 'communicates' an indefinable something taken San Francisco to its heart. A spirited jazz and spritely script by Collier Caen complement the imaginative, roving work that seeks out the city. Coming to the screen the urgency of a big-city 'Cost of Hope' (Johnson) utilizes something of the 'ema verite' technique. Quick pans and track-cuts put the audience in agency wards, operating literally at the doctor's station in PR films has

come a long way too. The "cat and mouse" styling of yesterday has given way to the slick sophistication of such films as Pelican's "Europa." This 10-minute short from the European Economic Community uses humorous animated characters to tell the story of the Common Market. Backgrounds are woodcuts, engravings and works of the masters.

Another film in "adult" animation is Pittsburgh Plate Glass Company's "Adventure in Color," produced by Dynamic. Swirls, splashes, swatches of color cascade across the screen in high style, more than fulfilling the promise of the title.

The pint-size "photoplays" of yesteryear have been displaced by such probing, personal dramas as "The 91st Day" and "You are not Alone," mental health films that are both adult in treatment and contemporary in technique. Each is a film that has something to say and says it well.

The maturity of the industrial and PR film has resulted in audiences getting more from them and "the companies paying the bills more for their money," observes the Times.



"HIMALAYAS" PREVIEW—The new color film, "High in the Himalayas," sponsored by Sears, Roebuck and Co., was recently previewed in New York City for sports editors and writers. Sir Edmund Hillary, famed conqueror of Mount Everest, introduced the film, which documents his assault on Mount Taweeche. Pictured at the preview are: Robert D. Mitchell, president of Association Films, Sir Edmund, Gilbert M. Zelman, president of the Matterhorn Sport Club and co-host for the Manhattan premiere, and George C. Potts, director, Consumer Information for Sears.

## HILLARY 'HIGH IN THE HIMALAYAS'

(Continued from Page 1)

schools and water lines. To the natives, Sir Edmund, has also become something of a good samaritan as well as adventurer.

Dr. Michael Gill of New Zealand, a member of the Hillary party, exposed more than 10,000 feet of color film which has been edited down to the 27-minute motion picture. The result is a film that for suspense and excitement has few peers. The ex-

pedition is shown inching its way up sheer cliffs and icy slopes, across deep crevasses, and securing a precarious foothold on narrow ridges as they make the 21,000 foot climb.

Sir Edmund's narration adds authority and authenticity to one of man's great accomplishments. "High in the Himalayas" is in national non-theatrical and television release through Association Films.

## Association Films Offers Astrovision Showings

Association Films will not only serve its clients for any film that takes place on an Airlines' Astrovision through October 31. Association Films has been working with Trans-Lux Distribution Corporation in providing travel films for viewing on intermediate haul flights. Available films are shown as often as 15 times a day over a period. In announcing the service, Robert D. Mitchell, president of Association Films, said, "We offer such airborne films as an exciting and direct way to reach adult audiences, especially business

travelers and vacationers. For the next three months, during the peak period of vacation and pleasure travel, we are offering Astrovision exposure to our clients as a 'bonus.'

"The business of reaching people must be geared to the manifold changes taking place in America. Movies aboard jet planes is just one manifestation of the mobility and fluidity demanded of film distribution."

Among the films recently selected by Trans-Lux for airborne viewing are: "America's Cup Races, 1961," the story of the yachting classic; "New England Portrait," the four seasons of New England; and "Twelve Hours at Sebring," an auto racing film.

## V for Vitamins!

American's have probably never been more waistline-conscious. The Battle of the Bulge is being waged on all fronts, with the "drinking man's diet" and other similar tracts part of the battle strategy.

Sometimes in our zeal to curb caloric or carbohydrate intake we overlook the importance of vitamins for healthy, strong and disease-resistant bodies. "Vitamins and Your Health," from the National Vitamin Foundation, is a sensible, easily-understood film that answers questions about our health and the part vitamins play.

In 17½ minutes it tells why beri-beri and scurvy are rare and why improper eating habits rob us of our vitamin needs. The "filmograph" technique by Visualscope helps audiences visualize "Vitamins and Your Health."

## 'Instant Exposure' I. E. Audiences Fast!

Association Films has developed an "instant exposure" plan for the distribution of Hollywood promotional shorts and featurettes. The service, called "Operation Featurette," is tailored to reaching audiences before and during the release of major feature films or roadshow attractions.

These shorts, usually behind-the-scenes glimpses of Hollywood features in production, are used to generate interest in going to the movies. Typical is "Big Sur," a 10-minute short narrated by Richard Burton, which includes production shots of "The Sandpiper" (in which Burton stars with Elizabeth Taylor).

"Operation Featurette" adapts such sponsored-film services as Movie - A - Work to the motion

(Continued on Page 1)

# PREviews

## of New PR Films

A checklist of new sponsored films in distribution through Association Films. If you would like to preview any of them please check box and we will reserve a print for your use.

- Agriculture, Research and You** (Chas. Pfizer)  
The third in Pfizer's excellent agriculture series
- Beaver's Tale** (American Dental Association)  
Charming animated cut-out film to prepare children for their first trip to the dentist
- Set the Stage for Dental Health** (American Dental Association)  
Basic dental health facts for parents and teachers
- Blondes Through the Ages** (Clairol)  
Blondes from Helen of Troy to Princess Grace
- Emergency 77** (Metropolitan Life Insurance Co.)  
Importance of first aid and how a hospital emergency staff operates
- Fabulous World of Food** (Grocery Manufacturers of America)  
A filmstrip on stretching food budget dollars
- Food, the Color of Life** (National Dairy Council)  
How knowledge of food nutrition combats starvation and malnutrition
- International Indian Ocean Expedition** (National Science Foundation)  
A scientific expedition to one of the last unexplored oceans
- Lessons in Loveliness** (Avon)  
Just what the title suggests!
- A New Art in Cooking** (Lawry's Foods)  
Creative cooking using seasoning blends
- Of Men and Minds** (E. R. Squibb & Sons)  
Research into the causes and cures of heart disease
- Starvation Without Hunger** (California School Food Service)  
Describes the food service program sponsored by the State. (California audiences only)
- Choices** (ALCOA)  
An imaginative, highly-cinematic film on new applications of aluminum
- Change for the Better** (ALCOA)  
Douglas Fairbanks, Jr. tells of some changes that have taken place in the 20th century

Please send the films checked above as they are available. Thank you.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Street \_\_\_\_\_

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

### Airborne Yachting!

"America's Cup Races, 1964" reached a new "high" in audiences this July and August by being shown on several hundred American Airlines' Astrovision flights. Movies are now on land, on sea and in the air!

# 'Schoolhouse' Audience

(Continued from Page 1)

school construction, with the emphasis on making the building fit the needs of modern education and not vice versa.

To reach those whose influence and approval are critical in school building programs Association Films undertook a promotional program that is, perhaps, a model in selectivity.

A special letter was developed with EFL, and sent to 13,000 school superintendents throughout the United States. The film was offered at the annual meeting of DAVI (Department of Audio Visual Education of NEA), attended by audiovisual directors and film coordinators from virtually every school system in the country.

School principals and state, county and local boards of education were contracted through special mailings suggesting they show the film at PTA and board meetings, faculty get-togethers and in their local communities.

The film was included in a special brochure on architectural and design films, developed by Association Films and sent to chapters of the American Institute of Architects, construction

and design engineers a county and state engineering departments.

Letters from Harold I. president of EFL were every commercial and EFL in the country suggest the film be used "at a time when it can be seen by educators and communi-ers."

The results of this and highly-selective promotion and distribution have been most gratifying. The "Schoolhouse" has been shown 3,564 times by school superintendents, principals, architects, school boards, faculty, community service organizations (Kiwanis, Rotary, Lions, community action groups) and adult audience to date is 50,000 men and 51,709 women. It has been on television more than 100 times to an audience of over 800 persons.

Association Films has developed this kind of specialized audience distribution in many years. We have found to be one of the most effective methods of reaching the people who make a client's marketing or PR objectives a reality.

## Travel Agent Kits Being Mailed Out

As part of its program to make local travel agencies "sources for film programs," Association Films has prepared promotional kits for agents all over the country.

Kits include a two-color poster for window or counter display, suggested news releases and letter to program chairmen, and "hints 'n helps" for arranging programs for local organizations.

## 'Operation Featurette'

(Continued from Page 3)

picture industry. Several thousand high schools, industrial plants, business groups, and clubs subscribe to this weekly service. Promotional shorts can be easily programmed into these schedules.

Prints can also be spooned into key cities, regions, and major resort areas. In the Catskills alone more than 100 resorts show sponsored films on a weekly and bi-weekly basis. Other areas serviced with Association Films product are the Poconos, Adirondacks, Florida, and shore areas in Connecticut, Long Island and New Jersey.

## 70 Color Films All About India

Many travelers agree India is one of the most beautiful and spectacular countries in the world. Proof, if such is needed, can be found in the Government of India Tourist Office films we distribute in our Hayward, Calif. film center.

A few of the titles cover the breadth and depth of the country: "Delhi," "A Holiday in South India," "It's a Wonderful World—India," "Taj Mahal," "Jaipur." Arouse your spirit of adventure?

## 'Discovering America'

(Continued from Page 1)

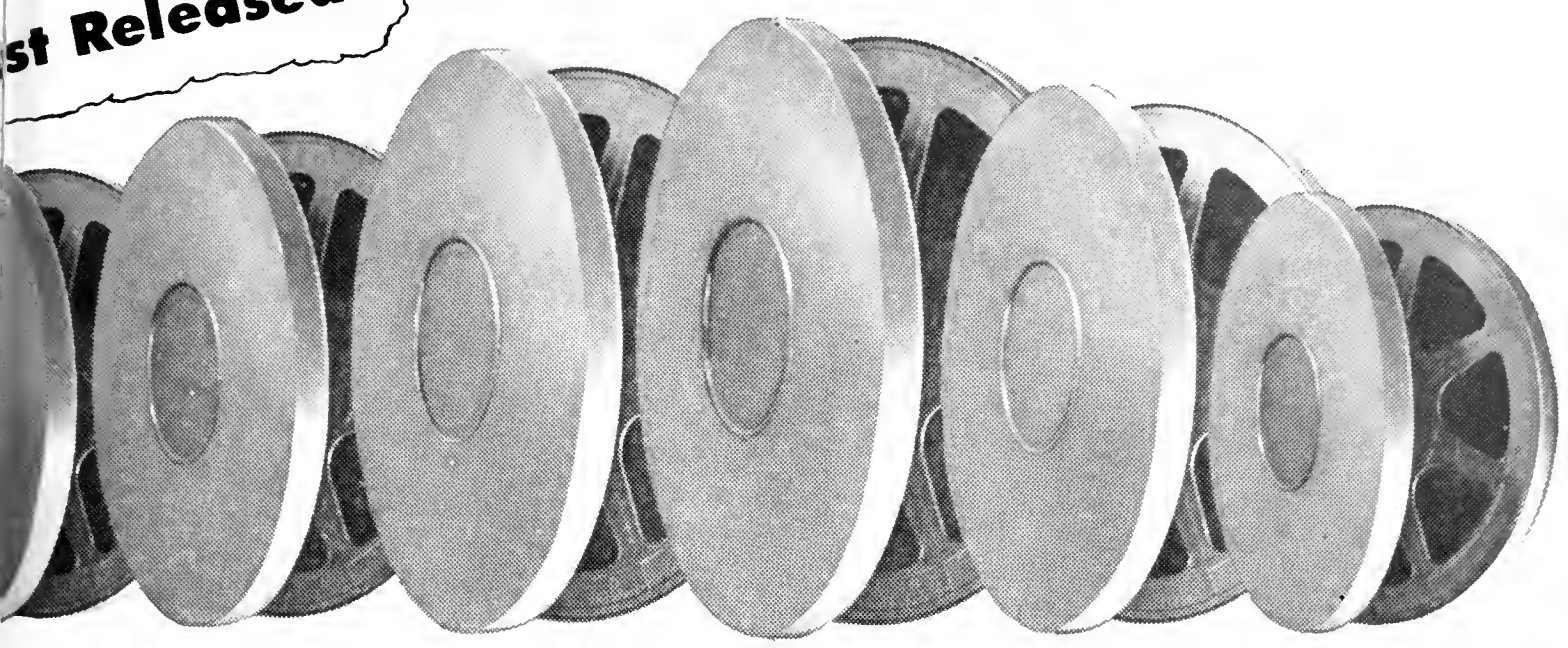
be offered the films on a weekly basis to meet their program requirements.

The looting of the Vice President was secured from the Press International and has been prepared in a newsreel-type format by Association Films. It leads into a "Discovering America" title preceding each film.

Participation in the series being offered to travel companies, state tourist boards and resort areas.



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## Scholar-at-Large

**Cullman Service Fellowship  
to New York Port Executive**

**T**HE ASSIGNMENT which industrial audiovisual executives dream about has come to Robert F. Unrath, Port Promotion Manager in the World Trade Department of the Port of New York Authority.

He has been awarded the Howard S. Cullman Service Fellowship, given annually "to develop the promise of unique qualifications and talent" among employees of that bi-state agency and will undertake a year-long extensive program of technical study and practical work experience in "new techniques and methods" used in the production of motion pictures for education, promotion and related purposes.

### Prize Films Widely Shown

Unrath wrote, directed and produced the Port's trade promotion film, *The Fabulous Decade*, winner of a Blue Ribbon Award at the American Film Festival in 1960; *Sixty-Seven South*, which received similar honors in 1962; and *Containers and Cargoes*, which was premiered early this year.

The films, translated in many foreign languages, have been viewed by world wide audiences. Unrath is also in charge of the Authority's monthly port promotion magazine and creates trade development brochures, visual aids and maps. He was awarded the Port Authority Distinguished Service Medal in 1960 and the Executive Director's Award of Achievement in 1962.

### Will Visit Studios and Labs

In an exclusive interview with **BUSINESS SCREEN**, the new film "scholar-at-large" discussed his plans for formal technical study, coast-to-coast, with on-the-job



**Robert F. Unrath: his fellowship provides full year of film study.**

training in the latest production techniques to be included in year-long itinerary. He will visit leading commercial film animation studios and laboratories. He has already been assured a warm welcome by several film studios.

The fellowship was named in tribute to Honorary Chairman Howard S. Cullman on the anniversary of his Port Authority service. The employee selected for the fellowship is granted a leave of absence without salary to undertake studies and on-the-job training, with expenses paid, to improve his contribution to the public service upon returning to his Port Authority job.

### Three Decades of Port Service

Unrath joined the Port Authority in 1935 and occupied various positions in the port promotion field before being appointed to his present post as Port Promotion Manager. From 1941 to 1945 he served in the United States Coast Artillery Corps, attaining the rank of major. He graduated from the School of Army and Business Administration at Pace Institute in 1940 and attended New York University as a Special Student in Foreign Languages in 1946 and 1947.

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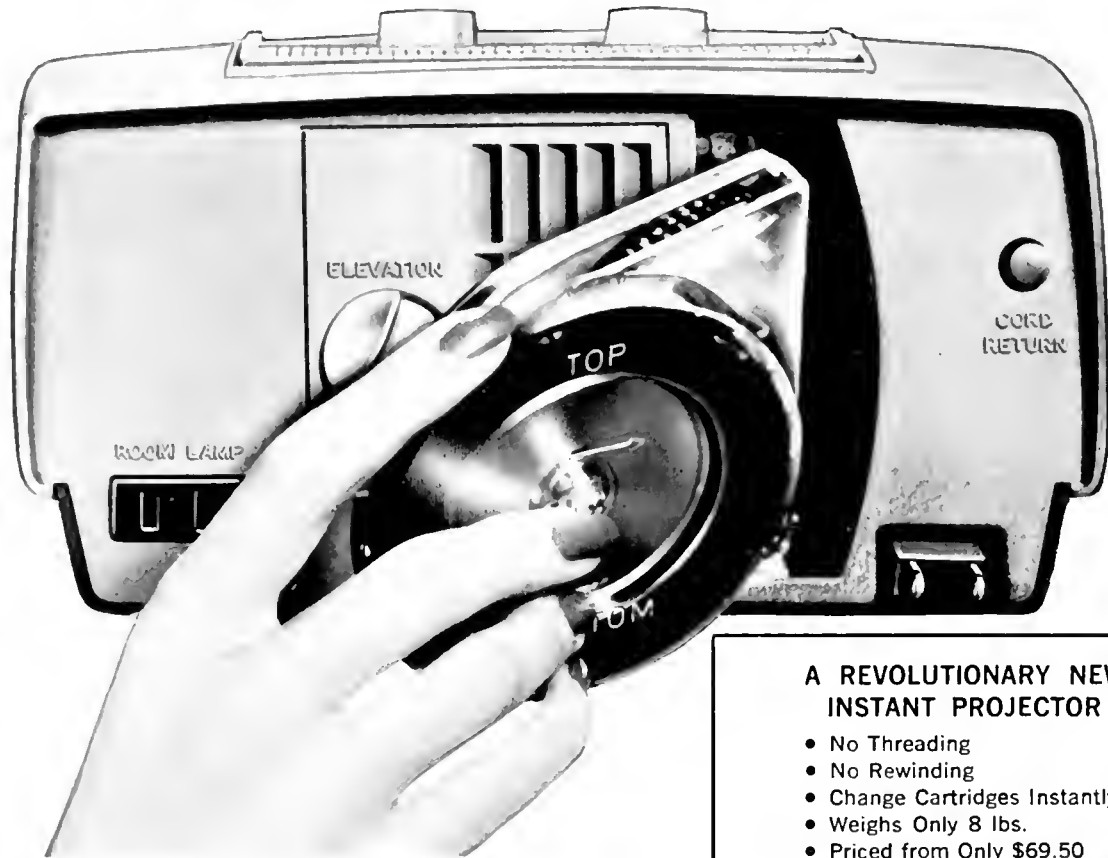


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## and Events Along Production Lines

**Electronics, Inc. Names Morton Donald Dubin a Vice-President**  
 Videotronics, Inc. has appointed Morton Donald Dubin a vice president. Dubin, a producer, joined the company in 1959 after serving



Morton Donald Dubin

in film production and advertising agencies. Dubin is 34. Morton has been in film production for more than 15 years. He started out as a fledgling Shake-camera operator, later became a film assistant director.

**Sy Kane Field Posts to Lord and Edwin Bulkley**  
 Appointments for John Lord and Edwin R. Bulkley have been announced by Howard Turman, manager of the Audio-Visual Division, DuKane Corporation, Chicago, Ill.

Sy Kane has been handling mid-level production in addition to his duties as a production advisor; he will devote his entire time as to materials preparation in the audiovisual field. Lord will handle the territory covered by Lord, secretary-manager for Illinois Division.

### Trans Radio Productions to Occupy New Studios in Boston

Trans Radio Productions, Inc., of Boston, Mass. is building a new film and recording studio at 1031 Commonwealth Avenue in that city. Three sound stages, the largest of which is 50' x 50' and two independent sound control rooms with four-track stereo sound are in the plans. There is also an additional studio for a language laboratory.

The studio's art department will occupy expanded facilities with special equipment and personnel for animation and filmstrip production.

According to Oscar H. Cheses, TR's president, the new building is to be completed in September.

### Spelletich Joins Technicolor as Detroit Regional Manager

The new Detroit regional manager of Technicolor's Commercial and Educational Branch is Kalman "Spec" Spelletich, Jr. His appointment was confirmed last month by general manager Robert T. Kreiman.

Spelletich is the former sales manager of Victor Animatograph Corp. and was a regional sales manager for the DeVry Corporation. Prior to his current Technicolor post, he served Dictograph Products, Danbury, Conn. as a communications consultant. He is a graduate of St. Ambrose College and took his degree in economics at Grinnell College.

### Sy Cane to Direct Sales for Camera Service's Subsidiary

Sy Cane has been appointed sales manager of Camera Sales Center Corp., a subsidiary of the Camera Service Center, Inc.

### Savage-Friedman, Inc. Joins TV Production Field in N. Y.

A new New York television film production company, Savage-Friedman, Inc., has been formed by Lee Savage, former vice president and creative director, and Harold Friedman, former executive producer, of Elektra Films.

### Edmonds Heads Film Division for Walter O'Connor Company

The appointment of Robert J. Edmonds as executive producer in the Motion Picture Division of the Walter G. O'Connor Company, Harrisburg, Pa., has been announced by the president of that communications firm.

A former staffer at the National Film Board of Canada and active in production in both Chicago and New York, Edmonds has written,



Robert J. Edmonds

produced and directed films of every description, from features to TV commercials. His educational films are distributed by the International Film Bureau and by leading U. S. film libraries.

He has also served as an announcer and commentator, with extensive experience in live broadcasting. Recently he has been instructing in Film Editing and Theory at New York University. The former executive secretary of the Screen Directors International Guild will locate with his family in the Harrisburg area.

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**T**HE YEAR MOVES TOWARD its final quarter with the several remaining U. S. film award programs on the calendar, plus the important 6th International Industrial Film Festival on October 11-16th at Rouen, France.

The traditional Columbus Film Festival will observe its 13th annual program in that Ohio city on October 1-3, beginning this year with the annual Chris Award banquet on Friday evening, October 1st at the Gallery of Fine Arts, followed by showings of award-winning films to the general public on Saturday and Sunday in the auditorium of the Battelle Memorial Institute.

We look forward to this civic event, which honors both the film medium and the good people of Columbus who give so much of themselves to every aspect of the affair. A wonderful idea, this sharing of the best in factual films over the weekend following the awards presentation!

\* \* \*

#### 2nd Management Film Awards in New York on October 14-15

Of special interest to business is the 2nd Annual International Management Film Festival, October 14-15 in New York City. Sponsored by the Society for Advance-

## October's "Festival Month" on Fall Calendar

### Columbus Presents 13th Annual "Chris" Awards October 1st

ment of Management, this event will feature a seminar on "The Motion Picture As a Management Tool of the 1970's" and awards are to be presented to films in three specific categories of importance to management.

Award-winning films will be honored at a special awards program and the Grand Prize will be presented at a special banquet in that city on October 15. Peter Livingston is director of the film festival.

\* \* \*

### Films for Communication, Art to Compete at San Francisco

Two programs during the 9th Annual San Francisco International Film Festival will focus on factual motion pictures. Educational, institutional and business films will be featured in the "Film As Communication" competition and experimental and interpretive films will compete for the "Film As Art" awards. Richard Fowler, of Vista Productions, is chairman of the Festival's non-theatrical division.

Film makers from throughout the world will gather at the top of Nob Hill in the city's Masonic

Auditorium for both events. Facilities include a theater, screening and meeting rooms, Festival offices and press quarters.

The Golden Gate Award will be presented to the best "Film-As-Art" and to the outstanding entry in "Film-As-Communication" plus silver awards and two honorable mentions in each category. Cash awards totaling \$1,000 will be given the film or films judged "most deserving" by the awards jury in the "Film-As-Art" competition at San Francisco.

There is a separate division for materials originally produced specifically for television, either on film or tape but these must have been submitted on film.

\* \* \*

### 5th International Film, TV Program Details Are Released

October's "award-month" programs continue on the 14th and 15th in New York City when the privately-promoted International Film & TV Festival presents a multi-faceted program at the Americana Hotel in Manhattan.

Herbert Rosen's project is in its fifth year. Emphasis in '65

seems to be on televisio of the medium as Willie C Jr., director of film program at WPXI-TV, speaks of "Cost of Documentaries in Color Era" and Tom Jernigan, program chief of the Triangl discusses public service programming. A workshop session on UHF-TV will be guided by Cooperstein, president of CINE 47 in New York.

One exception to this TV-ent program is Steve Kravitz talk on "Producing for Profit Abroad?" Award to standing films and TV specials round out this even

\* \* \*

### CINE to Show Award-winning in Washington November

The Council on International Nontheatrical Events (CINE) presenting overseas awards received by its 1965 festival on November 10th in the auditorium of the National Executive Association in Washington D.

The annual event, which includes an exhibition of the 1965 "Golden Eagle" films under the direction of Reid Members of the CINE Board meet earlier in that same

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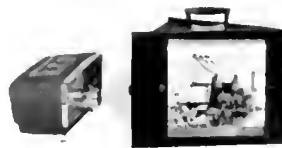
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GENERAL OFFICES

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PUBLIC AND COMMUNITY RELATIONS

ROBERT K. WAGNER  
DIRECTOR OF PUBLIC RELATIONS

TELEPHONE  
AREA CODE 412  
391 3300

July 30, 1965

s from Koppers—

Mr. J. M. Squiers, Jr.  
President  
Willard Pictures, Inc.  
45 West 45th Street  
New York, New York

Dear Jack:

A little belatedly, I would like to officially express our satisfaction and delight with our film "The Seed and The Sineu" and our appreciation for all the fine work done by Willard Pictures -- especially you and Frank Brittain -- in bringing the film to a high state of quality within a very compressed time schedule.

On the personal side, I think I should say that one of the compensating satisfactions of a very difficult project such as this film is that you get to know people quite well through working with them in periods of stress, strain and pressure. All I can say is that the next time I'm in trouble on a project like this (or, preferably, even before I'm in trouble) I hope I can count on you and Frank to help bail me out.

Cordially,

Robert K. Wagner

RKW:mk

cc: Mr. Frank Brittain

ke to show you this picture, or any of some 2,000 others  
e produced here and abroad for American industry.

te or call Jack Squiers, Jim Mauilla or Frank Brittain

# WILLARD Pictures, Inc.

SINCE 1932

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Acme Film Transfers **A** 

## News Along the Film/Tape Production Lines

### Foreign Language & Cinema Service Logs Year's 25th Film

✧ In the first seven months of the year, Foreign Language & Cinema Service, Hollywood, used eight languages in translation and dubbing of 25 versions of 15 sponsored films, according to Albert Amateau, director of the company.

The production log includes the following: Conway Research and the Government of Guatemala, *Fomento*, produced by Frank Willard Productions, Atlanta, Ga., in Portuguese and Spanish; Degesh Co., *The Hidden War*, Driscoll-McNamara Productions, Mandarin-Chinese; Douglas Aircraft Corp., produced by the Douglas Motion Picture Unit, *F-A Skyhawk*, Portuguese and Spanish, and *SATS I*, in German; Garrett Airesearch Corp., produced by Technical Communications, Inc., Los Angeles, four untitled technical missile films, in French.

Other productions include *SATS II*, sponsored and produced by Lockheed Aircraft Corp., Burbank Division, German; Multi-Electronics of California, Inc., *Electronic Alarms & Signals*, was translated into six languages. •

\* \* \*

### "Instant" Movie Promotion Via New Association Films' Plan

An "instant exposure" plan for the distribution of entertainment motion picture promotional shorts and featurettes has been developed by Association Films. The service, called "Operation Featurette" is tailored to reach audiences before and during the release of major motion picture features and road-show attractions, according to AF vice-president Robert Finchout.

"Urgency is the keynote of this program," Finchout noted. "The life span of the average theatrical promotion short is probably three months at best. This means it must get to potential moviegoers when the exploitation campaign is in full swing. After the major play-off, a promotional short is as dated as yesterday's newspaper."

"Operation Featurette" adapts such AF services as "Movie-a-Week" to the motion picture industry. Several thousand high schools, industrial plants, business groups and clubs subscribe to Movie-a-Week.

The AF executive also said, "we can easily program a promotional short into these schedules and also move prints into key cities, regions

and major resort areas. Immediate kills alone, for example, more than 400 resorts show our films on a weekly and bi-weekly basis."

Association Films estimates that with 200 prints of a featurette in distribution, the production company can reach 500,000 moviegoers in three months.

\* \* \*

### Acme Lab Acquires Two VR-2000 Videotape Recorders

The purchase of two VR-2000 Videotape Recorders by Acme Film Laboratories, Hollywood, will help meet the increasing demand for color videotape reproduction and a steady increase in videotape syndication, according to Acme's general manager, Mel Sawelson.

This new high standard equipment, utilizing the "high resolution" extends limits of video but provides more room for color separation. It also permits the generation copies with quality essentially equal to the video "master."

The investment of nearly a quarter of a million dollars was made "to continue the laboratory's effort to make its facilities one of the industry's finest." Acme specializes in tape-to-film transfer and tape-to-tape duplicating in 16mm color and black & white, developing and printing. Headquarters are at 1161 N. Highland in Hollywood.

\* \* \*

### Interior's "Water" Picture Gets Top Billing in New York

Solid boxoffice appeal in drought-conscious New York brought marquee billing on Times Square to the U. S. Department of Interior's timely short *New Water for a Thirsty World*. The Reid H. Ray film production (see No. 4, 1965) played Trans-Lux theater at 49th Street and Broadway. The film shows the answers being developed to meet critical water problems in the U. S. and worldwide.

Below: Interior film on marquee





A | THE NATIONAL ALLIANCE

Lewis Powell  
Sweetbriar Drive  
Bell Manor  
Alexandria, Virginia 22307

Mr Joe.

Thought you'd like to know that your two  
management films, "The Real Security" and "You  
Yourself, Incorporated" are both winners  
The critics who count around here (customers  
that is!) agree Powell's done it again

Clients eat up the way you handle the pitch  
for creative management in "Security." Some  
swear there's never been anything to equal "You  
Yourself" for injecting a so-so crew with that  
old Gung-Ho ginger.

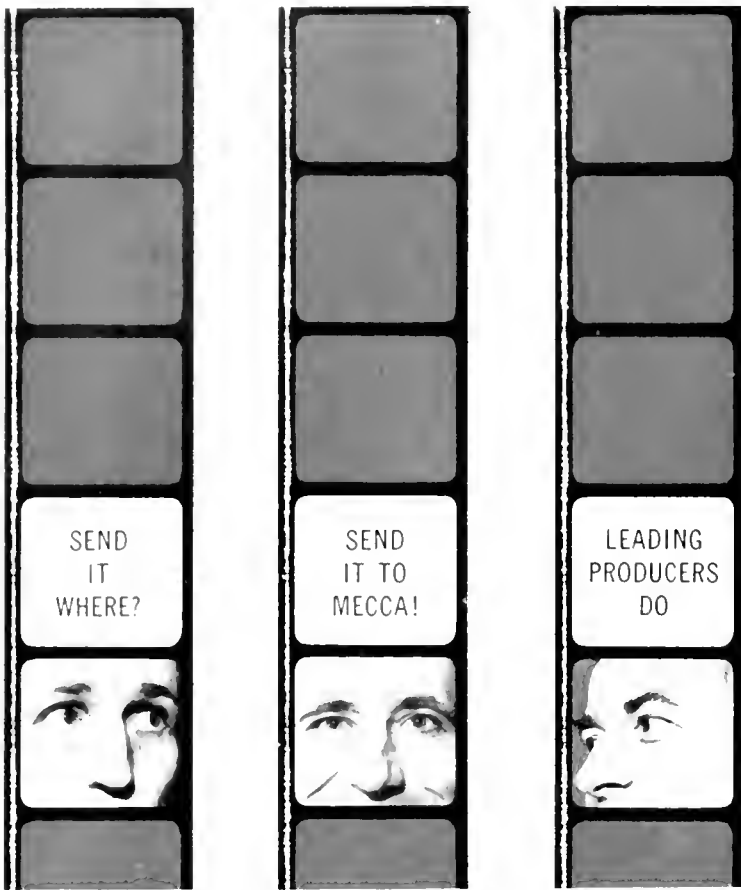
Thanks again, Joe, for a pair of real  
Powell-ful pictures!

Cordially,  
*Fred*  
F. H. Joiner  
Manager



Thanks for a pair of  
Powell-ful pictures."

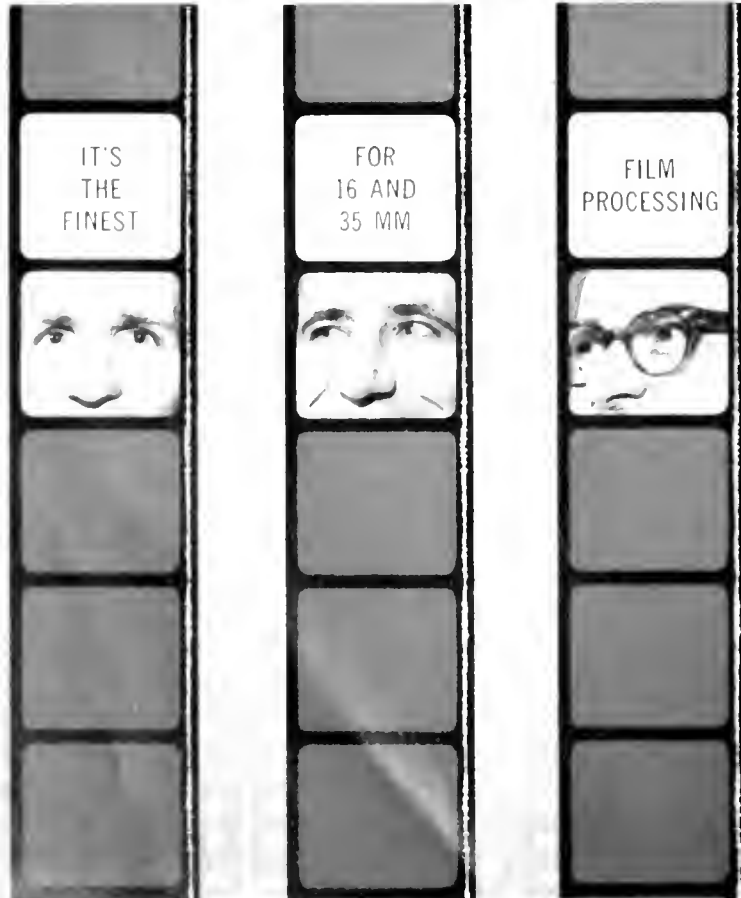
...s of either Powell opus available for purchase or rental. A preview charge of \$15 is applicable to purchase or rental  
**BNA Incorporated** Dept. 2320, 1231 24th Street, N.W., Washington, D.C. 20037



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**Top Agency Creative Director to Assist President at Niles**

Marketing-sales promotion consultant and former agency creative director Thomas Seymour Wainwright has joined Fred A. Niles Communications Centers, Inc. as assistant to president Fred A. Niles at that company's headquarters in Chicago.

Wainwright heads up a special creative staff committee for all three Niles studios (Chicago, Hollywood and New York). This



Thomas Seymour Wainwright

group integrates producers, directors and cameramen to assure a fresh, tasteful approach to all production work.

In discussing the appointment, Niles said: "it's no secret that the finest scripts and concepts are only brought to fruition by imaginative thinking and implementation at the production level.

"As an agency man, Tom Wainwright worked with our people here in producing films for his clients that were outstanding in every respect. We feel that he can help us greatly in all of our work."

In addition to his assigned group task, Wainwright will also aid in general administration, helping to formulate marketing, sales promotion and advertising policies for the Niles organization. He is the former vice-president and creative director of Kastor, Hilton, Chesley, Clifford & Atherton, Inc. of New York and was a principal of Wentzel, Wainwright, Poister & Poore Inc. in Chicago.

**James Manilla Joins Willard Pictures, N. Y., as Senior V.P.**

John M. Squiers, Jr., president of Willard Pictures, Inc., has announced that James N. Manilla, formerly vice-president of Filmex, Inc., has joined the company as its senior vice-president.

Willard Pictures, Inc. has been active in educational and industrial motion pictures since 1932

and with the addition of J. Manilla to its staff, the company plans to expand its activities in the



James N. Manilla

fields as well as in the production of live industrial shows and creative marketing services.

Mr. Manilla was Senior Producer in the Television Department of McCann-Erickson Inc. from 1954 to 1962. He has had 25 years of production experience throughout the world and has received several national and international film awards. Manilla is currently teaching a course in production at New York University's Department of General Education.

**Bonded Names S. Hawthorne Agency Service Administrator**

Sally B. Hawthorne has been named administrator of agency services at Bonded TV Film Service, New York. In announcing her appointment, vice-president Leslie noted:

"In her administrative position Miss Hawthorne is responsible for the internal functions of the New York Agency Service Department. Supervising a staff of 17, she will coordinate advertising and maintain communication in all operations. This includes Traffic group, Expediting, Creative Department, Screening, Breakdown, Shipping and Storage."

Bonded's Agency Services Department handles television procurement for advertising agencies and clients, in addition to film services.

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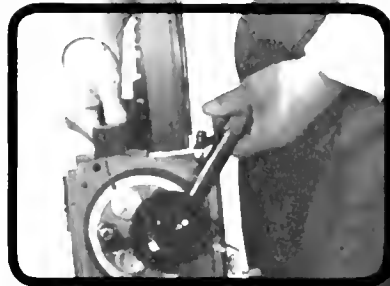


RUGGEDIZED-MOUNT for the 10 to 1 zoom lens by Ets. Pierre Angenieux. Available exclusively from Bach Auricon, Inc. for the Auricon Pro-600, Model CM-75, the Auricon Pro-600 Special, Model CM-77, and the Auricon Super-1200, Model CM-74. Also available soon for the Auricon Cine-Voice, Model CM-72, with custom-designed Angenieux finder. THIS amazingly fast f 2.2 ANGENIEUX AURICON ZOOM LENS covers the range from 12mm extreme wide-angle, up to a 5-inch telephoto. Finder is precision custom-installed on each Auricon Camera. Once installed, the finder is rugged enough to use as an auxiliary handle, without disturbing the built-in precision of the Angenieux Lens. Also, the Auricon Lens Mount is equipped with a phasing pin which is precision doweled into place, eliminating all the usual problems of orienting the lens to the horizon.

B A C H

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Bach-Angenieux 12:X:120 Auricon Zoom Lens with Angenieux Viewfinder, custom-fitted and mounted including precision machining of Camera at Bach-Auricon Hollywood factory, for your new or existing Auricon Camera.

For Auricon Pro-600, Model CM-75 or "Special" Model CM-77 cameras. Catalog Number K-7889 . . . . . \$965.00

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Write today for Free Technical Fact Sheet on the New Bach-Angenieux 12-X-120 Auricon Zoom Lens. If you don't already have your free copy of the 74-page Auricon catalog, ask for that too



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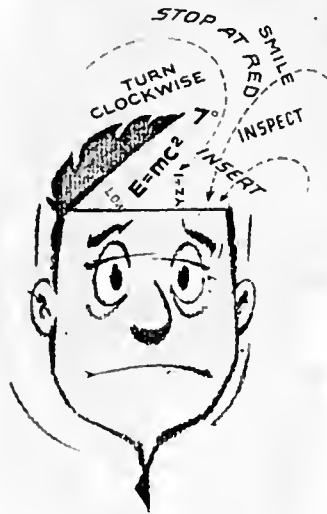
- CINE VOICE II  
\$467.00 & up
- PRO 600 SPECIAL  
\$1295.00 & up
- AURICON PRO 600  
\$1456.25 & up
- SUPER 1200  
\$3149.00 & up
- TRIPOD  
\$406.25 & up
- PORTABLE POWER SUPPLY UNIT  
\$264.50
- SOUND RECORDER  
\$1649.00 & up



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when a filmstrip is  
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How can I evaluate  
its effectiveness  
**BEFORE**  
I make it?

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Please send me your FREE BOOKLET, "Facts you should know about Filmstrips"

NAME \_\_\_\_\_ POSITION \_\_\_\_\_  
COMPANY \_\_\_\_\_  
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INTERNATIONAL ASPECT of the drug manufacturing firms of the United States is a complex and many-faceted. So, it's not surprising to ask, "Why assume the risks of going overseas?"

Answer: The total returns from our international operations more than justify the investment.

Investment may be difficult to prove, but we refer to the problems or situations existing in one of our major markets — all call Country X.

In the past 10 years continuing legislative action have deliberately contributed to advertising publicity.

Controlled price controls have been suggested and some adopted.

Legislation designed to remove drug patents has been formally introduced.

Use of generic name drugs only has been suggested by some teaching universities.

Country X proposes tighter controls at the national and provincial levels.

A certain panel approved drugs would be unavailable.

Some politicians of Country X have suggested the spectre of drug prices as a means of raising costs for all medical care.

Finally, legislation has been drafted to dictate to the physician the types of drugs available for his hospitalized patients.

So, might well ask, "Why get into this mess?" My reply, "Why not? We're already in and operating, for Country X is the United States."

Perhaps one answer as to why we go overseas is to get away from it all! By conquering some overseas markets are simple.

Conquering the National Interest

For most American drug firms, efforts to go overseas are worthwhile from a business standpoint because sales and earnings justify the investment. They are worthwhile from the standpoint of our national interest because this investment bolsters our domestic industry and our international balance of payments.

This usually runs annually somewhere between \$100,000,000 to \$200,000,000 on the favorable side — a high ratio compared to total sales volume. Our overseas operations are worthwhile because they boost the economies of nations in which we operate. They are worthwhile from the business standpoint, since we can fill unmet health needs that otherwise would go unmet — or not at all.

The drug manufacturing industry of the United States is world oriented, more so than most any other U.S. industry. It acts in world terms constantly and persistently. It will continue to do so. Some of our firms obtain from one-fourth to one-half of their business from probably one-quarter of all prescriptions used today outside the U.S. and the rest of the world come from the domestic and foreign plants of American companies. This is an unusual strength, since we did very little business offshore prior to World War II. We'd like to tell you how by long-range strategic moves, and well-thought-out investments we entered world markets. It wasn't

# THE AMERICAN DRUG INDUSTRY on the World Scene

by George R. Cain, Board Chairman and President, Abbott Laboratories\*

quite that way. The truth is that in 1937 Abbott, for example, began a few cautious moves into Latin America — these countries first because our overseas manager at the time was a Mexican. Naturally our first plant outside the U.S. was located in Mexico City.

## Filling a Vacuum After World War II

Soon rumblings of war on the European continent broke into the full-scale holocaust on September 3, 1939. Latin America was left without its traditional suppliers — Germany, England, France, Italy and Switzerland — and the U.S. drug industry was literally drawn into this vacuum. The war, and the immediate postwar years, really forced our industry to international maturity.

Since then our excellent American research facilities, teaching institutions, medical schools and exchange fellowships in medicine and related skills have enhanced our position in the medical field — and made us the number one supplier of pharmaceuticals to the world.

One more example of how medicine has changed: Twenty-five years ago a surgeon who had studied in Vienna bore a mark of distinction. Today, the status symbol goes to the man from such places as Mayo, Hahnemann and Harvard, and the refugee from Austria has difficulty even being accredited.

## Population Boom All Over the World

Population figures alone indicate the potential of the international markets. The world is increasing at a rate of at least 14,000 human beings every day. Even outside the iron and bamboo curtains there are more than

two billion persons — or some ten times the population of the United States.

More important, the biggest rise in living standards over the next several decades will come from outside North America. Even a small rise creates a demand for all kinds of products. Drugs and medical services stand high on any list. Per-capita use of prescription drugs is relatively low in most of Europe as compared to the United States, and it is extremely low in most of the rest of the world. Hence the potential markets in these developing lands are tremendous. Moreover, these huge markets exist for already developed products that are more or less taken for granted in this country.

Human and animal health problems know nothing of national boundaries. Our products can prevent, control, or cure disease in Buenos Aires or Tokyo or Athens just as effectively as in New York or Chicago or Philadelphia. Health needs are universal and the American drug industry has the wide range of resources to fill these needs. Increasingly, the world of medicine is becoming more internationally oriented through better communications and such activities as the World Health Organization.

## Exporting Know-How to Other Lands

Some of our products are effective in treating such diseases as malaria, yaws and leprosy — all relatively unknown here but major problems in many countries. American firms are making great efforts to find a cure for Schistosomiasis, the parasitic infection that afflicts at least 150 million persons in the less developed tropical lands. Our companies can — and are — contributing to the control of plant and animal diseases, in effect exporting products and know-how to increase the food productivity so desperately needed in most nations of the world.

In recent decades scientific progress, product innovation and aggressive marketing by American companies have brought world leadership. To maintain this leadership, even in this country, we must compete vigorously and continuously on an international basis. The only other course is stagnation and eventual decline.

We have growing competition world-wide. European-based firms — Ciba, Hoffman-LaRoche, Geigy, Burroughs-Wellcome, to name a few — provide tough competition in this country, as well as in Latin America and elsewhere. Their stakes, as well as ours, loom big in markets around the globe.

The world is always a mixture of stability and upheaval, and a broadly based company, as any growth drug firm must be, will in any given year have disappointments in some overseas markets and successes in others. Over the



\*Mr. Cain's cogent review of world marketing originated in a speech which he delivered on May 19 at the Financial Analysts Federation's Annual Convention in Philadelphia. His company has made noteworthy use of audio and visual media.

(CONTINUED ON THE FOLLOWING PAGE 67.)



Director Morris Rapt (standing) coaches the cast of "The Salesman Isn't Dead - He's Different."

## Films Add Dimension to Features in Fortune

Motion Pictures Derived from Timely, Relevant Editorial Features Are Reaching Fortune's Intended Audience; Top Management's Decision Maker

CAN MOTION PICTURES PROVIDE an effective method of extending a business publication's editorial influence?

Based on our experiences with Fortune Films, at Fortune Magazine, we would say that the answer is emphatically "yes".

Over the past decade, Fortune Films has released a series of motion pictures aimed, like the magazine itself, at the decision-making levels of top management.

The films are made available on free loan to interested business concerns where they are used for management meetings, marketing sessions, sales meetings, sales training and many other purposes. They are also available on free loan to trade associations, cham-

bers of commerce, colleges and universities and various civic groups. Prints of the films may also be purchased by companies which can make extensive use of them.

### Pictures Have Been Shown to Millions

During the time that Fortune Films has been in existence, our films have been seen by millions. One distributor estimated that one of our films, *The Big Change in World Markets*, reached an audience of 15 million in five years. One business concern reported that it had shown one of our films to 5,000 of its employees, from top management down.

The latest Fortune Film, *The Salesman Isn't Dead - He's Different*, made with the cooperation of International Business Machines

by Robert C. Hattersley  
Managing Director, Fortune Films

Corporation, has proved so popular that there is a two months' waiting list, even so extra prints were made to keep up with the demand. The two premiere showings of the film, plus a single advertisement in Fortune, drew requests at the rate of 200 a week for the first year.

There is also a vast unseen and untapped audience. The United States Information Agency, for example, has distributed one of our films overseas, after translating it into several languages at their own expense. Fortune Films have also been shown on hundreds of television stations across the country.

### Films Aim: to Serve Business Community

However the films differ from each other, the ultimate aim is always the same. Fortune Films, like the magazine, attempt to serve the interests of the business community, creatively and positively. The subjects chosen have broad potential use for all businesses. But selfishly, we feel that anything we can do to help business prosper in general will, in the long run, be reflected in Fortune's advertising revenues.

Despite the fact that there is a potential profit in marketing prints of the film — and our outside producers do a fair business with such sales — immediate dollars and cents returns are not our concern. Even so, we occasionally get such a return.

### One Showing Result: a 24-page Schedule

One steel company was so impressed by a showing of one of our films that they told us it resulted in their placing 24 full-page ads in Fortune. One decision like this more than balanced out the costs of our effort. However, while such instances delight us, they really aren't our primary aim. The purpose of this operation is to communicate information that will provide the maximum benefit to business and industry at large, rather than turning an immediate profit.

A classic example of this is our first film, *The Changing American Market*, an 18-

Welcome antidote for sales convention boredom is provided in this film classic "The Salesman"

"No matter how convincing the sales materials, you must point them in the right direction . . ."



Hail the Chief! "A salute to Our Leader" is an appropriate gesture at this historic convention

animation picture that got Fortune the ground. We felt that this would reinforce the confidence of managers to the point where they would gear up to the potential of the bigger and better markets which had been outlined in a series of Fortune articles.

I believed that marketing men should be encouraged to make expenditures to an optimistic outlook rather than a conservative one which would have them retreating at the first slight change in business trends. Naturally, the market was figured to cut itself X% of the big-rising budget cake which would

#### With Prediction Proved Conservative

In planning the production of this first film we faced a fantastic challenge to Fortune's economic editors. Quite a few eyebrows were raised when the results were first screened. The predictions in *The Changing American Economy* seemed far too lushly optimistic and contrasted with many a conservative-minded

outlook for the powers of positive thinking. Fortune's editorial predictions erred only slightly on the conservative side. The rapid growth of the American economy outstripped Fortune's optimistic outlook, and managers who had formulated their plans in 1947 to it were mightily grateful.

#### That Film Now Used by Study Groups

That first picture is something of a classic piece. But it is still shown in economic and marketing classes in universities and colleges. Professors like to use it as a focal place from which to launch into a discussion of recent economic changes. They point to the film as a "milestone" documentary which came out right at the time when great changes were taking place in the American economy — all of them accurately predicted in the presentation. It is for performance that this film program has attained a high degree of acceptance. It appears to have in business

schools probably the reason why outside companies are willing to sponsor the films. Although the bill for the first few productions soon became apparent that we would not have some sort of "angel" to back the project if we were to continue. We simply cannot afford to make our own films and run them out free of charge.

#### Our Approach to Sponsorship of Films

The first such film to be sponsored was *Change in World Markets*. This was a study in the examination of world marketing techniques designed to encourage managers to become more global minded in their outlook. But there was the sponsor problem.

QUESTION: Who would be willing to sponsor a motion picture about the potentials of world trade?

ANSWER: A company which stands to profit by an increase in world trade and wants to encourage it and be identified with it.

QUESTION: Find such a company.

ANSWER: Like trouble? It was not. It turned

out to be a remarkably easy matter. The first company we thought of was the First National City Bank of New York, who we felt could use the film to promote their slogan "First in World Wide Banking." Their vice president in charge of public relations bought the idea of the film at our first luncheon meeting. The bank covered all the production costs. First National executives felt that their interests were identical with ours in this matter.

#### Why Companies Sponsor These Pictures

Other companies have made our films possible for the same reason. IBM, for example, in the case of *The Salesman Isn't Dead — He's Different*. They wanted to brighten both the image of salesmen in general and of IBM



"The Salesman Isn't Dead — He's Different" was a cooperative film venture. Cast included the president of the County Trust Company (at left).



Dynamic Films' writer-director Maurice Rapf (pointing) discusses scene with members of the cast during filming of IBM-Fortune picture.

as a good place for salesmen to work. IBM hoped that the film would not only be used throughout the business world, but also, since college recruiters had reported that students had a bad image of salesmen and were picking other fields, they hoped that this positive picture of today's salesman would be widely shown on campus. This has been the case.

Although the sponsor puts up the money for the film and gets the identification he wants on the titles, we maintain full editorial control over each production, since each is distributed with the bannerline "Presented by the Editors of Fortune." Initially the sponsor contracts only for the script. When we and the sponsor agree on an approved script we can



A positive exposition on the role of salesmen in today's business was brought to the screen in "The Salesman Isn't Dead — He's Different."

then make an accurate estimate of production costs.

For our part, the publication staff provides all the research needed for the film, all editorial talent and time, plus supervision of all phases of writing and production. We agree to buy and distribute prints of the film. We also provide the lion's share of the promotion work, arranging for major screenings at important association meetings, and conducting direct mail campaigns announcing the film's availability. In addition, we set aside pages of advertising space in Fortune to market the film.

#### The Films Are Produced by Specialists

Fortune does not have a producing unit — we merely supervise. Scripts and production are contracted for on the outside. These writers and technicians deserve great credit for taking Fortune editorial material and making it into films which are so well received by business management. I refer particularly to Maurice Rapf, the extremely talented writer-director.

Fortune makes no profit on the films. We contract with an outside producer. The maximum that any one film was ever budgeted at was \$75,000. We are very proud of the fact that, because of tight control, we have always brought our productions through within the maximum budget figure — sometimes con-



Fortune Films' Bob Hattersley (at right) is pictured on set of *The Salesman Isn't Dead* with an IBM executive, sponsors of the film.



[ 16 MITCHELL AND BLIMP: 26 dbs ]

Cameras photographed to same

## Their rig is quieter than ours

The Mitchell camera inside its blimp is hard to beat for silence, and NPR didn't beat it. Using a microphone at one meter from the film plane with film running in both cameras, engineers at the Eclair studios in France recorded the noise levels reported on these pages. The blimped Mitchell is the industry's standard for silent operation. We are proud to have come so close without a blimp.





[ NPR WITHOUT BLIMP: 29.5 lbs ]

...ens was mounted on the Mit-  
...rmal lens *and* the Angenieux  
...m were on the NPR. Without  
...ens length is unlimited, of  
...d lens changes are a simple  
...ipping the NPR's turret. The  
...d blimp weighed 83 lbs. The  
...nses weighed 20 lbs.

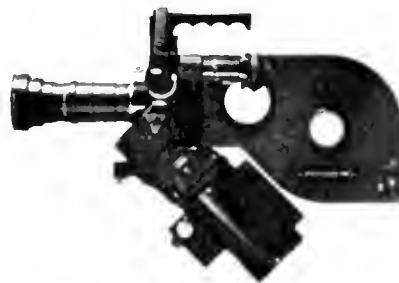
...also proud of the NPR's quick-  
...gazine, registration-pin move-  
...ise reflex viewing, sync-pulse

generator, constant speed motor and  
effortless hand-holding.

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7262 Melrose Avenue, Los Angeles, California

# eclair



# STEEL SINEWS FOR TURKISH INDUSTRY

*drama in growth: the 35mm film story of Ereğli's massive new steel complex*

A major motion picture in 35mm color on the building of a massive new steel production plant in Turkey has been released by Koppers Associates, a consortium of American companies which undertook the construction of the project.

*The Seed and the Sinew*, produced by Willard Pictures, Inc. of New York, shows how the Koppers group — Koppers Company, Westinghouse International and the Blaw-Knox Company — working with government, industry and finance, both in Turkey and the United States, played an important part in accomplishing for Turkey its greatest industrial achievement — the great new 500,000-ton integrated steel plant at Ereğli on the Black Sea coast.

As the film discloses, Turkey has been a nation primarily of farmers, fishermen and craftsmen working with their hands; it had a critical need for more industrial growth to correct the imbalance in its economy. Now, with raw materials for steel production abounding in the country, the Ereğli plant will do much to advance Turkish industrial progress in the years ahead.

The Turkish company operating the plant — the Ereğli Iron & Steel Works — was one of the first Turkish companies to offer its stock to private citizens. An effective way of arousing interest of investors was found, and to date, nearly \$11 million dollars worth of stock has been sold to more than 1,800 Turkish individuals at 500 Turkish lira (\$55.55) per share.

Mainly it has been done through the efforts of stock sales caravans

which make a direct but simple approach to the "man in the street" in various Turkish cities. Into these cities and towns comes a small caravan loaded with display panels, a motion picture projector, a small generator (in case no electricity is readily available), and a car. The caravan is entitled *Opportunity of Lifetime — Investment in Ereğli*.

Usually, the Ereğli representative first visits the local bankers in dealing with local officials and often appear personally for showing and take part in the discussions that follow.

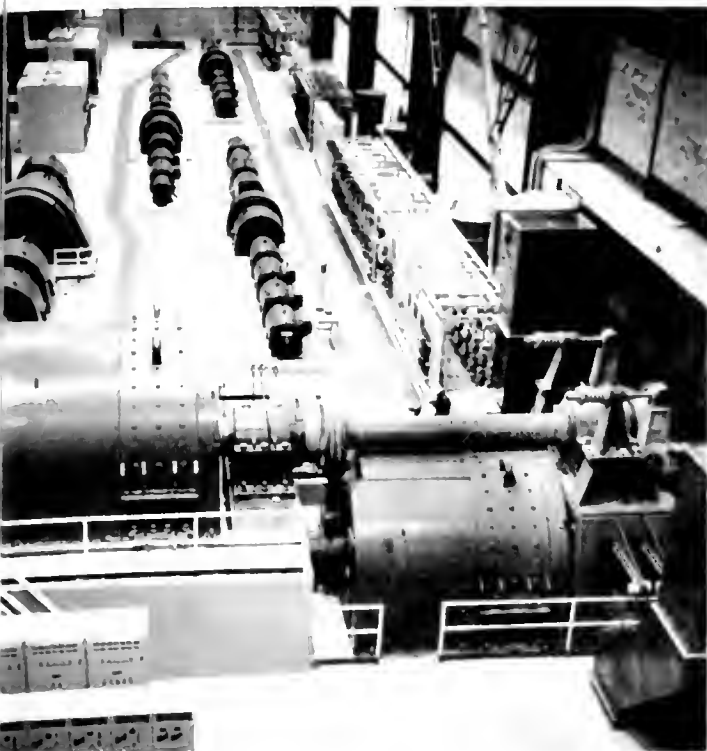
The film is tastefully done, low-pressure selling. Around the main theme, it shows colorful views of the Ereğli plant and finally takes the viewer into the homes of Turkish workers who have purchased stock — their investment in the future industrial might of Turkey.

*The Seed and the Sinew* has been three years in the making. From scenes made of the strawberry patch which once occupied the grounds on which the Ereğli works were built, to a vivid visualization of the finished plant, now operating, Willard Pictures' producer, Jack Squiers had two American cameramen, James Lillis and John Porrett, with several tons of equipment, on hand for the final photography. The script was by Paul Woodbridge and the production was under the supervision of Robert K. Wagner, Director of Public Relations of the Koppers Company.

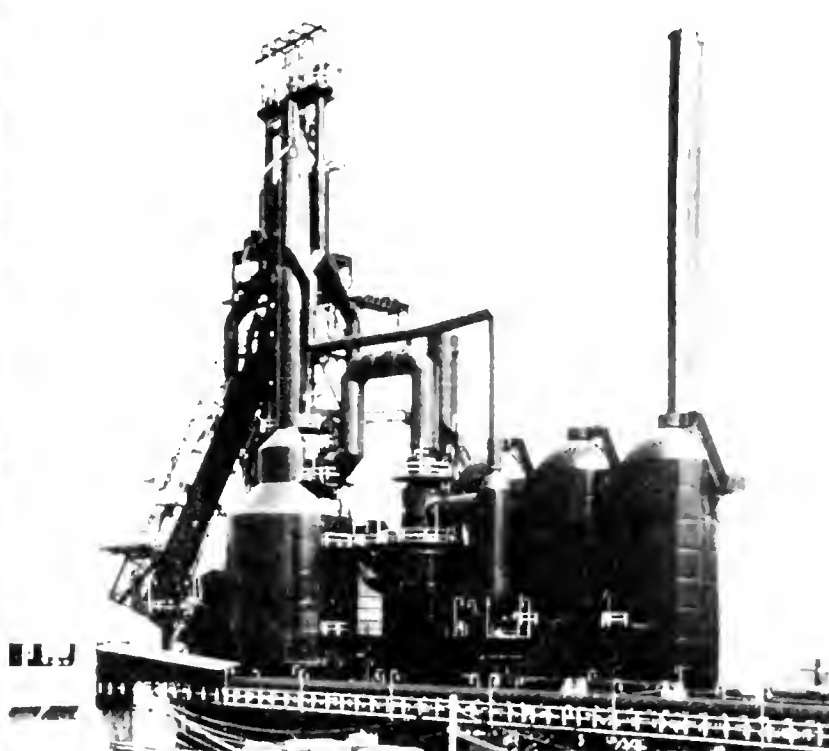
Distribution in Turkey will be nation-wide in theaters. In the United States, television and 16mm audiences will be reached through the facilities of Koppers, Westinghouse International and Blaw-Knox.

*This aerial view, looking toward the Black Sea, shows the completed steel plant located one mile southwest of city of Ereğli, shown in upper right corner.*





The motor room of the combination blooming slabbing plate mill at Iron & Steel Works (see picture below). One of largest motors in the East, a twin Westinghouse 2 x 3500 hp, is in the foreground.



The blast furnace at Ereğli was built by Koppers. It has a hearth diameter of 25 feet. The furnace has capacity to produce 575,000 metric tons of iron each year and is now the largest blast furnace in the Middle East.

**The Men Behind Koppers Associates**

...S, all board chairmen in their respective companies. In the formation of Koppers Associates, the consortium of companies which built the new steel complex at Ereğli, Turkey. Fred C. Foy, chairman of the Koppers Company, William E. Knox, head of Westinghouse Electric International



Fred C. Foy



William E. Knox



W. Cordes Snyder

al Company; and W. Cordes Snyder, his counterpart at the Blaw-Knox Company, were the guiding spirits in forming the group which designed and furnished major equipment and was responsible for construction and start-up of the 500,000 ingot-ton integrated steel plant on the Black Sea Coast. Turkey has literally seen the seed grow into sinew as this great plant turns industrial hope into reality.

The picture shows a slab making final pass through 114-inch combination four-high blooming slabbing plate mill constructed by Blaw-Knox.

Here steel coils are made ready for entry into Ereğli's electrolytic tinning mill. Template will help meet demands of country's canning industry.





Subtle hues of surrounding area warm gleaming stainless steel used to build Olympic Pacifica.

## House Beside the Sea

Picture Story of "Olympic Pacifica"  
Shows New Role for Stainless Steel

**O**N A HILL IN CALIFORNIA overlooking a bay of the Pacific is a new house created to explore a number of somewhat unconventional views of the designer — architect John F. Galbreath. Olympia Pacifica, as it is called, combines building materials not commonly used in residential construction in a design of considerable architectural merit.

Jones & Laughlin Steel Corporation, as the supplier of stainless steel which is widely used in the project, has sponsored a new film, *House in the Sun*, which provides a description of the structure for intended audiences of architects and designers.

### A Virtuoso Performance by the Producer

The picture is a virtuoso performance by Stelios Roccas, of ACI Productions, New York, who designed, produced, directed and photographed it. After considering the idea of using a typical real family as cast and facing up to the problem of less than good acting, or using good actors who could easily detract from the importance of the steel, itself, Roccas determined to film the house without people, but to keep a live quality, nevertheless, by movement of water throughout — in the nearby ocean, shimmering in the swimming pool, or even running from a tap. It comes off with considerable success.

Although people are not evident, their traces are artfully included — the cigarette smoking in an ashtray, the dishes ready for washing on a long stainless steel sink.

Of particular interest throughout the film is

Outdoor garden features a steel sculpture that reflects varied colors of adjacent trees and foliage.



the delicate way colors are handled from cool dawn shots through the warmth of day into the reddish hues of sunset. The color is not only attractive outside, but beautifully balanced for the many combined inside-outside shots.

### Surrounding Colors Enhance the Metal

Color is an important aspect of the film, for although stainless steel has no color of its own,

it does take on the lovely subtle hues of surroundings, and enhances them.

*House in the Sun* will be shown to professional audiences only for several months, will then go into general public distribution. It has already attracted considerable attention in New York among small audiences and enthusiasts to whom it has been show-

## LEARNING PROPER CAR CARE: THE HARD WAY



Mr. Emmett Truesdale is the dubious hero whose car has thrown its worn fan belt. So, it overheated and stalled right in a busy intersection.



If she'd told him once to have the brakes checked, she'd told him a dozen . . . YIPE! Time, you know what? She was so very



Happiness for Joanna Jackson and daughter is NOT a blowout on a lonely mountain road . . . Mr. Frank will be hearing about worn-out tire.



The tire Mr. Jackson forgot to check was dangerously thin. Oh well, there's a road phone a few bracing miles through the

**W**ITHIN FIVE MINUTES of viewing time, a very funny new 16mm color film is making points about the importance of proper car care through a series of incidents which happen to some forgetful drivers.

The scenes above are from *Love That Car* and they illustrate just a few of the misadventures which befall eight motorists who learn the hard way "How to Drive Their Cars and Love Them." We'll mention again the case of Mr. Truesdale and his broken fan belt; Mr. Baxter and his stopped stop lights; Mrs. Baxter and her beat-out battery; the Joanna Jacksons and their mountain road blow-out; Mr. Poppins and his sublevel brake fluid; A. H. Capella and his deferred tune-up (he won't be

needing it now, his car stalled in front of approaching train); teen-ager Randy W. and friend with the leaky muffler; and unexpected victim of an empty gas tank.

This Parthenon production was undertaken by the Public Relations department of American Oil — with the very worthy objective of keeping their customers alive through proper and safe car care.

### How to Put This Picture to Work

Prints of *Love That Car* can be purchased outright at \$32.50; a preview charge of \$10.00 is deductible from the purchase price. Contact Data Films, 2625 Temple St., Los Angeles, Calif. 90026. For quick action, call them at 385-3911, area code 213.



## New Ideas Bring "Sunrise at Eastern"

Through the Medium of an Extraordinary New Factual Documentary Film  
 Flyers Share Eastern Air Lines' Progress Since Dawn of Present Era

er 15, 1963. Time is running out  
 a once-great airline. In five years,  
 as lost 63 million dollars. It expects  
 other 20 million in 1964. Of eleven  
 riers, Eastern ranks tenth in on-time  
 ce. One flight in three is late. For  
 usand passengers, four items of bag-  
 mishandled. Errors in reservation  
 hed an all-time high. The passengers  
 onstrated their lack of faith by join-  
 HEAL Club. We hate Eastern Air  
 orse still, the people of the airline  
 doubt themselves. Their airline needs  
 ts, new routes, new ideas, reorgani-  
 its fare structures, new leadership,  
 n, the time is now."

ens the narration of an extraordinary  
 on picture originally made to be seen  
 ees and stockholders of Eastern Air  
 now being made available to gen-  
 eral audiences. Titled *Sunrise at East-*  
 ilm shows the giant strides forward  
 e been taken in the past 18 months  
 Eastern a "can-do airline, a proud  
 smart airline, a new airline — on

### et and a New Skipper at the Helm

s dawn, as the film shows, began on  
 16, 1963, when the first Boeing 727  
 , safest, most sophisticated aircraft  
 s" — is delivered to the airline. A  
 lent, Floyd Hall, from TWA, is now  
 m of the company and he begins to  
 routes and tell Eastern people of  
 nce he expects, sees in them a great  
 a latent vigor to be tapped.

s drama as Eastern faces up to its  
 — whether to retrench in the face

of mounting deficits, or charge ahead. As a  
 bold new plan of self-improvement is effected  
 we can see how the airline takes hold of it-  
 self and begins an upward climb still going  
 on today.

### You Are There As the Events Take Place

To show how the airline has battled its way  
 back to prosperity, the film's producer, Audio  
 Productions, Inc., of New York, has used a  
 technique of making audiences feel *there* as  
 things happen. It is not staged action but fac-  
 tual reportage in the finest tradition of the  
 documentary film. Director Richard Miller has  
 used High Speed Ektachrome and existing light  
 throughout the film action in such diverse  
 scenes as the company's boardroom, mainten-  
 ance plants, airports, stewardess training  
 schools, reservation centers and even on Au-  
 dio's own sound stages to show the making  
 of a TV commercial featuring Astrud Gilberto  
 — the new Girl from Eastern Air Lines.

Young & Rubicam, the advertising agency  
 which has done so much to shape the upbeat  
 new image of Eastern, worked hand-in-glove  
 with the producer during *all* phases of the  
 making of the film. As a team, Y & R's and  
 Audio's production people were able to create  
 and innovate on the spot to give the film a  
 fresh and completely authentic look.

### Now Available to the General Public

*Sunrise at Eastern* opened this year's annual  
 stockholders' meeting — to great applause. It  
 is now being shown throughout the system to  
 all new employees, as well as being made avail-  
 able for general public showings. It is a film  
 which is not only beautiful in its own right  
 but enormously effective in presenting Eastern  
 as a great new can-do airline.

### Right Off the Projection Screen

s and sponsors of factual films share  
 a problem of getting meaningful "stills" out  
 of pictures for publicity and promotion.  
 At the cost of an extra still man in budget?  
 er, found by our own Bob Seymour, is  
 not most appropriate scenes right from  
 the projection screen. They won't have that  
 "look" but these examples at the right  
 capture the spirit of "Sunrise at Eastern."

In the film scenes at right (top to bottom)

One: President Floyd Hall (left) confers with  
 an associate. Two: name that's won fame on  
 Eastern's Boeing 727's. Three: experienced  
 pilot at the Whisperjet controls. Four: some  
 recent graduates of Eastern's stewardess school.  
 Five: Smart skycaps expedite handling of the  
 line's fast new baggage system. Six: another  
 proud new Whisperjet is on its way aloft!



*Whisperjet.*





# Saga of the Wild Rivers

A Timely, Eye-Pleasing Color Motion Picture Has Joined Humble's Film Library in the Interest of Conservation

**I**N HIS MESSAGE to the Congress on America's heritage in Natural Beauty, President Johnson said on February 8, 1965:

"The time has also come to identify and preserve free-flowing stretches of our great scenic rivers before growth and development make the beauty of the unspoiled waterway a memory."

Secretary of the Interior Stewart Udall accompanied the subsequent

Administration draft bill to establish a National Wild Rivers System with this urgent reminder to the American people:

"While river flows have been harnessed to aid navigation, control floods, increase farm productivity and hydroelectric power, too little attention has been given to the importance of protecting the very water we drink and the values of fish and wildlife, scenic and

*"The very mention of a wild river suggests a frenzied river, something like a bronco gone loco. A river that jumps at you to knock you down and toss you out on the bank. This is such a thing. The violence and speed of it are things a man brags about."*

outdoor recreation resources. These values, although often measureless in commercial terms, should be preserved by a program that will guarantee America her heritage of unspoiled, unpolluted free-flowing rivers."

## Outdoor Writers' Premiere

Against this background of national interest, one of the year's most timely and beautiful motion pictures was premiered at the recent 30th annual meeting of the Outdoor Writers Association in Glenwood Springs, Colorado and is now available for public show-

ing. The 28-minute color film, *Wild Rivers*, is sponsored by Humble Oil & Refining Company. It was produced in cooperation with the Department of the Interior and with the technical assistance of the U.S. Department of Agriculture. Larry May, widely-known for his award-

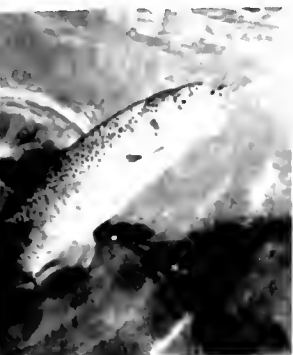
*"Look toward the middle of the land and there is a wild river dividing the sand hills of the prairie. Broad, clean and dependable, such a river long ago invited the buffalo to drink."*



*"Today, another kind of voyager comes by canoe to the same river, trading a few hours of quiet a reunion with the past."*

winning documentary films, produced and directed *Wild Rivers*.

This latest addition to the Humble Film Library is already in tremendous demand and the national distributor, Modern Talking Picture Service, Inc., is meeting a real challenge in swift dispatch and recovery of prints to satisfy audiences throughout the country. Humble merits well-earned praise for its alert



to this long overdue conservation program.  
 The Films Promote Travel  
 sponsor's interest in travel  
 for recreation is in keeping  
 Humble's broad objective  
 film activity. This motion  
 transcends the ordinary.

its viewers tumbling down rapids and shooting past the rocky canyon walls on a swift "bronco" of a far Western river.

**Remembering an Historic Past**

Throughout its scenes, the film carries the viewer back to other historic decades when the Indian roamed these streams in silent canoes and explorers followed their trails to open the wilderness.

The heritage of America's rivers is boundless and this motion picture brings it all back with vivid clarity as well as scenic beauty. Contrast enhances interest as placid waterways change to raging torrents; trickling, miniscule brooks widen into broad arteries of traffic for the nation's commerce.



angler asks nothing more than a wild river's loneliness... and  
 and-go acquaintance with its speckled life. He comes to claim  
 for a time of ownership... a state of perfect privacy...

in scenic beauty and time-  
 in the sheer poetry of  
 and superbly matched  
 work.

graphed on and along the  
 ten legendary streams,  
 old rivers flow past eye-  
 scenery, are invaded by  
 features and fished upon  
 anglers. Beside these  
 campers find solace in  
 On a slowly-moving float  
 fisherman drifts through  
 ed corridors, past sun-  
 fields of grass. In ex-  
 contrast, *Wild Rivers* takes

At times, there is a dimensional quality in Larry Madison's photography as the lens peers through season-tinted leaves to glimpse the shimmering waters beyond.

*Wild Rivers* will be an audience favorite, we predict, for many years to come. The Humble Film Library has been enriched.

**Blend Music and Narration**

Both music and narrator join the other instruments of this symphonic "tone poem" to blend into its totality of mood. The viewer finds that his heritage in these natural assets is readily accessible



*"The anglers who never say quit return in the gold and glass of the season for one more cast. Just one more. When they have finally gone, the river goes on shopping for an autumn wardrobe."*

throughout the land, that he and his family can look forward to countless journeys and joyous months of outdoor recreation along America's historic rivers.

**Map Booklet for the Viewer**

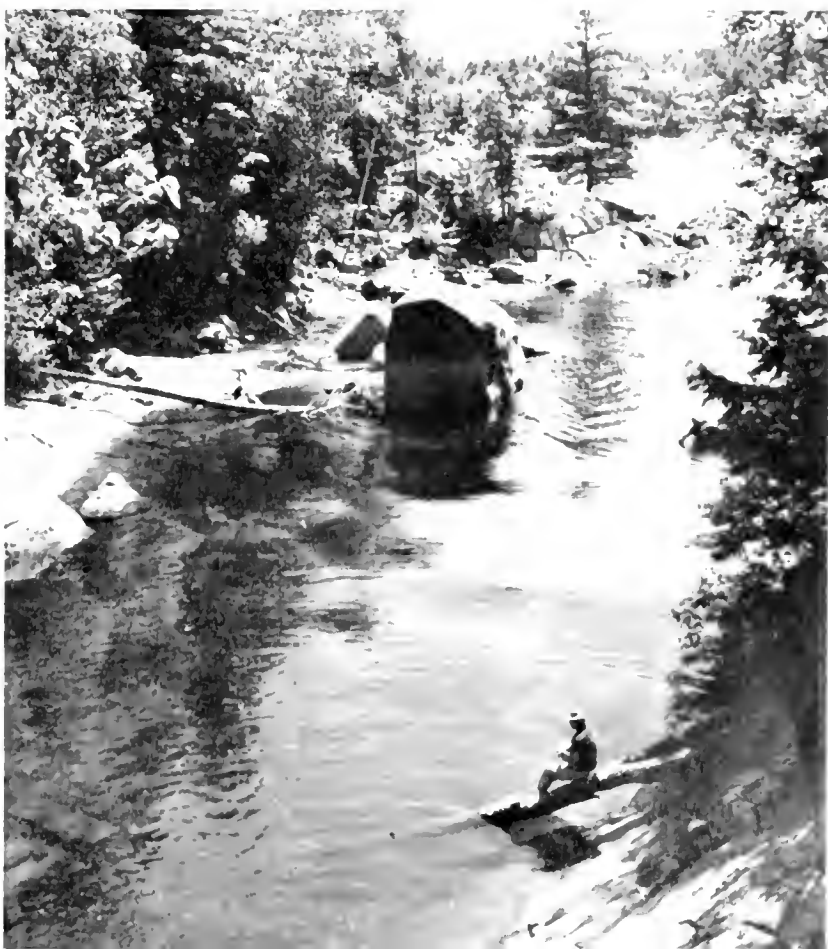
The rivers are not identified by name and there was no need to fix such boundaries since they typify all such places throughout the land. But Humble has wisely

prepared a 20-page map booklet with scenes from the film, describing each river in detail and showing the land through which it flows. These are made available to audiences by the distributor.

The rivers include the Hudson (New York), Susquehanna (New York-Pennsylvania), the Savannah (Georgia and the Carolinas), Cur- (PLEASE TURN TO PAGE 57)

PICTURE CAPTIONS ARE FROM "WILD RIVERS" NARRATION

*"In a quiet eddy on the river, the harvesting of this race continues as though the Machine Age had never dawned. This is a wild river serenely independent and timeless. 'Come back and remember,' it says."*





View of segment of audience at first general session of recent 26th National Audio-Visual Convention.

## 3.302 Attend NAVA's 26th Meeting in Chicago

National Audio-Visual Association Presents New Multi-Media Show for Business Use as Dealer Members Discuss Outlook for Coming Year and Tour 230 Trade Show Booths

**N**EW SIGHT SOUND TOOLS and techniques brought more than 3,000 members and guests of the National Audio-Visual Association to Chicago's Hotel Sherman on July 17-20 when this national organization of specializing audio-visual dealers and suppliers held their 26th annual convention. The four-day meetings were attended by 3,302 persons, including makers of equipment, their dealers and distributors and users from church, industry, medical and school groups.

The 230 booth NAVA Trade Show covered an entire floor at the Sherman as 175 exhibitors displayed their latest in equipment for sight and sound presentation.

This year's trade show was marked by a scarcity of new designs but there was plenty for both sellers and buyers to review and discuss.

### New Officers Are Installed

The association installed Mrs. Floise Keefe, Dallas, Texas dealer, as its new president, succeeding Harold E. Newman of Kalamazoo, Michigan who became chairman of the board. A telegram of greeting from President Johnson to Don White, executive vice-president of NAVA, contained this timely keynote as it was read to the assembled delegates at their opening session:

"After years of progress and innovation, our teachers have films, electronic teaching aids, lan-

guage laboratories and a host of other valuable devices and materials.

"In our nation whose resources are so great and whose educational demands so immense, our goal must be to make these essential tools widely available in the classrooms of the poor as well as those of the fortunate.

"The landmark education legislation passed by the 88th and 89th Congress have brought us closer to that goal. But, though legislators make laws, educated citizens must make laws effective.

"I am grateful for the active interest and the efforts of your organization whose members know the achievement of the American

dream depends in large measure on the classrooms and especially the teachers of our nation."

### When "Talk Is Not Enough"

That first general session brought convention delegates a first member showing of NAVA's multi-media presentation, "Talk Is Not Enough." A project which originated in the association's Industry & Business Council which was created and produced under the auspices of a special task force, headed by J. Hunecke of the DuKane Corporation, the presentation is being shown at the national gathering of business and trade groups.

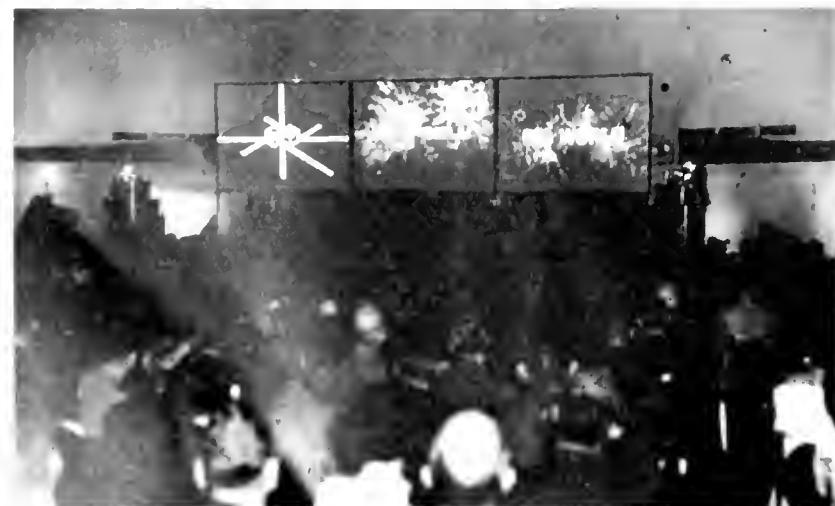
Co-narrators of the slide show NAVA were Robert P. Ahrens, chairman of the Council and James W. Hulfish, association director of information. The perfor-



President-elect Eloise Keefe receives bouquet from retiring president of NAVA, Harold Newman.

required three wide screens, projectors, several tape recorders and two electronic program controllers to deliver 36 motion picture sequences, 325 still pictures and 12 tape recordings as it proclaims the theme that "talk is not enough in the commercial world."

The audio portion of the presentation continued with the problem



Opening sequence lights up screens as "Talk Is Not Enough" presentation is unveiled at the first general session of NAVA's 26th annual convention.

Below: council chairman Robert P. Ahrens (left) and director of information James W. Hulfish (co-narrators) pictured before array of show equipment.





low in the commercial who relies solely on the voice at times . . . and is completely lost in the massive being made by other to reach his customers, communicate with man every means available to the hearts and minds of peo-

of the "Talk Is Not presentation are factual stories of successful appli- f audio visuals in both large companies. In the quence, it is pointed out als are an excellent med- showing things that are or too small, too fast or to be seen and understood other means of communi-

**Industry Council Hears Doctor**  
Special interest to the busi- industrial dealer and user was meeting of the Industry ess Council on Sunday, h. Guest speaker of the n was Dr. John F. Huber, of the Audio Visual Con- of Medical and Allied and professor at the Tem- ersity Medical College. ort on the special Audio nstitute held in coopera- the American Society ning & Development (at University) was presented n Mendro. Council mem- x Rarig and Robert H. spoke on their respec- forces on A-V Education ls and colleges and archi-

tectural design references relevant to a-v equipment.

Leading manufacturers of equipment and producers of materials held their annual dealer sales meetings in the week pre- ceeding the convention (see page 46). The convention period was also the occasion for the first meet- ing of the A-V industry's independ- ent manufacturers' representa- tives, a small but rapidly-growing group headed by George Koch. •

\* \* \*

**Fuller & Smith & Ross "First" Uses TV to Study Consumers**

The first mobile television recording research service is helping Fuller & Smith & Ross, Inc., national advertising agency, to learn why people buy what they buy.

Entire consumer reaction panels (including the buyer comments that dismay client sales managers) are televised throughout the agency's Fifth Avenue headquarters in New York via closed-circuit televi- sion.

Hooked into the circuit is the agency's latest electronic acquisition, a 75-lb. Precision Instrument portable television recorder. It has been used more than 70 hours a month (for the past half year) on a wide variety of chores, according to FSR senior vice-president Arthur E. Duram.

The agency now has a library of 30 96-minute tapes for refer- ence and plans to equip each of its five other offices with these PI-3V recorders. •



Noted management speaker Joe Powell in a scene from "You, Yourself, Inc."

**What It Takes to Succeed in Business**

**"You, Yourself, Incorporated" Features Joe Powell in Inspiring New BNA Film on Personal Self-Development**

**W**HAT DOES IT TAKE to attain success in America's free enter- prise economy? J. Lewis (Joe) Powell has won standing ovations for his blunt, outspoken talks before audiences of business execu- tives on the subject of "obstacles in the path of personal success."

This widely-known business consultant recently completed his second management-oriented motion picture, *You, Yourself, Incorporated*. His first picture, *The Real Security*, was a witty and vigorous attack on "mental retirement" as an escape from the burden of adjusting to business and industrial change. This new Powell film is a stirring call for individual initiative and realistic self-development by every American, for a "can-do" attitude in everyone from the teen- ager approaching his first job to the seasoned top-management execu- tive.

Both films are being distributed on a purchase or rental basis by BNA Incorporated, a division of The Bureau of National Affairs, Inc., 1231 24th Street, N. W., Washington, D. C. 20037.

In his latest 24-minute appear- ance, Powell exposes and demoli- shes such obstacles as apathy, lethargy, complacency, indecision, vacillation, indifference, incompe- tence, fear of failure, and lack of imagination. *You, Yourself, Incor- porated* discusses the conflicting drives toward security and oppor- tunity. And in it Joe Powell em- phasizes the importance of good time-management, of determina-



Joe Powell points up a touch of humor in an incident from the new BNA film "You, Yourself, Inc."

tion and of positive attitudes. He demonstrates how to build on a good idea to make it a better one, how to be an effective communica- tor and how to "sell" ideas suc- cessfully.

This new picture will have broad appeal, from top managers to training directors and for high school and college counseling groups. Joe Powell makes this a very *personal* affair — with real empathy between himself and the viewer as one of the film's notable assets. We commend it to cham- ber of commerce and club groups as a luncheon program item of considerable impact.

The 24-minute print of this 16mm sound and color film may be previewed (48 hours) at \$15, applicable to print purchase or rental. The rental charge is \$45 per week and outright purchase, which includes can, reel and re- useable shipping carton, is \$275.



**Officers-elect** (front row, left to right): Harold E. Newman, Kalamazoo, Mich., chairman of board and recent past-president; Mrs. Eloise Keeffe, Dallas, Texas, president, and Max Rarig, Seattle, Wash., first vice-presi- dent; back row: Ray Swank, St. Louis, Mo., treasurer; John Ellingson, Spokane, Wash., secretary; Frank Bangs, Wichita, Kans. second vice-president.



Opening sequence for Bell & Howell audiovisual dealer show used three of the company's Tandem slide projectors to cover a 42-foot wide screen. Center image was "polarized" to animate radio waves sending S-O-S.

## Paths to the Effective Use of Audiovisuals

**Bell & Howell's Dealer Meeting Show Featured Leading Spokesmen in Church, Industry, School Demonstrations**

UTILIZATION OF AUDIO VISUALS was the theme for the annual gathering of Bell & Howell's specializing audiovisual dealers, meeting in mid-July (during the NAVA convention period) in the Bal Tabarin Room of Chicago's Hotel Sherman. Charles Musson, B&H audio-visual sales chief, welcomed 450 dealers at the four-hour special presentation on the effective utilization of sight sound tools for schools, industry and the church field.

As in the past several years, Telecine Film Studios, Inc., Park Ridge, Illinois, organized and staged the dealer show. Reaction and subsequent comment was "extremely favorable" according to company spokesmen. This year's presentation put the spotlight on *use* rather than "new model" details. Three spokesmen handled the main segments of the program.

Leading off the demonstration of audiovisuals in the school field, Robert Brown of Encyclopaedia Britannica Films, Inc. took a study program on "The American Indian" as his subject. A class of

26 sixth grade pupils met on stage for a regulation 45-minute class period. Brown combined the effective use of 16mm sound motion pictures, slides, filmstrips, overhead projection of transparencies and tape recordings as he helped both the group of young learners and his adult dealer audience to "learn more about the American Indian than they ever knew before."

Arnold Midlash, director of creative services for the International Mineral & Chemical Corporation, was the guest "spokesman" for industry's use of sight sound tools and techniques. His demonstrations covered such areas as training, consumer selling, public relations, advertising and human relations with actual screen examples ranging from 35mm CinemaScope motion pictures to standard 16mm sound films, filmstrips, slides and tape recordings. These tools were used as separate media and in combination on a single theme.

All of the examples shown and discussed at the dealer meeting

were from the IMC archives of recent films used in the field.

The church-related demonstration brought the Moody Bible Institute's audiovisual director, Wayne Buchanan, to the rostrum. His highly effective presentation included 162 slides, eight motion pictures and seven tape-recording segments. Working with the story of Jonah as his theme, Buchanan carried his role of the "teacher" from the purely verbal through various phases, adding audio, then visuals and combining both in the climax of his presentation.

A single screen, 18 feet high by 42 feet wide, carried as many as nine images for one demonstration, combining 35mm wide-screen motion pictures with 16mm film-strip and slide sequences. Four tape recorders reproduced both monaural and stereo sound. In one segment, Telecine utilized polarized techniques to add animation to an otherwise "static" slide; in another, the show producers carried a motion picture



Sales executive Chuck Musson welcomed over 450 of the country's a-v dealers to their annual meeting.

sequence into a framed one within a wide-screen slide.

An 18-man crew was busy with scenes at the Bal Tabarin. B&H equipment received a strenuous workout during the entire program. There isn't another way to "sell" audiovisuals to the men and women whose enthusiasm will be responsible for sales quotas in the year ahead.

## Light Touch Sets Mood for Product "S"

**Kodak Screens "Mixology" on Photo Finisher Program**

An important part of a series of luncheon programs that Eastman Kodak is currently hosting for photo finishers is an entertaining little film, *Mixology*, which is designed to set the stage for more serious doings to follow.

*Mixology*, produced by Willard Pictures, Inc., of New York, features Harold Peary — the Great Gildersleeve of radio and TV fame — as Romney Q. Hypo, a photo finisher with a tankful of troubles.

### He Likes to Experiment

Romney believes in mixing his own chemicals. He has a staff mixer and a whole room full of mixing equipment constantly bubbling away, but sometimes "the polar bears in the color pictures come out red."

The film makes an analogy between the time and trouble of making a sponge cake the old-fashioned way, and the ease and convenience of using a modern cake mix.

### Good Advice for Finishers

The moral is — "Let the pros do the mixing." Kodak uses the film to provide a proper mood and background for a factual chart presentation which follows.

Jack Squiers, of Willard Pictures, wrote and produced *Mixology*. Don Livingston was the director of this effective short film. •



Romney Hypo gets the point of the cake as he approves baker's ready-mix formula for preparing. Below: producer Jack Squiers (center with bow tie) directs film scene.



Below: one of the 18-man Telecine crew and equipment used for the four-hour demonstration of effective audiovisual utilization techniques.



## Idea Theater" for Electrical Contractors

Quarterly Showings of Four-Minute Films on New Products  
Sponsored by National Electrical Dealers Association

**PROBLEM:** how do you bring clear, vivid data on new products to the 23,000 electrical contractors?

**SOLUTION:** as devised by National Association of Electrical Dealers, a new "Idea Theater" program which delivers a series of four-minute 8mm motion pictures on relevant new products in projection at distributors' "con-counters" by means of a color Model 600 "Movie-Vision" projectors.

### Helps Build Wider Market

NAED believes that the Idea Theater program offers a broad range of benefits. It will help the manufacturer by creating a wider market for new products, and by shortening the weeks of their introduction.



Color Movie-Vision projector set up for new product films.

Helps assist distributors to present complete merchandising data on these fast-moving, elusive products to customers.

Usually, the theater showings aid the contractor by informing him of the new products and their features.

### Companies Express Interest

A growing number of manufacturers have signified their interest in using the developing network. Among these are Minnesota Mining & Manufacturing Co., General Electric, Westinghouse, and other giants of the electrical world.

Plans for a professionally-produced four-minute silent, cartridge-loading film (including script, art, photography, etc.) will run from \$1,500 to \$3,000. These films are ready for 8mm prints.

with notching, cartridge-loading and mailing. If "lifts" are possible from available motion picture footage, costs will be appreciably reduced.

### Douglas Serves Association

The Idea Theater program is being administered for NAED by Douglas Film Industries of Chicago. Although Douglas facilities are available for production of these 8mm subjects, users are free to select any producer they desire.

Cost of the Technicolor Movie-Vision projector in this program is \$225, including freight, special accessories and a replacement lamp. Film cartridges can be inserted and focused in a few seconds' time without special skill or training. Optical mirrors in the projector's dust-free chamber help to project a bright image on the built-in rear projection screen. Machines are accompanied by a display placard which snaps over the front access door, which is also equipped with a lock.

\* \* \*

### Anderson Company's President Cites Values of Film Program

An Aurora, Illinois metalworking company is using an automatic sound slidefilm presentation to show prospective clients the company's operations, facilities, capabilities and recent products.

Robert Grady, president of the Anderson Manufacturing Company, tells how this tool has helped his company:

"We feel that this is a tremendous aid in reaching the busy purchasing agent. With our program, he can actually see the entire operation, our products — and get an excellent insight to our progressiveness. We feel that our sales effectiveness will be increased 33 1/3 per cent through the use of this film.

"Salesmen no longer have to fear a communication problem with the customer, for now it is before his very eyes. It is also a convenience to the buyer, for he sees us in operation without ever leaving his desk. The psychological impact on both sides will be tremendous."

Anderson was established in 1946 as a custom fabricator of metal specialties and now occupies over 50,000 square feet of floor space. Offices and warehouses are located in Chicago and Aurora. •



Widescreen scenes (above and bottom of page) are from Lever meeting films.

## Focus on Product Films at Lever's Meeting

Wide-Screen Slidefilms, Motion Pictures Show Product Features, Preview Advertising and Promotion Programs

VISUALS, in the form of 14 separate 10-minute product films, were the main feature of the final day of Lever Brothers' national sales meeting on July 30 in Miami.

As designed and produced from a Lever script by Visualscope, Inc., of New York, the three-hour show, composed of wide-screen slidefilms mixed in with motion pictures, was spaced out with enough entertaining gags and gimmicks to keep even the most experienced old hands in the sales meeting game on the edges of their chairs waiting to see what would come next.

### Doesn't Believe in Fanfare

Speaking to 300 area managers assembled in the Doral Hotel, Staff Sales Manager John Wooley said that he hadn't quite decided how to get the meeting started — something corny like getting it off with a bang? (At which point assistant Fred Nolting in the audience fired off a few rounds of blanks with a pistol.) Or, having a band come in playing a Sousa march? (Band marches across stage.) Or, perhaps a snappy burlesque type of opening? (Stripper comes out and starts to shed.) But just at a most interesting point in these proceedings Wooley decided against gag openings — saying "we'll just have to get started without any fanfare at all."

The fast opening was only the beginning to the full afternoon's fact-packed meeting. In between each of the films on plans and

prospects for such stellar Lever products as Dove, All, Lux, Lifebuoy, etc., a new gag or gimmick was brought in to brighten up the show — such as a mock-up of P & G's ten-foot high washing machine, of TV commercial notoriety, toppling over ignominiously on stage.

### Holding Their Market Gains

The Lever meeting had a most serious intent — and the ten films reflected this: to help continue the company's recent dramatic rise in share-of-market for many products over those of arch-rival Procter & Gamble. The ten-minute wide-screen slidefilms demonstrated in graphic form how each product shapes up, and showed new advertising campaigns and special promotions which will keep them more competitive than ever.

New TV commercials scheduled to go on the air this fall were shown in an interesting way. As a wide-screen crawl slidefilm panned across the stage, it would contain a picture of a TV set. Then, stopping the crawl at center stage, the motion picture commercial was shown on the slidefilm's blank TV set screen.

### Applause Stops the Schedule

At several points in the proceedings the Lever area managers applauded so much it was hard to keep the show going on schedule. This whole-hearted approval served in good stead when the managers returned to their home areas. (CONTINUED ON NEXT PAGE)



**LEVER:** continued from page 47 for they carried with them one-hour versions of the same show to put on locally — with DuKane Micromatic projectors — for their own salesmen.

The Lever sales meeting — titled *The Red Cape Special* after

a trip-to-Spain sales contest the company is currently conducting — was produced for Visualscope by Marvin Green. It was supervised for Lever Brothers by Woolley and Charles Morris, Sales Plans and Communications Manager, and coordinated by Will Reynolds.



Shipside scene and (below) chickens by truckload from "Lifeline on Wheels."

## Trucking: America's "Lifeline on Wheels"

28-Minute Nationwide Look at Jobs Performed by Trucks

**T**HE TRUCKING INDUSTRY, that vigorous laborer now grown into a colossus on wheels within recent decades, is seen as a life force coursing through the nation's production and distribution blood stream in a new 28-minute color motion picture recently released by the Automobile Manufacturers Association.

14 million trucks now cover more than 400 million road miles each day to deliver virtually every kind of commodity. Trucks, as the film titled *Lifeline-on Wheels* shows, are truly giant beasts of burden serving the nation's economy.

Some 25,000 communities in the United States are served *only* by truck transport — a real "lifeline on wheels" at hand night and day.

Within its 28 minutes of screen time, many different aspects of the trucking industry are illuminated: local pickup and delivery; scenes of a crash crew in action at an air force base; missile transport to launching pad; computers conveyed to a space center; and a bookmobile parked in a supermarket lot, ready to meet the rush. All night long, armadas of trucks wheel produce to markets, material to waiting production lines, goods for export to shipside derricks. *Lifeline on Wheels* introduces a "hero" in a steller role understood by all too few citizens.

The auto makers' picture was produced by John Sutherland Productions. Nationwide distribution is being provided by Modern Talking Picture Service, through 30 regional libraries.



## A Progress Report on the Space Program

NASA Takes "Trial Balance" on Knowledge Gained to Date

**D**URING THE YEARS since the National Aeronautics and Space Administration has been involved in developing and carrying out the nation's space program, the world's knowledge of the universe has increased tremendously.

A new film, *Trial Balance*, sponsored by NASA, demonstrates how great these strides into the future have become. It is an interim report — a "trial balance" as it were — of what we have entered in the "books of knowledge" to date. It also has some thoughts on the future, and the areas of knowledge we will be increasing as we continue the studies of our universe while carrying out the space programs.

The framework of the film, as recently produced by Pelican Motion Pictures, Inc., of New York, is the "celestial counting room" where our "accountant" at the "space science" desk is preparing a balance sheet on the state of human knowledge in his department.

He enters data on recent discoveries of the true shape of the earth — from measurements which were made by satellites such as Vanguard, Echo and Syncom.

He reviews the significant improvements we've been able to make in weather forecasting through the Automatic Picture Transmission System.

Satellites for weather information, satellites for other data gathering missions and satellites for communications — all part of



NASA's approach: the *petit* for today's needs and the *heo* *retical* to gain greater knclod for tomorrow.

The "celestial accountant" continues his entries in the "de" labelled "atmosphere", "thosun" "the moon", and "the plane". he reflects on the informatn h is entering, the viewer see an mated graphic representati s this material, as well as cen footage from the cameras on the Ranger flights to the and spectacular footage wo through a telescope of solar ar

The 25-minute color film "na" rated by Albert Dekker, an w directed by Ted Lowry of Pca. It features exceptionally good ti-plane animation and fine apic work.

NASA is distributing *Triob* *ance* through its own facilitie

## 29 Million Audience for Webb "Sun City" Picture

**W**ITH OVER 500 color prints in circulation, a 30-minute motion picture has presented "a new philosophy" of retirement to over 24 million viewers since its release in 1961. The film: *The Beginning*, produced by Canyon Films of Arizona, on behalf of the Del E. Webb Corporation.

The picture brings the story of Sun City, Arizona, created by the Webb organization as a completely self-sufficient town for persons of 50 years of age and older. After a tremendous reception of this town and its "active retirement" philosophy, the Webb company opened three more identical communities and had the film revised to include scenes from California and Florida.

*The Beginning* has now been shown 939 times on television to

23,810,000 persons and before 416 group audiences and involving another 878,243 people. These are the figures reported by Webb headquarters at Phoenix by three national film distributors. In addition, there have been hundreds of other showings by select personnel to groups near four retirement towns.

Scenes were first mapped by Canyon Films' Ray Boley, Garland of the Garland Advertising Agency and Tom Breen Webb, around a theme outlined by Breen.

"We know that the film has done an excellent job of telling the Sun City story," concludes Meeker, community development director for the Webb company. "It's been our lowest paid but most effective salesman."

## National Board Plans for an Active Year

New Requests to Launch New Chapters in Six Regions Drive to Expand Association Activities Moves Ahead

COMING YEAR appears destined to be one of the most important in the history of IFPA. It has already moved ahead under a "burst of steam" as enthusiastic and energetic members of the National Board and new Chapter formation are well under way soon after the National Conference. The National Board has been in weekly sessions since their meeting in June, mapping out a larger and more valuable organization to serve IFPA's membership.

### on the Board's Agenda

These plans are the forerunners of additional chapters in various sections of the U. S.; a re-examination of the association's Constitution and By-Laws for possible simplification and modernization; participation of members in social activities and operational matters of IFPA; and a bi-weekly news-letter.

Increased and closer collaboration with Sustaining Members and exhibitors at the Conference is being planned and a series of seminars and workshops on various phases of films and production has already been planned — with outstanding speakers leading each program. Plans also include a job-opportunity survey for its members.

### Interest in Local Chapters

Chapter formation has been stimulated by recent requests to establish local chapters in other cities. The need for a "centralized" organization to the aid and welfare of theatrical film people is being given serious consideration. The establishment of new chapters in Dayton and Cleveland, Ohio and in Houston, Texas, Seattle and a centrally-located Florida city.

Due to this widespread interest, there have been a growing number of requests and the enrollment of new women throughout the country who are actively engaged in "independent-type" film production. Not only members of an "independent" film organization but also notes the recruitment of commercial film company members of "in-plant" type because of their valuable experience and training. Although many members have accepted such

posts, they do not want to give up their active membership in IFPA.

### Active Memberships Retained

Taking a sympathetic view of these member requests, the National Board recently made it possible for them to retain active membership in IFPA. At the same time, the Board has voted to accept membership from their fellow-workers in similar fields. Now, in response to many requests, all those who are employed in making educational, business, religious and free-lance or contractual industrial-type films are welcome to become actively affiliated with IFPA.

The National Board is also giving serious consideration to requests of these members that the organizational name reflect this extended field of service. It plans to ask the membership to express opinions regarding a name-change in an early mail ballot.

### Newsletter to List Openings

Starting immediately, the National Board (in collaboration with the Los Angeles Chapter) will start sending a regularly scheduled newsletter to the membership, including Sustaining Members and past exhibitors at IFPA's annual National Conferences.

Included in the newsletter will be a listing of job opportunities as reported to us. So, for those of you who are seeking highly-skilled and trained personnel for writing, direction, production, cinematography, editing, sound engineering, animation, artists, etc., the Editors of the JOURNAL urge you to pass on such information to Jim Newcom, 22854 MacFarlane Drive, Woodland Hills, California. Jim will include such information in the newsletter.

The 1965-66 period looks like the beginning of an historic era for IFPA! Can you afford to miss being a part of it? •

\* \* \*

### Send in Your Contributions for the IFPA Journal Pages

IFPA members are cordially invited to submit stories on their new pictures, good utilization of audio-visuals and other developments for these JOURNAL pages.

Send editorial material and pictures (if available) to Editorial Vice-President Roy Deets, c/o IFPA, P.O. Box 1395, Thousand Oaks, California. Keep us posted.

# IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

## Full House as Los Angeles Chapter Meets

Bruce Herschenshon Presents Films at Cinesound Studio

A PACKED HOUSE greeted the newly-elected Los Angeles Chapter officers at the first membership meeting of the year, held July 8th at the studios of Sustainer members, Cinesound Corporation, and to see a presentation of motion pictures produced for the USIA by Bruce Herschenshon.

James Swift, chapter chairman for 1965-66, introduced the new chapter officers: Roy George, Treasurer; Gene Burson, Billy Curtis, and Nancy Reed of the Program Committee; Ray Jewell and Billy Curtiss, co-publicity chairmen; and the membership committee of William Morrison, Leon Vickman, Jim Newcom, Paul De Mello, Robert Gunther, Everett Kelley, and Bob Hecker.

### Show Two Outstanding Films

Following an hilarious and elaborately put-together reel of film clips, for which the Cinesound staff provided a *live* dubbing of sound, Herschenshon presented two of his outstanding films: *Five Cities In June* and *The President*.

The first film is fairly well-known among people in the business and is highly respected for the ingenuity of its conception, the excellent (and sometimes spectacular) photography, and fine musical scoring. The second film gave a warm and intimate insight into the life and personality of

President Lyndon B. Johnson during the days shortly after the assassination of the late John F. Kennedy.

Bruce astounded many of those present, however, when he revealed in the following question-and-answer period that he not only conceived the ideas for both films and produced and directed them, but that he also did some of the cinematography and composed, scored, and directed the musical accompaniment for both titles.

Bruce Herschenshon is truly a great talent.

### New Quarters for Cinesound

Prior to the showing of the pictures, Mr. Austin Green — who, along with his wife, Rose, own and operate the Cinesound studios — announced that his organization was moving to larger facilities on Highland Avenue in Hollywood within the next ninety days. Shortly after the move, all IFPA members will be invited to an Open House in appreciation for the mutual friendship and business affiliations between IFPA and the Greens over the past seven years.

Mr. Green expressed his regrets that Rose could not be in attendance. She had left that morning for Japan to permit their adopted

(CONTINUED ON NEXT PAGE)

Honored guests of Los Angeles Chapter pictured at recent meeting (left to right): producer Bruce Herschenshon, Cinesound's Austin Green, with chapter's new chairman-elect James Swift.



**THE INDUSTRY  
FILM PRODUCERS  
ASSOCIATION, INC**

**NATIONAL OFFICERS**

1965 - 1966

**President**

Dr. Harald O. Dyrenforth  
Space & Information Systems  
Division of N. A. A.

• • •

**Executive Vice-President**

Robert R. Canon  
Lockheed-California Company

• • •

**Executive Vice-President**

(Western Section)  
Raymond Jaeger  
Lawrence Radiation Labs

• • •

**Executive Vice-President**

(Eastern Section)

Raymond Jaeger  
Lawrence Radiation Labs  
Photo Office  
Woburn, Mass.

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**Financial Vice-President**

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**Editorial Vice-President**

Roy L. Deets  
Space & Information Systems  
Division of N. A. A.

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**Past President**

James L. Wasson, Jr.

• • •

**Recording Secretary**

Elaine M. Dolnick

• • •

**Official Publication**

BUSINESS SCREEN MAGAZINE

**NATIONAL CHAPTERS**

Los Angeles Chapter  
James R. Swift, *Chairman*

• • •

Northern California Chapter

Vin Vega, *Chairman*

• • •

San Diego Chapter

Michael Joseph Rose, Jr.  
*Chairman*

• • •

For Information, Write

Industry Film Prods. Assn  
Post Office Box 1395  
Thousand Oaks, California

Japanese daughter to visit her parents.

Jim Swift also announced some of the plans for future meetings of the Los Angeles Chapter — meetings that are certain to bring the largest attendance ever seen at chapter meetings. Tentative agreements for guest speakers in-

cluded such prominent names as Jerry Lewis, Blake Edwards, and Henry Mancini. Jim took this occasion to announce that those "perennial guests" of chapter meetings might miss some of these world-famed personalities, as these meetings may be closed to all but members.

**President in Profile: Dr. Harald Dyrenforth**

In response to many requests for biographical information on I-PA members and officers, we inaugurate this "behind-the-personalities" column with the facts on our recently elected National President — Dr. Harald Dyrenforth.

Now a resident of Gardena, California, Harald was born in Switzerland, and continued his education there through four years of undergraduate study of German and English literature at the University of Zurich.

**Parents Were Noted Explorers**

His father — Professor Dr. G. O. Dyhrenfurth (original spelling) — and mother, Hettie, were famous mountain climbers and explorers who received Olympic Gold Medals in 1936 for the greatest mountaineering feat of the year. Mrs. Hettie Dyhrenfurth still holds the World's record for the highest ascent of a mountain ever made by a woman. And Harald's brother, Norman, is world-renowned as the leader of the highly successful American Mount Everest Expedition of 1963. For this, Norman (who is also a member of I-PA, and a pretty good film producer) received the Hubbard Medal of the National Geographic Society from the hands of President John F. Kennedy shortly before the late President's assassination.

In 1935, Harald entered the acting profession in the Swiss theatre and radio. In 1938, he came to America and acted in Broadway plays and radio until the outbreak of World War II. Throughout 1943 and '44, he served with the Mountain Infantry ("Ski Troops"), testing military supplies for use in mountain and arctic warfare. In 1944, at the request of Elmer Davis, then Head of the U.S. Office of War Information, Harald was transferred from the Army to the OWI as a "Psychological Warfare Specialist," assigned to the New York headquarters as a foreign language broadcaster for the "Voice of



Harald Dyrenforth, as he appears in a scene for the picture "Morituri."

America" — where he remained throughout the war and, on a voluntary basis, until 1949.

In 1946, Dr. Dyrenforth married Dodie Yates, one of the few outstanding women producer-directors in national radio. Among the shows she directed were "Young Doctor Malone," "When a Girl Marries," "Rosemary," "Portia Faces Life," "Myrt And Marge," "Showboat," and others.

**Received Masters at UCLA**

In 1949, when television began making inroads into the radio field, Harald decided to return to his studies and earn a Master's Degree in order to teach. He chose the UCLA school of Theatre Arts, and obtained his M. A. in 1950.

Following this, he was an in-

structor of drama and speech at Mount St. Mary's College, Brentwood, California (1951-1953); of radio and television broadcasting at Pasadena City College, Pasadena, California (1954-1954); and from 1954 until 1958 he was Associate Professor of Speech Arts at Chapman College in the southern part of Orange County, California. In 1963, he received a Doctorate Degree in the field of Communications from the University of Southern California.

**Joins North American**

Meanwhile, Harald joined the motion picture department of the Space and Information Systems Division of North American Aviation in 1962 as Film Coordinator for the "Apollo" project (America's space project to land men on the moon), and added to this the duties of writer-director in the same capacity in the Television Department — where he still is.

But, all of this was not enough to absorb all of Harald's energy. And, he had never been able to shake the "acting-bug" in him. So, throughout the years, he continued his thespian career — appearing in more than 50 TV programs and 50 motion pictures. His most recent role in the picture *Morituri* (a picture), starring Marlon Brando and Yul Brynner.

**Served As Our Editorial Vice-President**

However, like all busy men, even this crowded career is not enough for Harald. He has been active with the Industry Film Producers Association, serving a year as the Editorial Vice-President and now as President of I-PA.

With all this drive, Harald is humming already, a year of his service promise an exciting and promising one — and active!

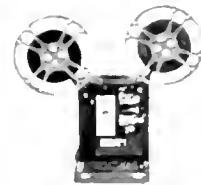
(A continuing Journal feature)

**A LISTING OF SUSTAINING MEMBERS OF THE  
INDUSTRY FILM PRODUCERS ASSOCIATION**

- |                              |                            |
|------------------------------|----------------------------|
| Acme Film Laboratories, Inc. | DeLuxe Laboratories, Inc.  |
| Arrillex Corp. of America    | Film Service Laboratories  |
| Byron Motion Pictures, Inc.  | General Film Laboratories  |
| Cinema Research Corporation  | Hollywood Film Company     |
| Cinesound Corporation        | Magnasync Corporation      |
| Color Reproduction Company   | Mole-Richardson Company    |
| Consolidated Film Industries | S. O. S. Photo-Cine-Optics |



## How to grab attention for your story... and hold it



Make a movie.

A movie can train, sell or communicate whatever needs telling. It never forgets a point, never deviates. It tells your story as convincingly and as professionally as your most effective spokesman would tell it, time after time.

A movie shuts your audience into a room with your message. No phones. No distractions. Every eye and ear is intent on your message from beginning to end. This is what makes movies great.

But be sure to show your movie with a KODAK PAGEANT Sound Projector, Model AV-126-TR. We built this 16mm projector for situations where everything—from careers to contracts—rides on the movie you're showing.

The sound system in this projector is a transistorized system. This is the kind that is completely dependable as well as instant starting. The sound system exciter lamp is a

little bigger than the job it has to do. This means it should last for the life of the projector. Since this is also a *high-fidelity* sound system, your audience will always hear the best sound it is possible to record on film.

The 12-watt amplifier has the power to fill a big room with commanding sound. At low volume levels, it can be heard with complete clarity in small rooms. We also built in a P.A. system to provide the flexibility of substituting live voices in your programs whenever you wish to do so.

Your films should last longer, look better, and require less upkeep when shown with this projector. That's because we designed the film-transport system so that it never comes in contact with either the sound portion or picture portion of the film.

Schoolchildren set up, thread, and operate this projector. Adults should find it just as easy.

Kodak has a new free booklet to

help you acquaint your management with the benefits of audiovisual presentation. Called **AUDIOVISUALS IN BUSINESS AND INDUSTRY**, this booklet introduces audiovisual methods and applications and includes a bibliography of current literature. Please use the coupon.

Motion Picture & Education Markets Division  
**EASTMAN KODAK COMPANY**  
Rochester, N.Y. 14650 8-47

Please send me literature on the KODAK PAGEANT 16mm Sound Projector, Model AV-126-TR. I would like a demonstration. Send me a copy of **AUDIOVISUALS IN BUSINESS AND INDUSTRY**.

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 TRADEMARK

# BUSINESS SCREEN INTERNATIONAL

## Ford Picture Wins a Top Award in Britain

155 Entries Compete for British National Awards Honors

**T**HE BRITISH NATIONAL Film Awards Competition's top award of 1965 has been presented to the Ford Motor Company's film *Project D*, selected as the "film best calculated to promote British exports." Over 250 delegates from industry and business film production attended the recent awards ceremonies in London where that country's outstanding sponsored films of the year were honored. 15 of these award-winners were selected to represent Britain at the 6th International Industrial Film Festival in Rouen next month.

*Project D* was described by Walter Hayes, Ford's Director of Public Affairs, in a pre-awards conference. He noted that this British-based plant sold in 168 different territories and the film, describing a \$36 million design and development for a new line of trucks, was designed for "an emphatic impact in these export markets."

### Fly Dealers Into Copenhagen

Former newsman Hayes said that 2,000 auto dealers from all over Europe were flown into Copenhagen, Denmark to see the film. The sales picture cost \$45,000 and was cited as "a very good buy indeed."

155 films were entered in Britain's 1965 awards competition. Since April, these were viewed by jury panels of more than 70 members of the British Industrial Film Association prior to the final selections. The entries came from nearly 100 sponsors and represent about 25 per cent of the total

number of films sponsored in Britain last year.

### Films From Leading Industries

Films from the oil and petroleum industry accounted for 12 per cent of the entries; government services accounted for another 11 per cent. Transport & shipping



Walter Hayes, director of public affairs, Ford Motor Co. Ltd., as he discussed role of "Project D."

and chemical industries made up another nine per cent. Eight per cent of these entries came from the tobacco, food and drink industry; construction (building and civil engineering); and mining and mining equipment.

Building and civil engineering, iron and steel, atomic energy and agriculture occupied a lower place in the list of entries than the previous year — but there was an increase in the number of films made for British professional and trade groups and for financial, insurance and banking firms.

Panel members agreed that both production and informational content was higher this year. 67 films were made for general audiences and 88 for specialist groups.

Sir Peter Runge, president of the Federation of British Industries (right), presents award for "Project D" to Norman Vigars of Ford Motor Company.



Cycling along the Corniche (South of France) in a scene from "Shellerama"

## Shell Premieres a Major Film in Cinerama

Worldwide "Shellerama" to Play Theaters in 20 Countries

**T**HE SHELL INTERNATIONAL Petroleum Company's most ambitious sponsored motion picture project was premiered in London in July. At a production/distribution cost of \$1,000,000 *Shellerama* is the first sponsored movie to be produced for single lens Cinerama and is featured in Britain with United Artists' *The Hallelujah Trail*.

It is also released internationally in over 60 cinemas in 20 countries and is expected to reach 20 million people in the first nine to twelve months.

### Journeys Around the World

*Shellerama* is 14 minutes of high-speed entertainment with all the movement, realism and excitement of the Cinerama technique and it carries the viewer all over the world — to Nigeria, Venezuela, Thailand, Hong Kong, Iran, Italy, France, Great Britain and the United States of America.

The film relies on pictures and sound effects to describe pictorially the flow of oil from the very earliest stages of exploration with bare feet in the brown jungle swamps of Nigeria to the use of the refined product carrying bare midriffs on mopeds to the sunlit blue Riviera.

### There's Drama in Oil Scenes

There is big screen drama as a drilling crew struggle with a new section of pipe — rigs by the hundred spike the yellow desert and then mile upon mile of pipeline are followed at breathless pace by an inspection helicopter which sweeps low across bare deserts and stony mountain to the tanker waiting at the coast. A thrilling sequence shows a tanker in a storm at sea, then the home port and the refinery.

The car, the consumer of petrol, then takes a tour of the world. There are shots of the great cities, asleep and awake. Bangkok at

dawn, going to work in New York. Two derby hatted city "gits" proceed up London's Whitehall on mopeds. A day on the beach in the mountains, the crowded streets of Hong Kong; a pe-



Richard Cawston, head of documentary programs for Shell, produced "Shellerama" film.

of a mosque in Isfahan and robed monks at a Buddhist temple. The crowds at St. Peter's Square in Rome. Finally, at an ever increasing pace, from vintage English country roads, smooth sports cars on a French autostrada, or an Italian autostrada, mountains and lakes and hills in the air.

*Shellerama* is essentially a film of thrills, contrast and beauty from the hand of a great Cineramarian, Richard Cawston, head of Documentary Programme for Britain's B.B.C. Television. Given three months leave of absence last year to make this motion picture.

### Pictures Carry the Story

One feature of his treatment is that the whole story is told without commentary, for he believes in making a subject speak for itself. This has practical importance. *Shellerama* can now be shown in any theater. (CONCLUDED ON PAGE 52)





This is a Polaroid Land Transparency.  
 It was made in 10 seconds.  
 It can be inserted into projects of all sizes.  
 It costs 55¢ to make the first slide, less than what you pay for conventional slides.  
 It is one of two transparency films which work in standard-size Polaroid Land Cameras.  
 It is one of eleven Polaroid Land Films which give you the results you want or "no stop."  
 Shouldn't you be using it?

Shouldn't you be using it?  
 Give you the results you want or "no stop."  
 It is one of eleven Polaroid Land Films which  
 standard-size Polaroid Land Cameras.  
 It is for continuous tone work which work in  
 either film (the other two) which work in  
 that. What you pay for conventional slides  
 is less than what you pay for conventional slides.  
 It costs 55¢ to make the first slide, less  
 than what you pay for conventional slides.  
 It is one of two transparency films which work in  
 standard-size Polaroid Land Cameras.  
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 give you the results you want or "no stop."  
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## SHELL IN CINERAMA:

(CONTINUED FROM PAGE 52) 20 countries without any language problems. It also means that the stereophonic music and sound effects are uninterrupted and the audience gets the full impact of movement and realism as sounds move from one of the six loudspeakers to another.

Shellerama is as significant a breakthrough in the dimension of sponsored films as Standard Oil's *Louisiana Story* seventeen years ago. Once again it has been proved that the industrial film can be BIG entertainment for millions.

\* \* \*

### British Industrial Film Assn. Confirms New Executive Posts

The appointment of R. E. Tritton as a vice-president of the British Industrial Film Association Ltd. was confirmed last month by Miles Pitts-Tucker, chairman of BIFA. He also noted the appoint-



M. W. Pitts-Tucker, chairman of British Industrial Film Association, pictured as he introduced speakers at a recent conference.

ment of B. G. Akroyd and J. Michael Shersby as Council Members. The latter has also assumed the newly-created post of director.

Ronnie Tritton is General Manager, Public Relations and Information, for the British Petroleum Company Ltd. He played a key role in setting up the association and was chairman of its Council from 1962 to 1964.

Mr. Akroyd is Deputy Director of Public Relations for the United Kingdom Atomic Energy Authority. His appointment will strengthen the scientific phases of the association's program.

Michael Shersby has been secretary of BIFA since its formation in 1961 and directed the 5th International Industrial Film Festival for which Britain was the host country last year.

\* \* \*

EDITOR'S NOTE: Additional entries for the Rouen festival begin on page eight of this edition.

## Films Highlight IVA Exhibition in Munich

### Herb Mitchell Reports on Sight & Sound Applications at World Exhibition of Transport and Communications

CINERAMA, CINEMASCOPE, a simultaneous non-stop show on six film and slide screens, and a seatless hall in which four parallel screen banks carry the output of 16 projectors — these are highlights of an exposition now on in Munich which must match or exceed the use of a-v materials at any world's fair.

The event is one which lends itself ideally to both picture and sound, and only reality competes with the image: IVA, the First World Exhibition of Transport and Communications.

#### Moving Men and Ideas

Here, in the West German city's "Oktoberfest" grounds, more than two dozen halls are filled with exhibits of transportation equipment, from bicycles (very much a part of the European scene, as a drive past a plant at quitting-time will show) to space vehicles. Communications, also shown, range from exhibits of the German postal system — with a multi-color press printing and perforating stamps from webs of paper, and automatic sorting and cancelling equipment in operation — to radio and television, shown by a fully-equipped studio with picture, sound and lighting controls, magnetic picture recording and reproduction system, film scanning equipment, and much more.

Among a number of open areas, more than a half million square feet are devoted to displays by the German Federal Railways and other European and overseas rail-

ways showing the importance of rail transport. Here are actual locomotives, cars and equipment of all kinds; the rail buff can view the riches of variety from a bridge which crosses above the yards or may roam through much of the equipment, study track construction, signal systems and other details of operation. An adjacent main line track permits some visitors to ride from the exhibition grounds to Augsburg and back at 120 m.p.h.

A dozen international organizations and 35 nations are participants in the exposition which takes as its general theme "Man and Transport." Separate halls and open areas provide displays showing structure of world transport; supply of energy; bicycles and motorcycles; motor cars and accessories, including racing cars and historic vehicles; international railways; European private railways and regional bus systems; rolling stock; mountain railways; aeronautics and astronautics. Iron and steel, aluminum, and chemistry and plastics in transport have separate halls. International shipping, inland shipping, and separate halls for German, Italian and Belgian shipping, and international forwarding are interesting exhibit areas.

#### Some of the Notable Exhibits

There are exhibits covering road transport; public urban transport; town traffic; traffic safety, education, noise abatement and traffic science; and a traffic youth park.

*Cinorama Theater where Swiss Railroads film was shown at IVA Exhibition.*



the "children's city of the International postal and telecommunication service occupies hall, radio and TV; other there are separate exhibits by German Federal post office, man postal service and German telecommunications services.

Finally there are tourism transport toy show which includes models of all sorts of transportation equipment and is especially strong in model railroad, one of which is operated in miniature of a regular rail control console.

#### Wide Use of Audiovisual

There are few areas which pictures or sound to create reality of equipment shown in operational settings and conditions. Stills are everywhere, effectively selected, well mounted together with maps. Transparencies are sequentially lighted and timed to tell a story. The exhibition generally dozens of motion pictures some produced by or for various governments and bureaus, produced by and for various industry.

The Disney Cinorama tells the story of the Swiss roads. The Cinemascope presentation made especially for IVA film journey on inland water projected on a backcloth depicting a river landscape with prominent industrial buildings.

#### They Call It "DB-Vision"

The 16-projector spectacle named "DB-Vision", or "Vision." Each of the four screens is segmented for projector output, and while it runs continuously the boundaries between end and beginning images by a screen-swing to a position perpendicular to the viewer, a swing to viewing position clang like the slamming of a door.

Since the screens — quadrants — are placed above head level and about 40 feet apart, the viewer wanders both forward and side to side to gain the impressions intended. Screen segments include many climactic terrains, all seasons, man and figures. Sometimes taken from a speeding train, times from a plane at the moment of takeoff and into its landing. Sometimes the viewpoint is purely, foot-paced. At times one of the giant screens, the outer pictures may be identified while the two inner ones are different from all else visible.

According to a wall card (CONCLUDED ON PAGE 6)

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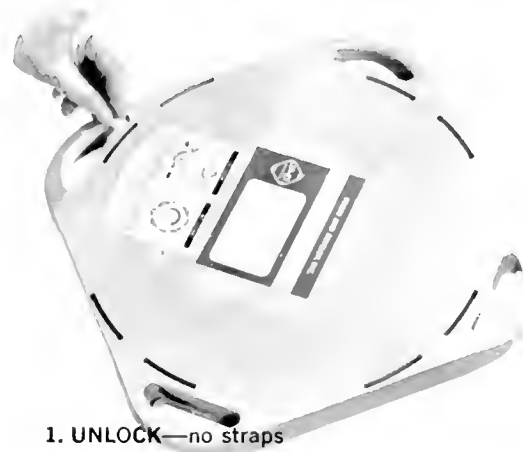
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HOLLYWOOD 4-7293

## Report from Europe:

(CONTINUED FROM PAGE 54)

Paolo Nestler and Edgar Reitz, and Insel-Film GmbH & Co., get credit for the experimental production; Joseph Anton Reedl, and the Studio for Electronic Music, created the unusual and effective electronic score; Alexander Kluge prepared the text and speech montage. Elsewhere film credits were not seen — except in the case of Disney's 360° Circarama — and the press office had no information as to their producers.

Sound by itself tells an effective story of town traffic, and a panel of 20 closed circuit TV receivers spots problems at key points in Munich traffic as they occur, to help make significant points for the administrator attending IVA for business reasons.

The exposition, quite serious in purpose as evidenced by attendance of business, professional and government representatives from many lands, also is fun for the general public. Many tourists on the Continent, and Germans in great numbers, are attending.

IVA opened on June 25, and one month later chalked up its millionth paid attendance, at 6 DM — \$1.50 — or half that for those entering after 3 p.m. It continues until October 3, and is well worth the trip for any film-minded, fortunate European traveler. •

\* \* \*

### 1966 Photokina Will Feature Award-Winning Short Films

The world-renowned photographic equipment marketing center at Cologne, Germany, will feature outstanding short films from worldwide sources when the 1966 edition of the Photokina is held in October (1st-9th) of next year.

Continuous showings of prize-winning motion pictures of the past 10 years has been arranged from titles in the archives of the West German Short Film Meetings at Oberhausen, Germany. They will be shown in a special cinema housing 240 persons. A symposium on short film production is also planned. •

\* \* \*

### Corning Film Brings Culinary Delights of European Holiday

*The World in Your Kitchen*, a new film sponsored by Corning Glass Works, invites audiences to take part in a gourmet's European holiday.

After punting on the river at Oxford, there is a visit to a Swed-

ish castle, a Sunday in Venice, a stop at a Parisian restaurant and a pause in elegant Vienna. Intermingled with these scenes are brief interludes with European chefs who demonstrate their considerable skills.

Studio shots (filmed on return to the United States) translate the gourmet cookery into dishes to be created in American kitchens.

Rodney Chalk and Stan Lopresto of Show Associates, Inc., New York, produced the 27½-minute color film for Corning. It is available from all offices of Modern Talking Picture Service •

\* \* \*

### U. S. Shows "To Open a Door" at World Health Conference

*To Open a Door*, a 34-minute documentary film about urban health needs sponsored by the New Jersey State Department of Health, represented the United States at a week-long film seminar during the Sixth World Conference of the International Union for Health Education in Madrid, July 10. Health leaders and educators from 90 member countries affiliated with the International Union took part in the conference.

*To Open a Door* was selected for the conference screenings by the American National Union for Health Education of the Public. The American body, United States' affiliate of the International Union, singled it out as an outstanding example of an actuality film depicting new ways to bring essential health services to low-income groups.

Sponsored by the New Jersey State Health Department in cooperation with the U. S. Public

Health Service, *To Open a Door* was produced last year by H. Mantell, Inc., of Princeton. Mantell wrote and directed the film. It was produced to show community leaders and press how to enlist the cooperation of hard-to-reach low-income groups in preventive health programs.

The film documents a polio immunization program directed at "inner city" residents of a New Jersey municipality. Call on the resources offered by the community itself — the bartender, the block leader, the shop-keepers, social workers, school teachers — the organizers succeed in educating and motivating uneducated through their "natural" leaders. The film shows the actual methods used to overcome fears, prejudices and hostilities — the powerful barriers to communication between middle-class professionals and low-income persons which must be overcome if the nation's goal of poverty is to succeed.

Prints of *To Open a Door* have been placed in regional offices of the United States Public Health Service.

\* \* \*

### Advantages of "Speeder" Shown to Maintenance Workers

Demonstrations and tests of Speed Crete, a micro-crystalline product, are the subject of an 11-minute motion picture produced by Pilot Production for Concrete Maintenance Products, Inc., Crystal Lake, Ill.

The picture was created for tractors, builders, plumbers, engineering managers, street and highway maintenance personnel and "do-it-yourself" workers.

## ANNOUNCEMENT: DISTRIBUTORS SOUGHT FOR EDUCATIONAL FILM SERIES IN MATHEMATICS FOR ELEMENTARY TEACHERS

The project, *FOUNDATIONS OF MATHEMATICS FOR ELEMENTARY TEACHERS*, seeks a distributor. The program consists of thirty-minute, 16mm kinescopes, an accompanying text of 250-300 typewritten pages, and a consultant's guide of no more than 50 typewritten pages, to be used in providing an introductory program that will enable teachers to get an overview of some of the ideas of mathematics, before more intensive study is undertaken.

These materials have been prepared at the State College of Iowa by E. Glenadine Gibb and Augusta Schurrer, with financial support from the National Science Foundation and the State College of Iowa.

Inquiries should be sent to:

Raymond J. Schlicher, Director of Field Services  
State College of Iowa, Cedar Falls, Iowa 50613

## "Wild Rivers" Joins Humble's Film Library:

ED FROM PAGE 43)  
 (ouri), St. Croix-Name-  
 isconsin), Niobrara  
 Green, (Wyoming),  
 (aho), and the Skagit  
 n).

le lines in the script  
 ers attest the skill and  
 the writer, Burton J.  
 o also narrated. He ac-  
 Larry Madison during  
 filming and words like  
 awn from the spirit of  
 hey visited:

### "The River Is a Traveler"

e countless shapes and  
 er, from ocean, sea and  
 lake to fishpond and  
 river is the friendliest,  
 river is a traveler, car-  
 of adventure from wil-  
 village, town and city.  
 al friend of scattered  
 neighbor-maker.

river is the best travel-  
 vers, for it begins in  
 freshness, like a child  
 bears life, stimulates  
 oteets life. It is a joy  
 hare its presence . . ."

### "Other Noteworthy Lines"

o can can soon forget  
 escriptive phrasing:  
 be a daughter of the  
 ade of meltwater and

the overflow of icy springs, hur-  
 rying down a church aisle to mar-  
 ry the ocean."

You wish that the film, like a  
 timeless river, would wind on and  
 on through other eye-filling ex-  
 periences, but it comes, all too  
 soon, to its ending with seasonal  
 congeniality in the twilight of these  
 all-too-brief 28 minutes:

"Shadow, cloud and chilling air  
 draw close in the shortening days,  
 preparing the river for a long sea-  
 son of meditation and mending,  
 anticipating the first deep frost  
 and perhaps an overcast of snow.

"Now, the wild river seems to  
 slow in its tracks, as though look-  
 ing backward to its birthplace, and  
 to friends across the years — pio-  
 neers last century, vacationers last  
 month. And then, seemingly aware  
 of the dependence of all life upon  
 its progress and purity, the river  
 rolls on to an appointment with  
 another springtime."

### Dedicated to Scout Groups

Each showing of *Wild Rivers* is  
 a "premiere" but two of its first  
 screen debuts were well-publicized  
 events. The 500 members and  
 guests who attended the showing  
 at the Outdoor Writers Associa-  
 tion's annual meeting (see pic-  
 ture) were enthusiastic in their



Charles W. Bohmer, Jr., Humble's public relations manager, presents print of "Wild Rivers" to Louis E. Reid, Jr., chief of information, Bureau of Outdoor Recreation, following premiere showing of film at 38th annual meeting of Outdoor Writers Association of America. At left: John Gartner, president of writers' association; Larry Madison, film's producer and director, and, at right, Ralph J. Del Coro, vice-president of Modern Talking Picture Service, national distributors of the Humble film library and this picture.

praise; another premiere was held  
 at Hayward, Wisconsin and here  
 the film was dedicated to Boy and  
 Girl Scouts of the area as they  
 shared this viewing.

It was a most appropriate and  
 thoughtful gesture for, after all,  
 these wild rivers of America are  
 their heritage. The preservation of  
 these priceless resources has one  
 principal aim: to safeguard them  
 for generations to come as well as

for the pleasure and rejuvenation  
 of those who would visit these  
 natural wonders today.

### How to Obtain This Picture

Print requests should be direct-  
 ed to the Humble Film Library,  
 c/o Modern Talking Picture Serv-  
 ice, Inc., in 22 American cities  
 (see your Red Book) or by writ-  
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## A BID INVITATION TO DISTRIBUTORS

The National Council of  
Teachers of Mathematics  
(NCTM)

is interested in the sub-  
mission of proposals by  
qualified film distributors  
for the distribution of a  
series of eleven half-hour  
films (16mm, color,  
sound) on modern mathe-  
matics for elementary  
school teachers.

**OBJECTIVE:** to offer in-  
service education mater-  
ials that will help elemen-  
tary school teachers to  
understand the basic con-  
cepts of modern mathe-  
matics programs.

**AVAILABILITY:** film pro-  
duction will be completed  
by August 31, 1965.

**TEXT MATERIALS:** to be  
published by the NCTM to  
accompany the film series.

### FURTHER INFORMATION

is available from:  
James D. Gates  
Executive Secretary

National Council  
of  
Teachers  
of Mathematics

1201 Sixteenth Street,  
N. W.  
Washington, D. C.  
20036

### Techniques of "Winning Golf" Filmed for NCAA Libraries

The latest in the National Col-  
legiate Athletic Association's ser-  
ies of how-to-do-it films on sports  
is *Winning Golf*, featuring the  
teaching techniques of Robert H.  
Kepler, coach of Ohio State's great  
golf teams since 1938.

The film, which was produced  
by William J. Ganz, of the Insti-  
tute of Visual Training, features  
two of Kepler's former NCAA  
champions, Tom Nieporte, victor  
in 1951, and the fabulous Jack  
Nicklaus, winner in 1961.

A two-time NCAA champion  
who presents many of the do's and  
don'ts in *Winning Golf* is Dick  
Crawford, who captured the title  
originally in 1959 and repeated in  
1960 as a member of the champ-  
ionship University of Houston  
team.

To make his teaching points as  
meaningful as possible, Kepler  
also calls on his present varsity  
stars and such recent Buckeye  
alumni as Mike Podolsky, runner-  
up to Nicklaus for the 1961  
championship, and Tom Weis-  
kopf, who won the Western Ama-  
teur in 1962 since leaving the Ohio  
State campus.

Photographed in color, with a  
substantial amount of slow motion  
to enable viewers to detect minute  
movements, the 35-minute film al-  
so includes various phases of the  
game, from driving to putting. In  
addition, there is interspersed such  
normal trouble shots as sand trap  
play — both from buried and set-  
up lies — right on through side-  
hill, downhill and uphill lies.

*Winning Golf*, like other films  
in the extensive sports series, is



Producer Bill Ganz (at left) dis-  
cusses scenes for "Winning Golf"  
with Ohio State coach Bob Kepler  
and famed golf pro Jack Nicklaus.

available on rental from National  
Collegiate Film Service, 1030  
West Chicago Avenue, Chicago  
60622. It was produced with the  
financial cooperation of Brun-  
swick Sports, manufacturer of Mac-  
Gregor golf equipment.

### New York World's Fair Film Gets Big Play from Viewers

☆ *To the Fair*, a film sponsored  
by the New York World's Fair,  
and produced by Francis Thomp-  
son, is attracting large audiences  
in schools, clubs and community  
organizations, according to Asso-  
ciation Films, the distributor. The  
Fair closes next month.

The average audience per book-  
ing for the 26½-minute film is  
181 persons, or 81% higher than  
the norm for public relations films.

Television demand for the film  
has been far above average. Asso-  
ciation reports that the film was  
televised on 89 different stations

during its first five weeks of  
distribution, to an audience exceeding  
four million persons.

### Clark Victory at Indianapolis "500" in "Short Way Around"

The 1965 Indianapolis 500  
race is re-created in the new  
color film, *The Short Way Around*,  
sponsored by the Firestone  
& Rubber Company and released  
for nationwide group booking  
through Association Films, Inc.

Made from footage leased  
(Racefilm Productions) during  
qualifying tests and during  
500-mile event, the film shows



Jim Clark: auto tracks' champ  
how Jim Clark, 29-year-old  
wizard from Scotland, claimed  
victory. Title of the film refers  
to the goal of every racing driver  
to find "the short way around"  
victory.

Firestone has sponsored  
films and distributed them to  
Association Films' library for  
more than 35 years. Last year  
film, *Indianapolis 500* 1965,  
seen by more than eight million  
persons on television and in com-  
munity organizations.

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ing sails on "Bay of Gold"

San Francisco's Seafarers  
 stories in "Bay of Gold"  
 of San Francisco Bay to-  
 yachtsmen, Coast Guards-  
 ab fishermen, harbor pilots,  
 sailors in the last com-  
 whaling fleet in the United  
 — are shown at work and  
 e, each telling what his life  
 n a new film, *Bay of Gold*,  
 available to 16mm audiences  
 Modern Talking Picture

film ends with a brief se-  
 stating simply that 75 per  
 the Bay is less than 20  
 p and rapidly being filled.  
 wer is left to draw his own  
 ons about the future of  
 natural resource.  
*of Gold*, 35-minutes, color,  
 ten by Harold Gilliam and  
 adelson. The film was pro-  
 y Mr. Mendelson and spon-  
 y Fireman's Fund Ameri-  
 rance companies as a pub-  
 ce venture. There are no  
 cial overtones for the spon-  
 e film, other than a screen  
 before its first public  
 . *Bay of Gold* has been  
 ed as the winner of a

CINE Golden Eagle Award and will be shown before worldwide audiences at film festivals. •

**Ransburg's Film "Close-Up" of Waste-Saving Spray Method**

☆ Does paint spray really turn corners when you add electrostatic control of stop waste?

A motion picture cameraman, working with a close-up lens, "rode" through a complete production painting loop to capture the answer in a new color film



Camera setup for Ransburg's film.

sponsored by Ransburg Electro-Coating Corp., of Indianapolis, Ind. The film was produced by The Film-Makers, a Chicago studio, for Caldwell, Larkin & Sidener-Van Riper, Inc., the sponsor's ad agency.

Riding inches away from a variety of small parts as they were painted, the camera records what appears to be complete spray control. Where conventional spray equipment would have "blown" enough over-spray waste past parts being covered to saturate the lens in a few feet, the Ransburg electrostatic equipment confined its

spray of bright green paint to the actual parts.

Application of the coating process is shown in 28 actual case histories, demonstrating in a series of close-ups exactly how a wide range of manufacturers have eliminated waste in production-line painting.

In addition to U. S. showings, prints have been made in overseas versions for French, Spanish, German and Japanese showings. •

**Gas Industry's 150th Year Picture to Craven Film Corp.**

☆ A new film which will be a part of the American gas industry's commemoration of its 150th anniversary in 1966 has been commissioned to the Thomas Craven Film Corporation, of New York.

The sesquicentennial film will deal with the industry as a dynamic, growing business, with emphasis on the present and future rather than on historical events.

Awarded following competitive presentations, the film has a nationwide shooting schedule that is presently under development by the project production manager at Craven, Willis F. Briley. •

**Ushijima Back from Scotland With Scenes for Walker Film**

☆ Film producer Henry Ushijima, head of Ushijima Films, Park Ridge, Ill. has completed shooting abroad of a new Hiram Walker-sponsored color motion picture, *Heritage of Thornes*. His film sequences cover 3,300 miles of Scotland's highlands, lowlands, central section, Outer Hebrides and Shetland Islands. •

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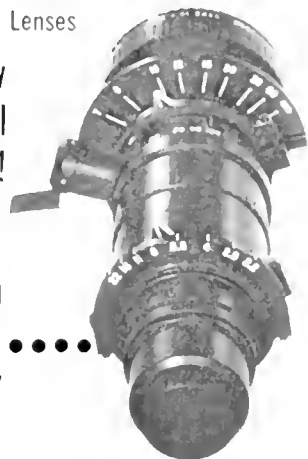
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**FORTUNE'S FILM PROGRAM:**  
(CONTINUED FROM THE PRECEDING PAGE 35)  
siderably less. Walter Lowendahl, now at Dynamic Films, has produced most of our films and we are very grateful for his careful cost-watching.

Techniques vary: Fortune Films have used either live action or animation or a combination of the two. The treatment depends upon what we feel the subject requires.

Films are shot either in color or black and white, again as we think best to fill individual requirements. We shoot on a variety of Eastman Kodak professional films. Release prints are made on 16mm Kodak print films. The distributor is in a position to make a profit on release prints. So could we, if we chose to market the films ourselves, but here too, we defer because our pay-off lies in image building, not in film sales.

**Reader Reaction a Key to Film Interest**

Whatever its treatment, or its subject, each of the Fortune Films come basically right from the pages of Fortune Magazine. Each of our films is a cinematic treatment of an article which has proven unusually successful in the magazine. Whenever we get a big reader reaction from a piece, whenever executives begin writing in requesting lots of reprints of a certain article for "distribution to all my salesmen and executives," we know that we have the basis of a potential movie.

One reason that Fortune Magazine is willing to go into the movie format is that we believe that there are many cases where films can add an enormous additional dimension to the written word.

For instance, I think that it is contrary to the facts of modern business life to distribute copies of documents and require everyone on the distribution list to read them. If a discussion meeting is held later to compare notes and ferret out ideas based on the original documents, you are apt to find a surprising lack of group response.

However, if you can bring that same group together to view a motion picture, and have a discussion afterwards, the chances for stimulating thinking, based on immediate impact, are much greater. Then too, everybody sees who is in the audience, and the opportunity for creating further discussion between participants at some future time is a lot better.

**Gratifying Response from Industry Leaders**

Response to the various Fortune films has been very gratifying to us because so much of it is from the very top management executives that the magazine attempts to reach. Edgar Monsanto Queeny, Chairman of the Board of Monsanto Chemical Company, saw one showing of *The Big Change in World Markets* and promptly requested a print to show to his executive committee and board of directors. It was, he reported, the best film he had ever seen to encourage business thinking on an international scale.

The president of Dictaphone Corporation requested a print of *The Salesman Isn't Dead — He's Different* to highlight his annual outing for his top hundred salesmen.

After having presented *Opportunities Un-*

limited to his management, the marketing director of the American Steel and Wire Division of U.S. Steel enthused: "Six months ago our people are still talking about the concepts outlined in this film. It has been able in molding the marketing and production thinking in our organization."

All of this is by way of saying that as long as we have some business executives who stimulate, Fortune Films will be in for a long run at industry's box office.

**BRIEF PREVIEWS OF FORTUNE FILMS**

**"The Salesman Isn't Dead — He's Different"**  
16mm, b&w, 21 minutes.

• This motion picture is based on the Fortune Magazine article of the same title; it was produced with the cooperation of IBM. A complete lack of platitudes, the picture shows what today's successful salesman does and how he does it; the responsibilities involved and the benefits he derives. The change in image from stereotyped characterizations of the salesman to the modern representative of his profession will be recognized and accepted by present and potential sales personnel. In a use is suggested in showings to other management people of the modern concept of salesmanship at work. Prints may be purchased at \$125 from Dynamic Films, 405 Park Avenue, New York, New York 10022. Short term loan to firms, trade groups, etc. by Fortune Films.

**"The Computer Comes to Marketing"**  
b&w, 30 minutes.

• This film is also based on various Fortune articles and was made with the cooperation of Ernst & Ernst. The magazine said: "probably the most excited band of men in U. S. today is that still relatively small group of marketing men who are discovering that computers can work wonders in helping solve many of the problems in marketing and distribution. This film provides a provocative insight into the successful computer applications in the wide range of marketing. \$125 per print; contact Fortune Films for either purchase or loan."

**"The Big Change in World Markets"**  
color, 30 minutes.

• This film was made with the cooperation of the First National City Bank of New York. The bank's descriptive folder says "This film is a travelog, but an exciting world tour for interested businessmen how and why things are different overseas today. The picture opens with animation sequences to show how Europe has changed its post-war comeback and the effect this has on world trade. Then, in live-action color, the viewer sees what is now going on in Europe: the emerging, growing, middle-income, group of countries, the new ways of doing things in industry, agriculture, in construction and in marketing. The film also visits Latin America, Africa and Asia. \$125 per print; contact Fortune Films for either purchase or short term free loan arrangement."

**"The Salesman,"** 16mm, b&w, 9 minutes.

• This very funny, short film is a sure crowd pleaser. It shows one character's reaction to a typical convention sales harangue. The flaw is that audience laughter is so long that people miss part of the narration. The picture is also a gem. The picture provides some wit and broad, unabashed humor to allay the tedium of spots during any kind of company meeting. \$125 per print; contact Fortune Films for purchase or short term free loan.



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### INDUSTRIAL FILMS FROM ABROAD:

(CONTINUED FROM THE PRECEDING PAGE 12)

#### Category C: Industrial "Image" Films

**Trenes De Laminacion**, sponsored by Ensidesa;  
**El Gas Nunca Se Acaba**, sponsored by Catalana  
Des Gas Y Electricidad; produced by Telecine,  
S.A.; Movirama.

#### THE SWEDISH ENTRIES

##### Category B: Industrial Products

**Odyssey In Air**, sponsored by AB Atlas Copeco;  
produced by Colortilm.

##### Category C: Industrial "Image" Films

**Not Only Spectators**, sponsored by Dagens Ny-  
heter AB; produced by Nordisk Tonefilm.

##### Category D: Technical Information

**Addo Data-Registering**, sponsored by AB Addo;  
produced by VIA-film AB

**Power In Hand**, sponsored by AB Atlas Copeco;  
produced by Suecia-film.

**The Alno Bridge**, sponsored by AB Skanska Ce-  
ment-gjuteriet; produced by Suecia-film.

**Tomorrow Treatment Today**, sponsored by Stock-  
holms lars landsting; produced by Nordisk  
Tonefilm.

##### Category E: Industrial Research

**The Fewer The Cooks**, sponsored by Stockholms  
lars landsting; produced by Nordisk Tonefilm.

##### Category F: Manpower Training

**All In A Day's Work**, sponsored by Grangesbergs-  
bolaget; produced by Suecia-film.

##### Category G: Safety Education

**Joint Effort**, sponsored by Kunglia Arbetsmark-  
nadsstyrelsen; produced by Nordisk Tonefilm.

#### THE SWISS ENTRIES

**Aluminium — Partout Pur Tous**, sponsored by  
Schweiz. Aluminiumverein; produced by Mon-  
tana-Film AG.

**Barrage En Haute Montagne**, sponsored by  
Schweizerische Bundesbahnen; produced by  
Montana-Film AG.

**Schleifen-Lisciare-Poncer-Finishing**, sponsored by  
SIA Schweiz, Schmirgel & Schleif-Industrie AG;  
produced by M. Wolgensinger.

**Tanz Der Faden**, sponsored by Heberlein & Co.,  
AG; produced by Condor-Film AG.

**Fecrie Du Cuivre**, sponsored by Metallverband  
AG; produced by Condor-Film AG.

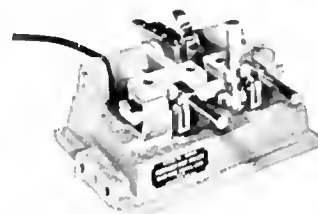
... and  
we quote:

“... so when my client said  
he liked the latest film I  
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why he had changed to another producer...  
then he told me that their titles were much  
better than mine... they had been made by  
Knight Studio, Chicago. Now I get my titles  
there... I have my client  
back... and we're all happy.”

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Constructed to professional specifications for 16 or 35mm film. Registration pins align the film perfectly while the serrated cutter holds the tape firmly over the film during the splicing operation.

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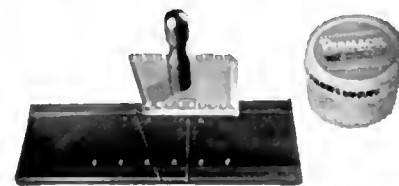
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### George Chappell Is Appointed Senior Art Director at Niles

George S. Chappell, III, former art director with major Chicago-based advertising agencies, has been named senior art director (a newly-created post) at Fred A. Niles Communications Centers, Inc.

He will work in liaison with art directors of various agencies who



George S. Chappell III

place TV commercial business with Niles, seeing that art concepts are implemented during actual production. In addition, Chappell will advise on slidefilm art, film titling and experimental films as well as taking a hand in the art direction of the national communications company's advertising.

Chappell was associated with both Waldie & Briggs Advertising and the Fulton, Morrissey Company where he was art director. He holds a masters degree from the Yale University School of Art and Architecture.

### Joseph Keaney to Sales Staff at Audio Productions, Inc.

Joseph P. Keaney has joined the sales department at Audio Productions, Inc. He was formerly active in film sales for leading producers in the Philadelphia metropolitan area.

### Stewart Garner Named Manager of Western Office of WCD, Inc.

Stewart Garner has been appointed manager of the West Coast branch of WCD, Inc., in Los Angeles.

Mr. Garner has long been an advertising agency producer of TV commercials and advertising films for BBDO, Lambert & Fealey and Foote, Cone & Belding.

### Gene Hennessey is Managing Director at Filmvideo Releasing Corp.

Gene Hennessey, former managing director of Filmvideo Releasing Corporation, of New York, has been named as managing director of the company in 1963. He was previously an independent television producer-director and a staff producer at Ogilvy, Benson & Mather.

Filmvideo Releasing Corporation is a major supplier of picture stock footage for advertising agencies, television networks and film studios. The corporation also produces and syndicates its own television programs.

### ColorTran Appoints Charles Lipow as Head of Advertising

Charles Lipow has been named director of advertising and public relations for ColorTran Industries, according to Milton Forman, executive director of the film production lighting company. Forman is affiliating with ColorTran. Lipow was associated with Birm & Meyer Cine Equipment Company in Los Angeles and The Cameo Company, Inc., F&B Cecco, of New York City.

The company is now located at a new headquarters building, 1015 Chestnut in Burbank, California.



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 and diagrams) 48-page  
 ed "Facts You Should  
 ut Filmstrips" has been  
 by Frank Holmes Lab-  
 ne.

oklet gives concise, use-  
 on how to make film-  
 r cost and when to use  
 se) this medium. It also  
 production metho ds  
 best for various kinds of  
 and offers recommenda-  
 thorties in both educa-  
 mass communication  
 armarizing the results of  
 ing studies.

urpose," says Ken Bell,  
 nager of the laboratory,  
 oduce filmstrips to peo-  
 ave never contemplated  
 m and to answer the  
 ions that sales, training  
 -visual executives may

oklet was prepared in  
 n with the Audio-Visual  
 Center at the University  
 n California, the Du-  
 oration, Bank of Amer-  
 it includes a Filmstrip  
 Sheet, Filmstrip Speci-  
 sert, Transparency Crop-  
 e and an Artwork Field

are available at \$2.50  
 k Holmes Laboratories,  
 7 First Street, San Fer-  
 lifornia.

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 g of 35 films and other  
 ating to various aspects  
 ber industry: "Catalog  
 lms and Other Teaching  
 vailable on letterhead re-  
 the Rubber Manufac-  
 ociation, Inc., 44 Madi-  
 ue, New York, N. Y.

**dition of DuKane's**  
**Filmstrip Production**  
 ond edition of a "Hand-  
 Production of Filmstrips  
 " a 58-page illustrated  
 filmstrip standards and  
 uidance for sound film-  
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 Continuous Flow Horizontal Film-  
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 tories, Inc., New York.

The StoryBoard Pads are pre-  
 cision-scaled, show accurate crop-  
 ping for both picture and type and  
 centering lines useful for story con-  
 ferences as well as detailed in-  
 structions for artwork and head-  
 lines, captions, and text matter.  
 The transparent Film Template is  
 correctly scaled, with cropping  
 lines for picture and type for the  
 most commonly-used transparency  
 sizes.

Either, or both, the StoryBoard  
 Pads and the Film Templates may  
 be obtained by writing on a com-  
 pany letterhead to Norman Bebell,  
 president of the lab. Because both  
 items are comparatively expensive  
 to produce their availability is  
 limited to those companies or per-  
 sons who actually intend to use  
 them. Bebell & Bebell is at 108  
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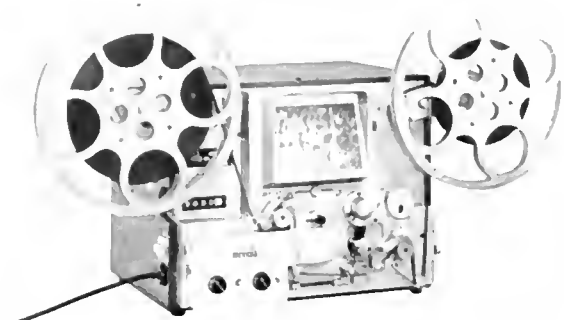
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Preview Note: the 1966 Annual Buyer's Guide to Film Production Services is in preparation for publication early in November

### "Studio City" Complex Under Construction in Miami Area

A multi-million dollar film and TV production center, Studio City, is being built in North Miami, Florida. Located across Biscayne Blvd. from the North Miami entrance to Interama, the project was undertaken by industrial developer Dave Brady.

The first sound stage will be completed by late November; the first building on the 55-acre complex (for set construction) was scheduled for completion in late August.

When finished, Studio City will have one large sound stage (350' x 150' x 50') and four smaller sound stages, each 160' x 125' x 40'. Each of these stages will have 35mm rear-projection facilities as well as "pits" 30' x 30' x 12' deep which can be used for "basement" or "first floor" shots or flooded for water sequences.

They will also have dividers to create half-size stage areas and will be self-contained, with their own offices, conference rooms, make-up, wardrobe and dressing rooms, showers and camera rooms. Equipment will also be acquired.

Sound recording studios will also be available as well as film

editing service facilities. A 650' "live" TV theater capable of holding the largest "spectaculars" both b&w and color will be adjacent to a motel, cafeteria, restaurant-lounge and large swimming pool. The pool will have a glass wall with tunnel for close-up shots.

Associated in this project are Ray Brady, am and Le Van Lincoln. Capital Labs, Inc. of Washington, D.C. are building a lab in the complex for processing b&w and color.

\* \* \*

### L. & L. Film Services Starts Giant Special Effect Project

The largest multiple special effects optical project built by Oxberry Corporation, an East Coast studio has been acquired by L. & L. Film Services, Inc., of New York. The project incorporates three projection — main projector, aerial and beamsplitter. It is capable of blow-up and reduction exceeding 40 diameters — the equivalent of an animation studio stories high. The beamsplitter is capable of blowup and reduction to match the aerial head.

It will now be possible to insert simultaneously an insert zooming matte in the aerial. This means that L. & L. can do a zooming matte scene, as most mattes and individually correct for tilts in one pass through the camera.

The new L. & L. printers use lamp houses, one for background scene and matte and the other for insert. This makes it possible to compose all the elements of a scene and visually see in the camera viewer. It eliminates chance and guesswork that mattes will fit. The second lamp house provides the most efficient means of balancing light between various film elements even if individual densities are different.

The two lamp houses are more important with the increasing demand for color. Each lamp house has its own filter primary to allow for balancing the light between the various film elements.

Matte work that in the past would have required pre-shooting, or could not have been accepted because of unbalanced mattes, can now be done more efficiently on the new L. & L. Oxberry printer. Another advantage, according to proprietors Lippman, Irv Levine and Grodewald, of L. & L.'s "personal service."

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ic Support System com-  
nt-stand, slipole, unipod,  
nd and a seamless pa-  
t.  
equipment adjusts from  
' 6" and weighs only  
ds; it folds for easy han-  
e Paul Meistrich at The  
art, Inc., 1845 Broad-  
York City, N. Y. for  
a and prices.

**rol Screen Models  
nounced by Da-Lite Co.**  
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trated projection screens  
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plete, data sheets are available  
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Warsaw, Indiana 46580.

\* \* \*

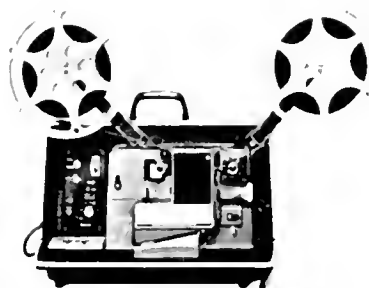
**Graflex Adds Magnetic Sound  
Models to 16 Projector Line**

Magnetic sound has been added  
to optical and silent film options  
in a new series of 16mm motion  
picture projectors recently intro-  
duced by Graflex, Inc.

Two new models are offered in  
a 16 magnetic sound series; the  
first provides magnetic record and  
playback; the second provides

magnetic playback only. Both of  
these machines have optical sound  
and silent film capabilities.

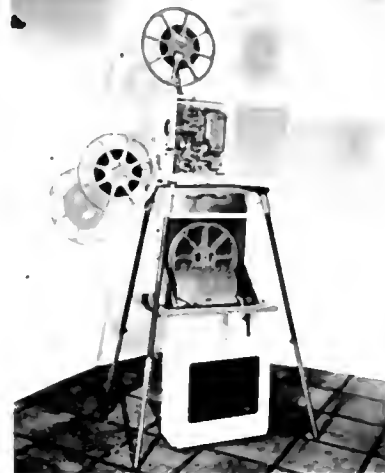
Features of these models in-  
clude: automatic soundhead load-  
ing; push-button color-coded con-  
trols; adjustable film gate which



*Graflex 16mm Magnetic sound pro-  
jector: new addition to the line.*

provides correct pressure on any  
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**Announce Two New Models of  
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A new 16mm Hortson motion  
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is announced by J. P. Carson, pre-  
sident of the Hortson Company of  
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"These projectors are actually  
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around the 16mm format," notes  
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July 29, 1965

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Foreign Languages  
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Amateau

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services for which you arranged the French translations. This  
consisted of four separate films, concerning our product lines and  
Canadian Subsidiary, and included fairly technical terminologies  
and translations.

These movies several times a day during the 20e Salon Inter-  
national de l'Aeronautique et de l'Espace (Paris Air Show) subjected your  
translations and the narrative which you edited and arranged for to a  
very rate and very critically technical audience. This included our  
customers, who are constantly working in Europe, our French  
customers, as well as the general public.

Especially pleased that your work received sincere plaudits from  
technically capable French speaking people in terms of your  
accuracy as well as the contemporary language which you se-  
lecting the technical and scientific aspects of our products.

Very specialized area of work and is certainly to be looked  
upon as such and critically by viewers and listeners. You should be  
praised and complimented with the results.

Sincerely,

*Stewart R. Bennion*  
Stewart R. Bennion  
Manager, Sales Promotion



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## EASTERN STATES

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 02116.

### • NEW YORK •

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Innig and Landis, Inc., 6 West 48th St., New York 36, New York.

The Jam Handy Organization, 1775 Broadway, New York 10019.

S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue, South, New York City, New York 10016.

Training Films, Inc., 150 West 54th St., New York 19, CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3, SP 7-6600.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals, Sales, Repairs, 27 South 17th Street, Philadelphia 3, Pa. Phone: LOeust 3-6872.

Oscar H. Hirt, Inc., 41 N. 11th St., Philadelphia 7, WALnut 3-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

### • MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1, LE. 9-3391.

## MIDWESTERN STATES

### • ILLINOIS •

Robt. H. Redfield, Inc., 831 So. Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601, State 2-6757.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 571 W. Randolph, Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 60605.

### • MICHIGAN •

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Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28. HOLlywood 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

S. O. S. Photo-Cine-Optics, Inc., 6331 Hollywood Blvd., HOLlywood 90028.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 90057. Phone: DUUnkirk 9-1288.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 90046.

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Westcoast Films, 255 Minna, San Francisco 94103.

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Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc., 5023 NE Sandy Blvd., Portland 97213.

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(CONTINUED FROM PAGE 10)  
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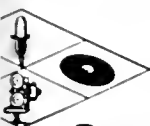
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**DRUG INDUSTRY ON WORLD SCENE:**

(CONTINUED FROM THE PRECEDING PAGE 33)

long run they tend to balance out and provide a plus margin more often than not.

How are we competing? We are competing successfully, I believe, because the sum of American drug industry skills — skills in research, in development, in production and in marketing — are impressive indeed. We have shown that we can operate internationally in a number of ways — by exporting bulk materials, by exporting finished or semi-finished pharmaceuticals, by granting licenses to overseas dealers or companies, by operating in other countries with partially or wholly owned subsidiaries, and by joint ventures of various kinds. We have been able to do this in lands with widely varying social, economic and political conditions.

**America Has Strong Marketing Skills**

Our American marketing skills are, in total, superior to those of most international competitors. We can utilize them to advantage in an overseas affiliate, especially where the precision of our production technology, market research and quality control are important. U.S. drug products, imported or produced locally by a U.S. subsidiary, are often preferred by the local physician because of his confidence in their purity, safety, efficacy and stability.

Another strong point is extensive hiring of nationals. Abbott, for example, from the manager to the janitors, hires only nationals, never keeps Americans overseas as permanent employees. Such a policy tends to win local good will, reduces criticism of American business and people. Furthermore, it is good business since nationals are most familiar with their own country's customs, traditions, laws and, yes, foibles. Thus many a pitfall can be avoided.

A local subsidiary well integrated into a nation's economy is more apt to be regarded favorably by local officials. Sometimes local manufacturing is a matter of national prestige. The local government prefers the modern drugs of our time produced within its own borders. And some countries simply do not have the dollar exchange available for drugs with even high import priority.

**Meeting Medical Fashions Overseas**

There are other advantages to local control. For example, each country has its own specifications on labeling. What is correct in one land may be illegal in another. It is easier to conform to local regulations on the ground than from some distant headquarters.

It is easier, also, to adjust to local customs. For while medical needs are basically the same everywhere, medical fashion can and does vary considerably. In some countries people think medicine must taste bad to be good, or, as in Latin America, that injections are superior to oral medication. The concept of pharmaceutical elegance has been accepted in America and it is part of the know-how being spread by American drug firms. This will be to our advantage as more sophisticated views on health come to the forefront.

It should be emphasized that each operating (CONCLUDED ON THE FOLLOWING PAGE 68)

*A Name  
with a Purpose*

★

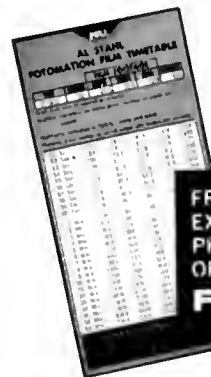
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## DRUG INDUSTRY ON WORLD SCENE:

(CONTINUED FROM THE PRECEDING PAGE 671)

subsidiary faces exactly the same problems as a separate company, and in each country it must cope with situations that differ from those of any other country. Such diversity and complexity call for know-how of a wide range of specialists, backed up by experienced staff and operating personnel at headquarters.

The joint venture may be more controversial as a means of operating overseas. Much depends on the individual country's laws. Some simply deter sound investment and provide no tangible benefits to the U.S. partner. In other countries, joint ventures may offer distinct marketing advantages and better tax and tariff protection. Each venture must be decided on its own merits.

### Trends . . . and Problems of the Industry

Now to some current trends and problems. Under the U.S. 1962 Drug Amendments, it is more expensive and it takes much longer to bring a drug from early evaluation to market clearance. Consequently, companies are looking abroad and are beginning with research itself. Because of the regulatory climate, because of the importance of overseas markets, and because more scientists are being trained than in the early postwar years, we can expect to see a steady increase of overseas research efforts, at least in the more advanced countries of Western Europe.

Perhaps more significant than laboratory programs is the stepping up of clinical studies overseas. Here cost is a factor, but more important is the shortage of highly qualified investigators in the United States. Thus worldwide sources are being tapped. Another reason is that the United States holds no monopoly on scientific and medical talent. It is one reason, for example, why Abbott maintains some 1,000 formal contacts and many more informal ones with all kinds of research centers around the globe.

### Clinical Trials of New Drugs Abroad

The third facet of this trend is the actual introduction of American drugs in overseas markets prior to their entry into the U.S. market. To the extent that these drugs are accepted, our overseas operations benefit earlier than they would otherwise. We can expect to see more clinical trials and market introductions abroad.

Another trend that could be helpful to our industry is the regional grouping of nations on such matters as common patent and registration policies. This is now being done, for example, in the four Scandinavian countries and in Central America. Such regional efforts won't have the impact of total common mar-

kets, but any easing of restrictive barriers will be good for all international business.

Within the European Common Market itself, we may eventually have common drug regulations, so that pre-clearance procedures, for example, would be identical throughout the market. A Common Market would also ease other problems and perhaps make it more feasible for each company to serve all member countries from one plant.

### Drug Inquiries Continue from Abroad

A trend that has prevailed in recent years is the legislative one of delving into the operations of the drug industry in many lands. Thus we can look forward shortly to a major inquiry into the British drug industry by a special committee of the House of Commons. Affiliates of subsidiaries of American firms handle perhaps 35 per cent of the drug business in Britain, so our interest in this pending inquiry is no small matter.

Previous committees have given the industry good marks in serving the National Health Service and in aiding Britain's trade balance. Nevertheless, there is some possibility that drugs may be made scapegoats for the rising costs of the National Health Service and also that negative publicity could cross both the channel and the ocean.

The attacks on patent systems as they affect drugs represent a trend that cannot be taken lightly. This is a rather curious phenomenon that keeps cropping up in various corners of the world. There seems to be a sort of quixotic belief that the erasure of drug patents will automatically bring lower prices and drugs in greater quantity for large populations.

Actually, there are many men in science, as well as in government, who believe that the elimination of drug patents would reduce if not destroy the incentive for new discoveries. Italy is a classic example. It has long refused to grant drug patents. While Italian scientists have contributed notably to the progress of such related fields as chemicals — where patents exist — they have not made a single significant discovery in the drug field in 25 years.

### Overseas Pirating of Patented Drugs

Obviously lacking these scientific breakthroughs, a few Italian producers have turned to pirating the tetracyclines and other U.S. patented drugs from American patent holders, and an agency of our own government has been an accomplice after the fact by purchasing these drugs. The quickest and easiest way to open the floodgates to the pirating of intellectual property is to dynamite the patent systems of the world.

Nevertheless, proposals that would erode patent systems have sprung up in such varied countries as Canada, India, Belgium, The Philippines, Colombia, Brazil, England and South Africa. Some go as far as to encourage the importation of pirated products. Most of them see magic in extreme forms of compulsory licensing. All of these proposals pay little attention to equitable treatment of the patent holder and in the final analysis do not

show much concern for the ultimate of the patient.

It is encouraging that despite pressure to scrap or dilute patent protection on drug lines is so far being generally held. Patent protection in various forms prevails in many countries, in part because efforts of the industry to preserve these valuable systems have been effective. There should be no realization on the part of all industry that an attack on drug patents is really an attack on all patents. We would welcome a wide discussion about such a basic bastion of private enterprise.

### Climate for Progress in Other Nations

Another always continuing problem is the form and practice of the government in our diverse markets. If developing nations trend toward communism or extreme nationalism, the climate for progress will be less divergent, or impossible.

On the other hand, we are accused of dealing with countries which have various degrees of socialized medicine, but where the physician generally has freedom in prescribing drugs. We are also used to various forms of price control offshore.

We probably do best in those countries that encourage private enterprise, but wherever we operate, we must essentially be good neighbors, contributing to economic growth and better medical care.

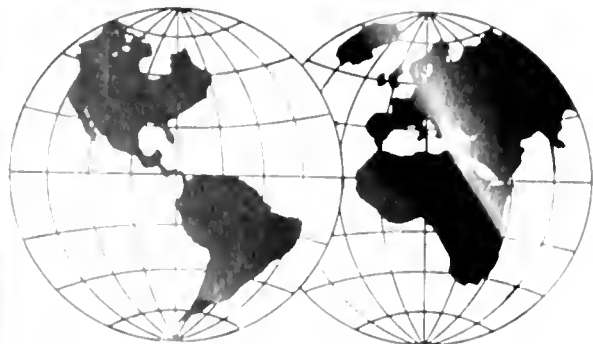
In looking beyond such problems, the salient point remains: we have invested successfully overseas and our sales and earnings are growing. Our confidence is reflected, for example, in the rise of net assets abroad. In a few selected companies, just since 1960, net overseas assets of Eli Lilly have risen from \$14.7 to \$31.6 millions, of Merck from \$8.5 to \$95.1 millions, of Schering from \$14.4 to \$35.1 millions, of Upjohn from \$17.4 to \$27.0 millions, and of Abbott Laboratories from \$27.0 to \$43.9 millions.

### Land of Promise for Our Products

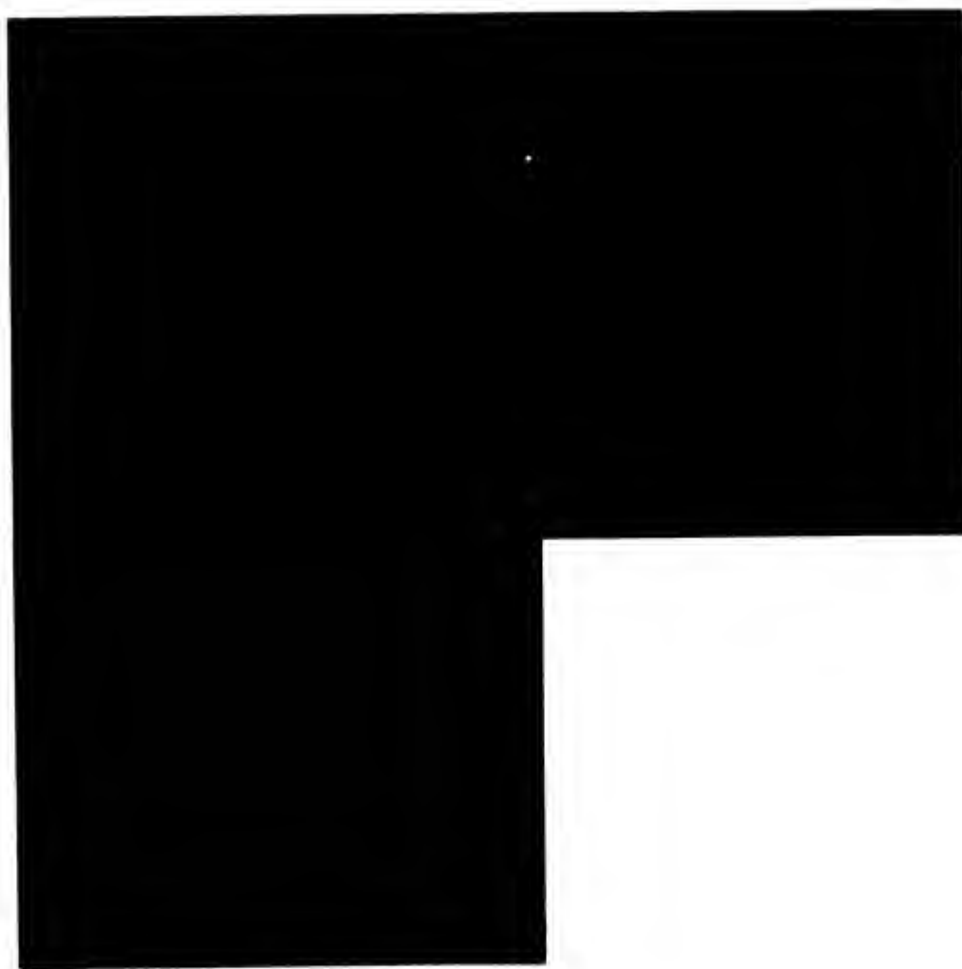
Where are the best offshore markets for American companies likely to be in the next 10 years? Perhaps the most promising is Latin America, where U.S. companies are likely to do well. Venezuela, Chile, Colombia, Peru, Brazil, and Argentina. We foresee growth in the Mediterranean area, especially in Spain, Turkey and Greece. Africa should be best in Southern Rhodesia, Algeria, Egypt, Ghana and the Union of South Africa.

While we will advance in continental Europe, we have especially strong competition from the old, established giants, especially in France and Italy. In Asia we are making steady gains in Taiwan, Malaysia, The Philippines and Pakistan. Japan, of course, will remain a major market. Finally, we should continue to do well in Canada, Britain and Australia, where we have well-established companies.

We are consciously and deeply engaged in world markets. We believe this is an important road to expansion of our industry that it can better serve the health needs of the economy of our own country as well as peoples throughout the earth.







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# BUSINESS SCREEN

MAGAZINE • NUMBER 6 • 1965



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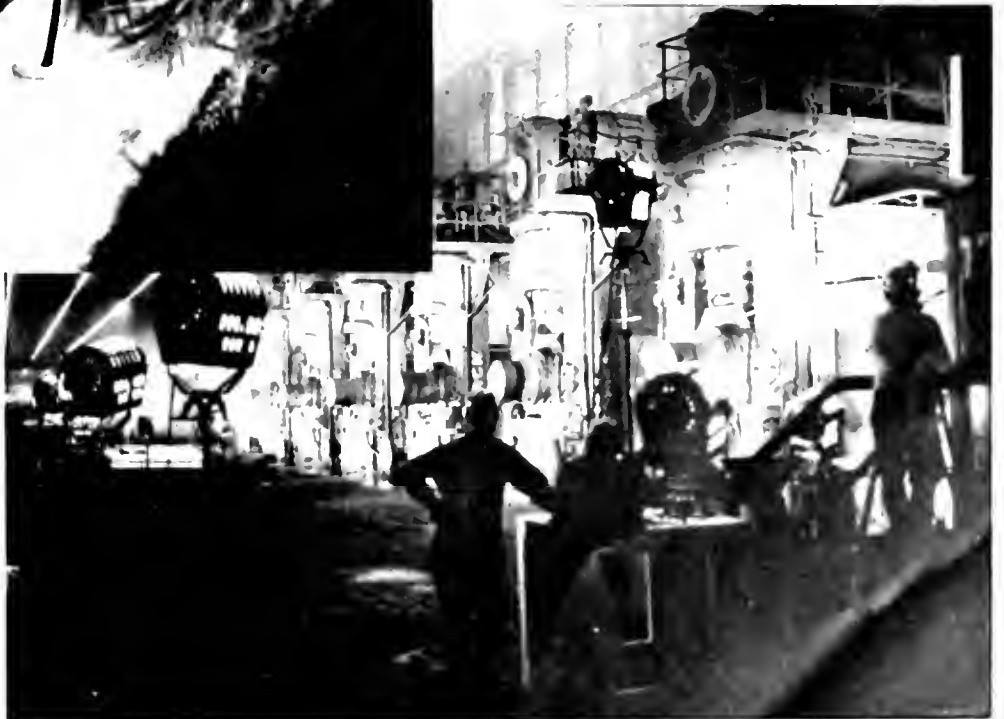
## OTHER FEATURES THIS MONTH:

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Millions of Americans will see WILD RIVERS because Modern distributes the film as a part of Humble's extensive and resultful film program. This new film shows that there is more than one way to make a successful sponsored film, and nobody knows how better than Humble.

Knowledgeable sponsorship, production and distribution are the keys to success in film communications. WILD RIVERS, produced by Larry Madison Productions, was premiered in June, and it's off to a running start through Modern's national network of community film libraries.



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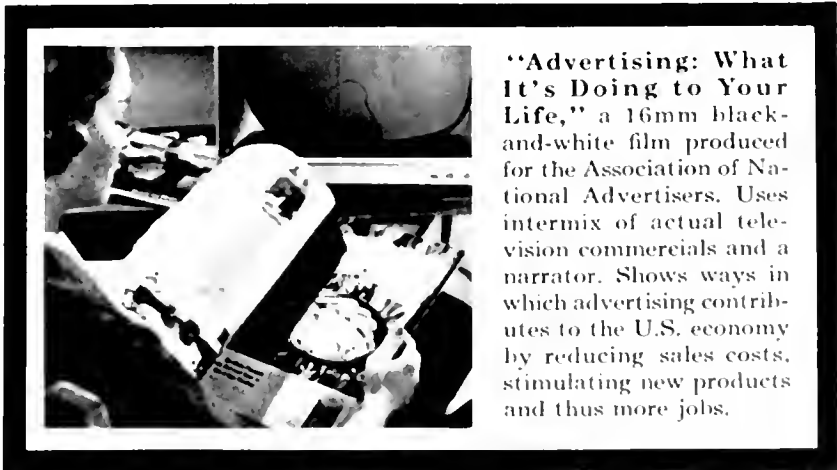


**"Shareowner,"** shot in 16mm Ektachrome, for the New Stock Exchange. Explains through a fantasy the new NYSE of shareholders, emphasizing that anyone can own stock in American free enterprise system. Produced for showing to and civic organizations and for other public relations uses.

# NILES AND THE BUSINESS COMMUNITY



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In making the announcement, NAVA president Eloise E. Keefe explained that the organization hopes to accomplish a two-fold objective in its move to the nation's capital city:

"First of all, we look forward to enjoying the magnificent facilities of the recently-completed Washington Hilton, which makes possible the housing of our entire Convention program and the extensive NAVA Exhibit all on one floor.

"But, more important, the move to Washington will bring our industry into closer contact with the government agencies now playing an increasingly important role in the direction of American education and training programs."

The National Audio-Visual Exhibit is also expected to assume greater industry significance with

**right off the newsreel**

the move eastward. It now becomes a unique showcase of a-v equipment and materials for military and government personnel headquartered in Washington.

**Modern Completes Major Move of Headquarters in New York**

The big move of its New York headquarters facilities by Modern Talking Picture Service was completed in early September. The international film distribution company now occupies the entire 20th and 21st floors of the new 24-story office building at 1212 Avenue of the Americas. The company's New York City film library has also relocated on the ground floor of the same building.

The major expansion provides Modern with 60% more headquarters space than it had occupied at 3 East 54th Street. One company executive summed it up as — "probably the largest integrated area of office space devoted to business films anywhere."

In addition, the Avenue of Americas' quarters houses Modern's data processing center, sales staff, promotion department, gen-

eral administrative personnel and the educational films division, Modern Learning Aids.

The company's film library in Summit, New Jersey, which serves part of the metropolitan New York area, is not affected. Modern also maintains a printing and mailing department at another Manhattan address. The company now operates 32 film libraries in the United States and Canada and is an affiliate of Inforfilm, an association of sponsored film distribution companies in 14 major world areas.

28 years ago this far-flung network was founded. It then occupied 1,000 square feet of space in Rockefeller Center, just a half-block from Modern's new headquarters.

**National Safety Congress to Honor Winners of Film Awards**

Winners of the 1965 Safety Film Contest, conducted by the National Committee on Films for Safety, will be honored during the National Safety Congress, opening in Chicago on October 25th.

Vice President Hubert H. Humphrey is scheduled to address

one of the Congress sessions. "The Federal Government's Role in Occupational Safety" on Wednesday, October 27, in the Congress Hotel. The Congress is bringing some 12,000 specialists in all fields of safety education to Chicago during its four-day program. They will attend meetings in seven hotels.

**Ninth Annual San Francisco Film Festival Opens Oct. 21**

Two major changes have taken place at San Francisco's city's Ninth Annual International Film Festival moves toward opening day, October 21st, at the Masonic Auditorium on Nob Hill. This year, the Festival has been sponsored by the Greater San Francisco Chamber of Commerce and, secondly, major motion pictures (entertainment film) will be shown non-competitively.

Although this event is primarily concerned with the artistic and cultural aspects of cinema exhibition, especially for theatrical and television release, important attention is given to 16mm competition among institutional, commercial and educational films.

(CONTINUED ON PAGE 5)

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(CONTINUED FROM PAGE FOUR)  
tries in its "Film as Communications" category.

Prizes will be awarded in seven groups. At last report, there were nearly 300 entries for "Film as Communications" honors.

There is also 16mm competition among "experimental or interpretative films" which are shown in the "Film as Art" category. Prizes are awarded to the best and to honorable mention films. All these entries will be shown October 17 through the 21st at The Movie, 1034 Kearny Street, San Francisco.

Richard Fowler, of Vista Productions, heads the non-theatrical division of the San Francisco International Film Festival. •

\* \* \*

#### **A-V Institute for Training Directors Opens October 24th**

☆ A second annual audio-visual institute for industrial training directors and military instructors will be held October 24-29 at Indiana University, Bloomington, Indiana. The five-day workshop is jointly sponsored by the American Society for Training and Development (ASTD) and the National Audio-Visual Association (NAVA) in cooperation with the

Audio-Visual Center of Indiana University.

The institute curriculum includes periods and demonstrations on graphics, slides and filmstrips, sound recordings and motion pictures. Among the principals involved are Harvey Frye, Indiana University, who will direct the workshop on "Graphic Preparation of Training Materials" and Howard Turner, DuKane Corporation, in charge of the workshop session on "Production of Slides and Filmstrips" and "Production of Sound for Use with Visuals." James J. Graven, Bell & Howell, will direct the seminar on "Motion Pictures — Why Film!"

Information on the program may be obtained from Gordon Bliss, executive director, American Society for Training & Development, P. O. Box 5307, Madison, Wis. 53705. •

\* \* \*

#### **Kodak Plans Major Addition to Film Manufacturing Plants**

☆ A multi-million dollar addition to its film manufacturing facilities has been announced by the Eastman Kodak Company. A new

three-story building with 185,600 square feet of floor space will be erected at Kodak Park Works, northwest of Rochester, N. Y. The building is scheduled for completion in late 1967. The structure will be designed to house spooling, inspection and packaging operations on roll film for use in Kodapak cartridges. Finishing operations on other amateur roll films will remain in their present location in Kodak Park East.

Kodak Park, which was laid out in 1891 on a 16-acre site, now has more than 140 buildings on 1,300 acres. The plant employs over 20,000 persons. •

\* \* \*

#### **Festival of Forestry Films Invites Entries by Nov. 1st**

☆ An International Festival of Forestry Films will be held later this year at Madrid, Spain, during the Sixth World Forestry Congress. U. S. entries for this unique event, which includes *only films relating to forestry and forest products*, are being cleared through the Division of Foreign Forestry, U. S. Department of Agriculture Forest

Service, Washington, D.C. The deadline for entries is November 1, 1965.

The Forest Service notes that entries should be accompanied by (a) title of the film; (b) category, whether *instructional or recreational* in content; (c) the name of the producer and date of production; (d) name of sponsor, if involved; (e) names of writer, director and cameraman; (f) length and whether in color or black and white; (g) size, 16mm or 35mm; and (h) a brief statement of purpose. Entries must not exceed 75 words.

Prints are not to be submitted with this entry information. Entries will be advised where and when to submit films for judging. Instructional films containing advertising are not accepted. Purely entertainment films will not be accepted. •

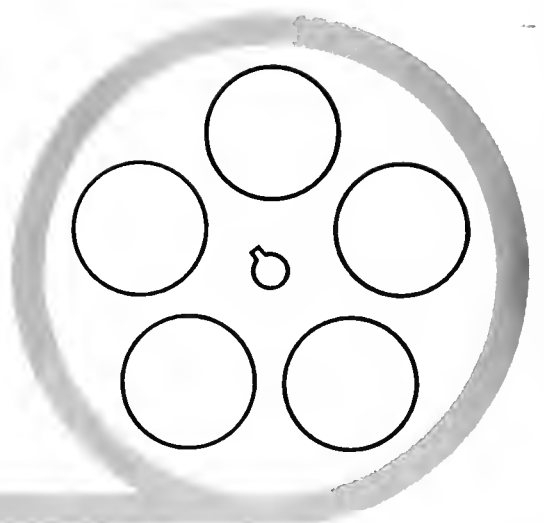
\* \* \*

#### **Eighth American Film Festival in New York, May 11-14, 1966**

The Eighth Annual American Film Festival, sponsored by the Educational Film Library Association, returns to New York City at the Biltmore Hotel on May 11-14, 1966. This large and diversified competition will award Blue Ribbons to outstanding motion pictures. (CONTINUED ON PAGE EIGHT)

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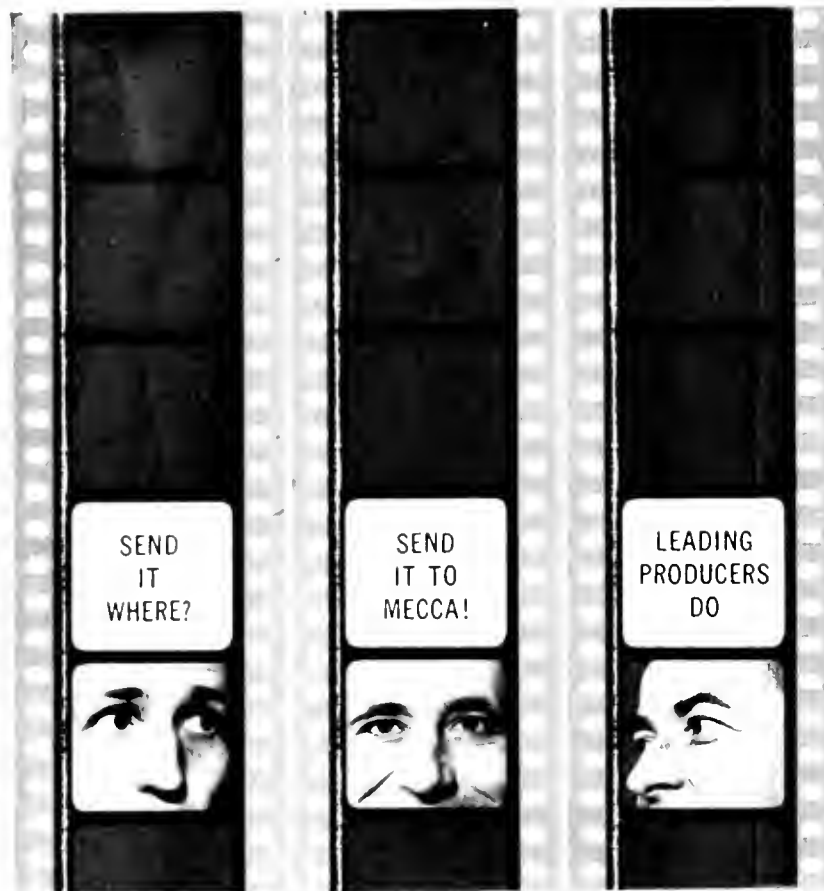
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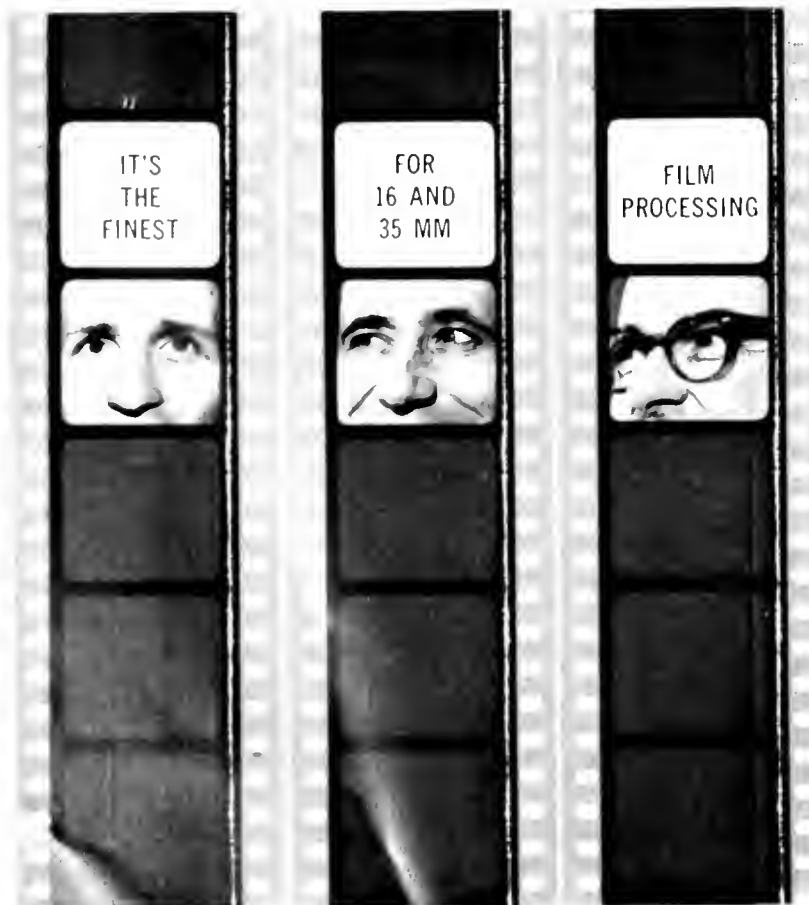


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## newsreel:

(CONTINUED FROM PAGE SIX)  
tures and filmstrips in 35 subject-area categories ranging through Art and Culture; Business, Industry and Public Relations; Education and Information; Health, Safety and Medicine; and Religion and Ethics.

Entries must be filed with the association's headquarters in New York City by midnight, January 27, 1966. All 16mm films and 35mm filmstrips released in the United States during the current year (1965) are eligible for competition. Last year's event attracted a total of 750 films and filmstrips.

Entry blanks may be obtained from EFLA, 250 W. 57th St., New York, N.Y. 10019.

### Industry Leaders Elected to Columbus Film Council Board

One of America's pioneer film competitions, the Columbus Film Festival and its sponsor, The Film Council of Greater Columbus, Ohio, will be guided by a group of widely-known industry leaders during the coming year.

The Council has announced the membership of its new Board of Trustees, who met for the first time during the 13th Annual Festival on October 1st in that city. The new trustees are:

G. Roger Cahanev, executive vice-president, Sterling Movies U.S.A., Inc.; Dr. Edgar Dale, research associate of the Bureau of Educational Research and professor of education, The Ohio State University; Robert Finehout, vice-president, Association Films, Inc.; Dr. Alfred Garrett, vice-president for research at Ohio State; Carl Lenz, president, Modern Talking Picture Service, Inc.; Charles W. Vaughn, director, Communication

Arts Department, Xavier University; and Dr. Robert W. Wagner, director, Motion Picture Division, Photography Department, Ohio State.

### Leonard Quartin, Kalart Vice President, Named Director of Connecticut Export Expansion Council

The appointment of Leonard Quartin, executive vice-president of The Kalart Company, Finville, Conn., to the Connecticut Export Expansion Council has been announced by U. S. Secretary of Commerce John T. Connor.

In making the appointment on behalf of Secretary Connor, James E. Kelly, director of the Commerce Field Office in Hartford, Conn., noted:

"Mr. Quartin's extensive experience in the field of export trade will provide invaluable assistance to the many firms in the state who seek the Council's advice in developing overseas business."

### Sun Dial Films Completes Move to Larger Manhattan Quarters

Expanded studio and office space facilities are provided by the recent move of Sun Dial Films, Inc., a division of Carl Ragsdale Associates to new quarters at 330 E. 45th St. in New York City.

With more than twice its previous floor area, Sun Dial has installed a new Oxberry animating stand and has a permanent department at work on several animation projects. In addition, the facility on Manhattan's East 45th St. near the United Nations building houses editing, screening and conference facilities within its own walls.

According to Sun Dial president Carl Ragsdale, the headquarters and the company's Washington, D. C. branch office, provide the firm with facilities needed to handle an expanding volume of documentary and informational film.

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The 16/16 Siemens 2000 is a quality 16mm optical/magnetic sound projector, mechanically interlocked with fine 16mm magnetic deck. Its versatility is virtually unlimited. Whether it's to be your only projector or a supplement to existing equipment, the unique Siemens 2000 16/16 is the time saving, money saving answer to dozens\* of sound film problems.

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## International Film & TV Festival of N.Y.

Program & Awards at Americana Hotel Begin on October 14

TELEVISION FILM personalities and project interests will hold the limelight when the privately-promoted International Film and TV Festival of New York gets underway on October 14 at the Americana Hotel in Manhattan. Headliners on the two-day program of discussions and award presentation include George Heineman, manager of public affairs for the National Broadcasting Company, and Milton Robertson, director of radio, television and films for the National Tuberculosis Association.

They will be joined in a symposium on "The 60-Second Public Service TV Spot Film" by Anram Nowak, president of Nowak Associates, on Thursday afternoon, October 14. The following afternoon, another symposium, "New Possibilities in U.H.F.," will bring Edwin Cooperstein, president of Channel 47; Rene Anselmo, executive vice-president, Spanish International Network and Seymour N. Siegel, director, Municipal Broadcasting System, to the podium for short talks on this subject.

### Ganz Reviews Film Progress

The program will open on Thursday morning with an important address by film veteran William J. Ganz, president, Institute of Visual Communication, Inc., who will review "The Projected Image of Public Relations Films" from "caveman to camera — from Genesis to Gemeni." His decades of experience in the field are expected to lend great interest to this presentation.

Other film talks include Steve Krantz' on "Producing for Fun or Profit Overseas?" and a discussion of "The Film as a Tool in Inter-

William L. Cooper, Jr., director of film programs at WPIX-TV, N. Y.



George Heineman, manager of public affairs at NBC, will be speaking at International Festival of N.Y.

national Understanding" presented by Victor Kayfetz, president, Swedish Film Center, and a discussion of "The Art and Science of Creativity in Advertising."

There will be a "fresh air" long-dormant 3-dimensional projection as "3-D Films and Glasses" are demonstrated by Dimension International Corporation at 4:00 p.m. on October 14.

Friday's program turns to the television film field with a morning program, "Nobel Prize But Us Experts," which will feature a panel discussion on the "rise of a new generation of artists and copy writers as a growing force for the television commercial." Eli Feldman, president of Focus Presentations, Inc., will talk on this subject. He will be followed by Neil J. Tarant, creative supervisor at Young Rubicam advertising agency, talking about "The Agency Finks."

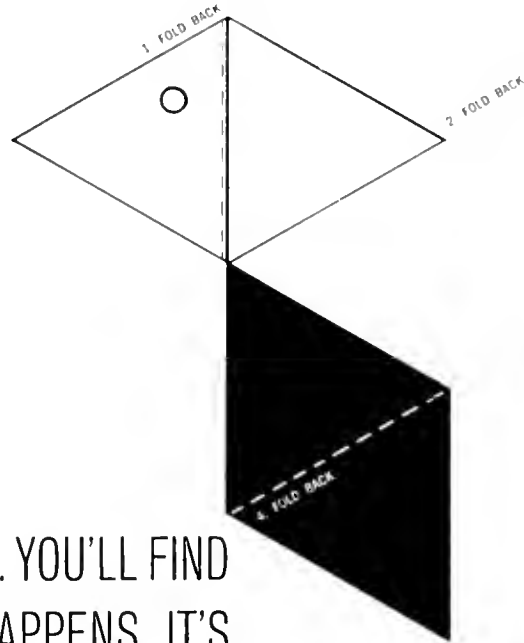
### Present Awards at Luncheon

Highlight of the two-day program is, of course, the awards presentation luncheon on Friday noon. William L. Cooper, Jr., director of film programs at WPIX-TV, will speak on "The Contribution to Documentaries by Mounting Costs," and share in pre-awards events at the luncheon. Another speaker, Tompkins, program director for the Television Stations, who will discuss "The Action Isn't — a Challenge to Those in the Film Industry."

Master of ceremonies for the awards presentation luncheon is John Tillman, WPIX-TV. Guests will be entertained by Lee, song stylist and Rudy recording artist, Marlene Schaefer, former Miss Universe, will present the silver trophies to this year's winners.



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### FESTIVAL IN NEW YORK :

(CONTINUED FROM PAGE TEN) winners of the Festival Awards.

The two-day registration fee, which includes the awards luncheon, is \$30; the luncheon charge only is \$10. Reservations are being accepted by the sponsors of the event, Industrial Exhibitions, Inc., 17 E. 45th St., New York City. Herbert Rosen has directed these events for the past five years.

#### James W. Davis, of Modern, Victim of Sailing Accident

✧ A sailing disaster on the stormy waters of Lake Michigan last August 28 cost the life of our good friend and industry executive James W. Davis, of the Chicago office of Modern Talking Picture Service. Only 36, Jim was participating in a night navigational race aboard the 26-foot sloop Lorelei.



The late James Davis

owned and skippered by Murray Morison of Murray Morison Productions, also of Chicago.

The vessel was last seen when it reached the quarter-point of the 66-mile course near the Indiana Harbor buoy. A storm came up later that night, with winds up to 40 knots raising mountainous waves and playing havoc with boats and crews. All hands aboard the Lorelei, including two other crew members, were lost. Davis' body was found floating in a lifejacket two miles off Dunes State Park on Sunday.

Jim is survived by his mother, Mrs. Mary Davis of Detroit, and two brothers. He will be remembered by hundreds of friends and business associates. Our field has suffered a grievous loss.

#### Industrial Ad Executives Hear Fraser Talk on Business Films

Thomas H. Fraser, president and creative director of Fraser Productions, San Francisco film company, discussed the "Three

Faces of the Commercial Film Producer" at the September meeting in that city of the Association of Industrial Advertisers.

His talk covered economic and editorial aspects of business and filmstrips for sales promotion, training, recruiting, publications and advertising. A highlight of the presentation was the view screening of the Fraser-produced *Film Film*, a 30-minute anthology of communication techniques. More than a demonstration reel, *Film Film* is a special production with its own narration and story.

#### Brooks, FilmFair to Present Vocational Educational

✧ The Brooks Foundation, Santa Barbara, California, is conducting a ten-month research and development project, involving a series of motion pictures which illustrate the new Federal programs in vocational education, on behalf of the Division of Vocational Education, U.S. Office of Education. Research studies in data dissemination also included in the project.

The films are being produced by the Foundation with the FilmFair Communications and will be shown nationwide in school, business and parent groups via television and 16mm audiences.

Five films are contemplated including one 30-minute picture dramatize education opportunities available to youth and a Four shorter films will describe specific programs available through the Vocational Education Act.

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Right man will be considered for future position as Audio-Visual Director. College graduate, 25 to 30 years old preferred. Send resume and expected salary range to:

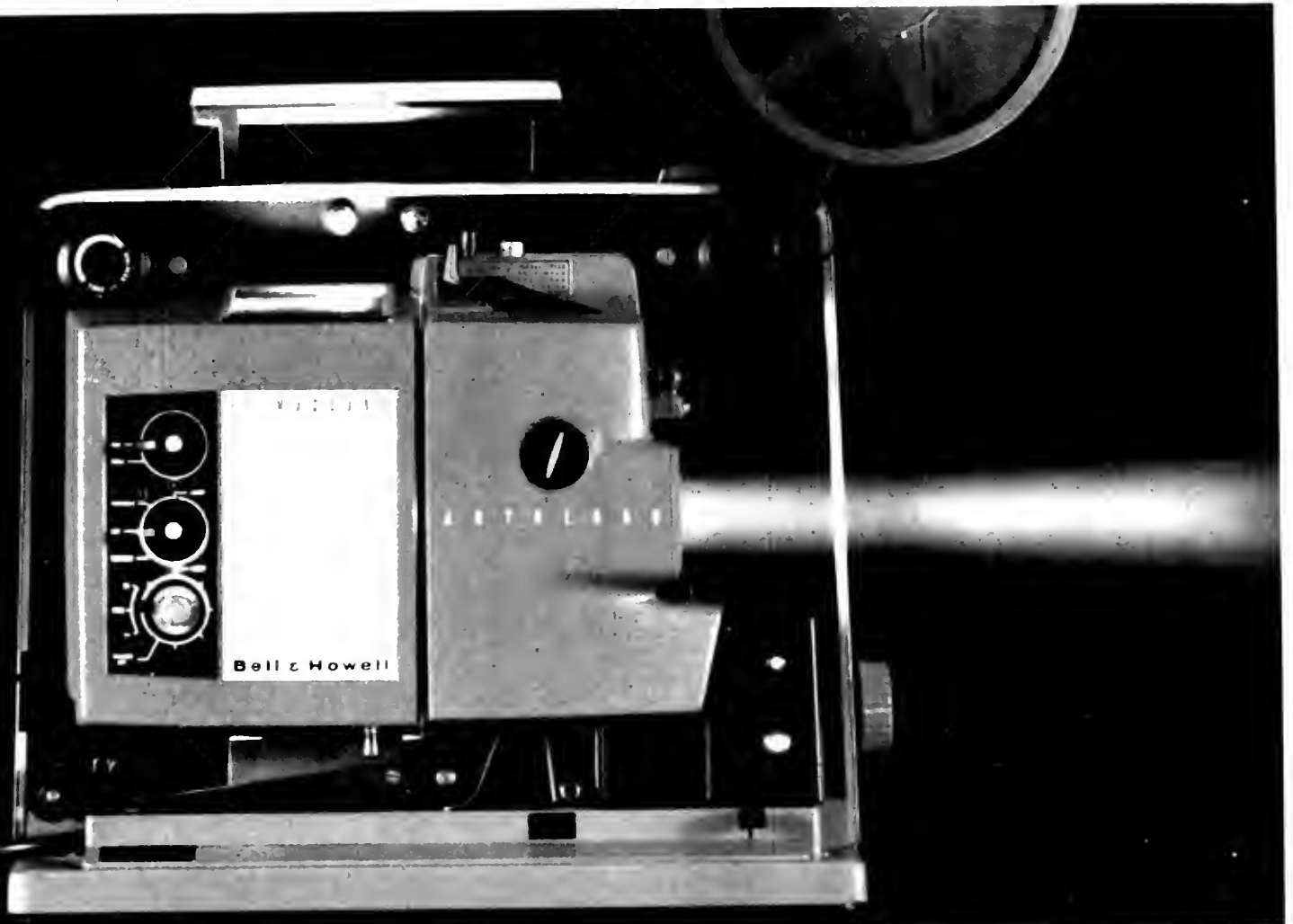
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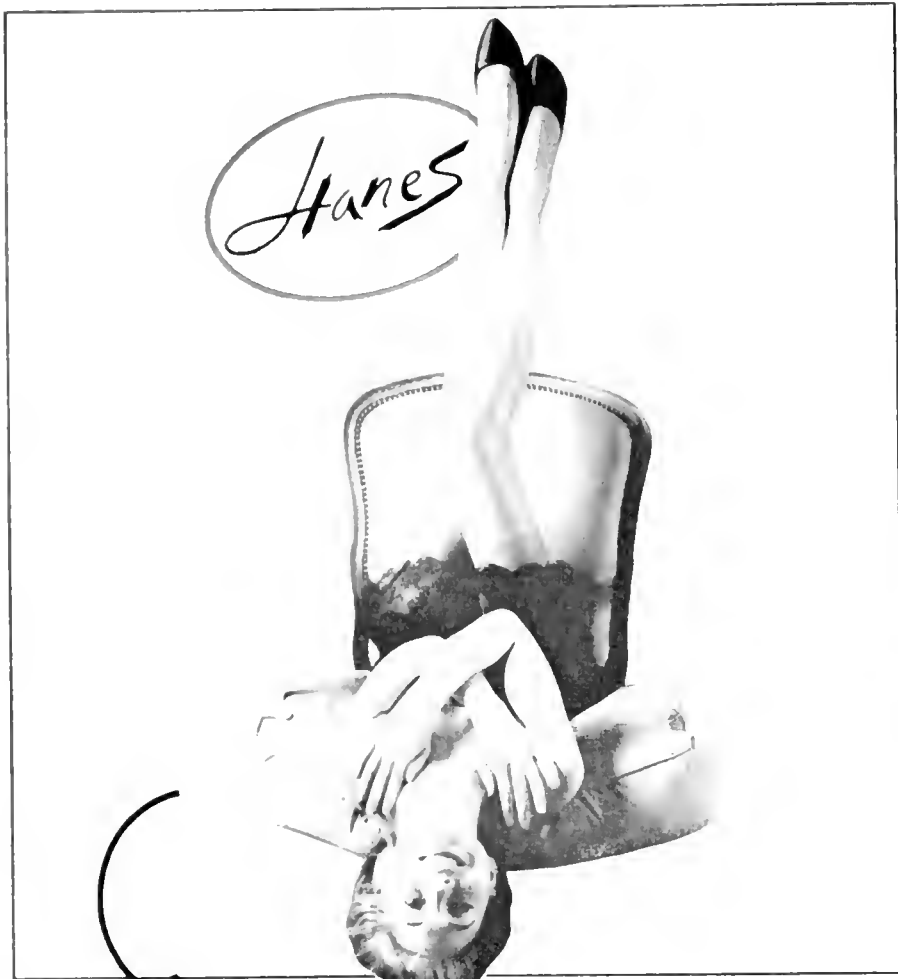
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**Honor Winners of Overseas Festival Award**

Cine Holds Annual Exhibition in Washington November 14th

WINNERS of 1965 Awards at international film festivals and of "Golden Eagles" given U.S. motion pictures selected for these overseas events will be honored in Washington, D.C. on November 10, when The Council of International Nontheatrical Events holds its annual Exhibition and Awards Presentation.

The principal awards ceremonies will be held on the evening of that day in the auditorium of the National Education Association. It will be preceded by a dinner in the NEA dining room for awards recipients and will be followed by a reception at 10:30 p.m. at the nearby Gramerey Inn.

The day's events will begin with a luncheon hosted by the Washington Film Council which will honor the Golden Eagle winners. On that afternoon, at 2:00 p.m., an exhibition of award-winning films will be held in the NEA auditorium. There is no charge for admission to this event but the evening affair (limited to two persons per film) is formal (black tie) and the cost is \$7.50 per plate. Tickets to the evening awards presentation are also limited because of the accommodations for awardees but are available without charge, providing requests are in the CINE office by November 3rd.

The Council on Nontheatrical Events handles the entering and dispatch of nearly all U.S. documentary, business-sponsored, television and theatrical short subjects going to principal overseas festivals each year. A non-profit organization, CINE, is headed by Willis H. Pratt, Jr., American Telephone & Telegraph Co., as president. Reid H. Ray, president of the midwest film company bearing his name, is chairman of the 1965 Exhibition and Awards program. All requests and reservations for these events should be directed to CINE'S Washington headquarters, 1201 Sixteenth St., N.W., Washington, D.C. 20036. •



Twin Cities' new Skyport

the new installation is the result of a growing chain of airports withaters being opened by Modern Talking Picture Service Inc.

In making the announcement William M. Oard, vice-president of Modern, noted:

"Negotiations are under way a half-dozen major metropolitan centers for the installation of similar services for airport passengers.

Studies by Modern show that airport passengers spend an average of one hour and five minutes viewing the free sponsored programs. 70% of the passengers spend a portion of their time watching programs.

**Newlywed Granduccis at Home to Friends in Virgin Islands**

His many friends through the factual film industry cheerfully "best wishes" to the newlywed couple, who were married on September 18 at the Frederick Evangelical Lutheran Church in St. Thomas, Virgin Islands, where they will reside.



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**Modern Opens Skyport Theater at Twin Cities Int'l Terminal**

A free movie theater will serve waiting passengers and their friends at the Minneapolis-St. Paul International Airport after October 1st. Patterned after the highly-successful "free skyport cinema" in operation at the Greater Cincinnati Airport for the past year,



Capital Film Laboratories is coming to Miami, Florida, early next year.

Capital will become part of an increasingly important motion picture film production center that is developing in Miami.

The new Capital Film facility will be designed to serve the Florida-Caribbean-South American area.

Now the motion picture entertainment industry

—which will include the theatrical, commercial, and syndicated productions originating in the area — will have the professional services from one of the nation's top quality laboratories.

"On the scene" capability for overnight 35mm color service, combined with Capital's nationwide reputation for reliable, quality processing, gives Miami the professional "back up" needed to support its rapidly expanding motion picture industry.

**I**T WAS FESTIVAL NIGHT in Columbus, Ohio on that gala Friday evening, October 1st, when members of the Greater Columbus Film Council and their guests gathered at that city's Gallery of Fine Arts for the annual Chris Awards banquet which culminated the 13th Film Festival hosted by the organization.

The top award at Columbus is the symbolic Chris statuette and this year 13 of these were awarded in the five principal categories of the festival. With traditional generosity, fortified by the numerous entries from studios and sponsors throughout the U. S. and Canada, Columbus also bestowed more than 150 Certificate Awards on films accepted for showings.

Citizens of the "Athens of the Midwest" and surrounding counties saw the prize-winning festival films on Saturday and Sunday, October 2-3, in the auditorium of the Battelle Memorial Institute.

#### Best in Business & Industry

The winners of Chris statuettes as the best of their class for Business & Industry were: *Sunrise at Eastern*, produced by Audio Productions, Inc. for Eastern Air Lines (see B S #5, page 41) and a Wolper Productions film titled *And Away We Go*.

In the category of Special Fields, where five motion pictures received Chris statuettes, the American Telephone & Telegraph film, *Beyond All Barriers*, produced by Larry Madison Productions, led the list. Another Wolper production, *Four Days in November* (t.v. documentary); *Fifty Years of Floods*, produced by WBNS-TV; *Scott's Last Journey*, entered by Contemporary Films; and *Colonial Naturalist*, submitted by Colonial Williamsburg, were the other four statuette winners in this group.

#### Travel and Health Winners

Two travel films won top honors in this category. *The West Indies*, produced by William Deenen, Inc. and a Swissair-sponsored film, *Gifts of Winter*, received the statuettes.

The Health and Mental Health film category had six winners of Chris trophies, leading off with *For Children Because We Care*, produced by the U. S. Public Health Service Audiovisual Facility. *Point of View* won a "Chris" for Vision Associates and the Metropolitan Life Insurance Company also won with *The Time of Growing*. *Encircling Tascia*, submitted by Ohio State University,

## Statuettes to 13 at Columbus Film Festival

Over 150 Motion Pictures Receive Certificate Honors at 13th Annual Banquet of the Columbus Film Council

won the statuette, as did *Clinical Applanation Tonometry*, produced by Dynamic Films, Inc. The final winner in this group was *Children on the Move*, produced by Coronet Films.

#### Education-Information Pictures

The group of Educational-Information films had only two Chris statuette winners. Michael Birch & Associates received one of these for *The Sea*; Sterling Educational Films, Inc. won the other for *The Smallest Elephant in the World*.

In the field of Religion, a single Chris statuette was awarded to Cathedral Films for *The Guide*.

#### These Won Multiple Honors

Columbus could be sure of a large turn-out at its Awards Banquet by simply inviting all the recipients of its Certificate Awards. Too numerous to list in detail, some noteworthy "multiple" winners received four or more certificates. Among these, the Douglas Aircraft Company was cited for *The Many Faces of Mexico*, *Three Facets of Adventure*, *The Wind of Change* and *The Sleeping Giant*.

In addition to its Chris statuette, Audio Productions received certificate awards for *Jacoby*, *Before It's Too Late*, *The Invisible Power of Coal*, and *The Land — Legacy and Promise*.

#### Winners of Two or More Awards

Dynamic Films won in several groups, with certificates for *American Challenge* in Special Fields; *A Magazine Only a Homemaker Could Love*, in Business & Industry, as well as the "Chris" for its medical winner.

Four Henry Strauss & Company productions received certificate honors in the Business & Industry class. *Follow the Leader*, *Image*, *It's Always Now* and *A Matter of Balance* were the Strauss' winners.

The Jam Handy Organization had two award winners in Business



"America the Bountiful" icon Chris award for Jam Handy Organization.

& Industry; *America the Bountiful* and *The Pursuit of Profit* were cited in this group.

The National Safety Contest plaque winner, *Slips and Falls*, won a certificate award at Columbus for Parthenon Pictures, as did another Parthenon entry, *Muscles That Think*.

And Wilding, Inc. scored with two certificate awards in the Travel group, being cited for *Africa — Jet Safari* and *The Colors of Italy*; also taking home two more certificates in Business & Industry for *Light!* and *The World Next Door*.

Bailey Films, the Centron Corporation and Film Associates of California were other multiple award winners at this 13th annual gathering.

## Win Honors Abroad

CINE Reports on Awards from Venice and Edinburgh

**F**ACTUAL MOTION PICTURES produced and sponsored in the United States have been accorded numerous honors at various film festivals abroad within recent months. The films were entered through the Council on International Nontheatrical Events (CINE).

Top award at the Venice, Italy

"Sunrise at Eastern" won a Chris Statuette Award as one of two best films from Business & Industry. Scene (right) shows some charming recent graduates of Air Lines' school for training of stewardesses.



International Exhibition of Children (the Lion Mark) went to *The Searching Eye*, produced by Saul Bass. Awards for the Eastman Kodak Company's New York World's Fair Pavilion. The film also won CHDALC prize at the Venice International Documentary Festival.

A plaque of the Lion Mark at the Venice Documentary Festival was won by *Children Without*, produced by General Productions for the National Education Association, Washington, D. C. The St. Mark award for Children's event was given to *Snowy Day*, produced by Ton Woods Studio. *Children*, ACI Productions and *Children*, Million Teenagers, by General Films, also received plaques in that competition.

#### Edinburgh Honors Films

Programmed at the 15th Edinburgh Film Festival (to be given to an award, since this year was non-competitive) was *Children for the Fair*, produced by General Murphy Productions for the American Telephone and Telegraph.

*The Searching Eye* also received this honor as did the other five titles shown at Edinburgh. *Children*, by Eliot Noyes, Jr., Harvard University; *The Eyes of Jimmy Blue Eyes*, produced by Robert Clouse Associates; *Trail of the Iguana*, produced by Professional Film Services; *Seven Arts/MGM*; *The Heart With a Heart of Gold*, produced by Carson Davidson; and *in Wet*, produced by Groening.

A television documentary, *Out Men*, produced by General Productions and sponsored by 3M Company, won the Grand Premio Internazionale della Tecnica at the International Electronic and Teledocumentary Exhibition.

#### "The Sea" Won Golden Eagle

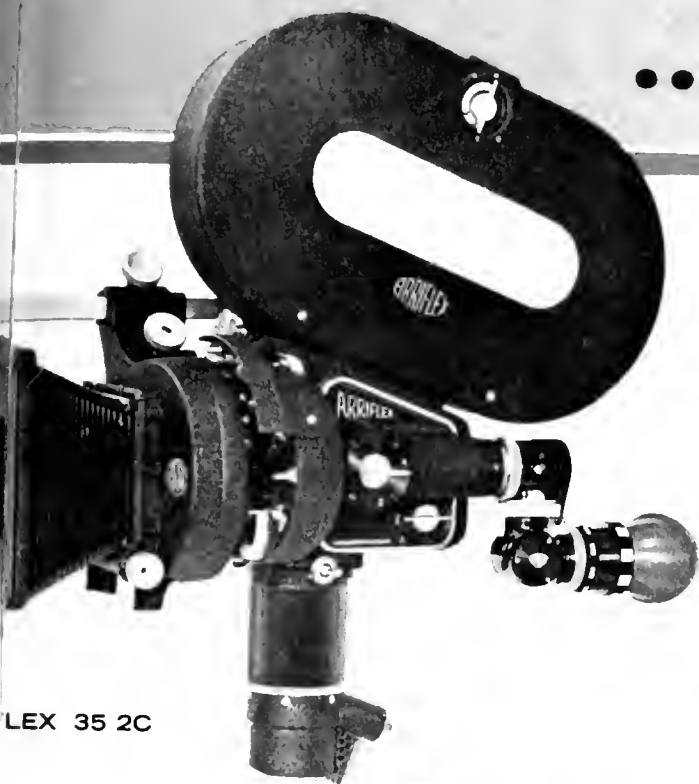
The Didactic Film Exhibition in Vicenza, Italy, brought home three 1964 Golden Eagle awards. *The Sea*, produced by Michael Birch for Encyclopaedia Britannica Films, won the Golden Eagle. *Discovering Line*, produced by Film Associates of California, won first prize in television; and *Communication Satellites?*, also produced by the same producer, won other first prize.

*The Sea* won a further award: the Cup of the President of the Ministry and Council of the Milan, Italy Maritime Documentary Film Review.

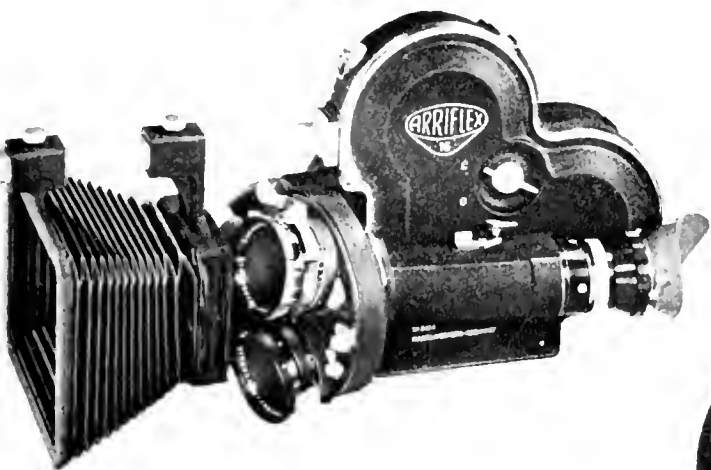
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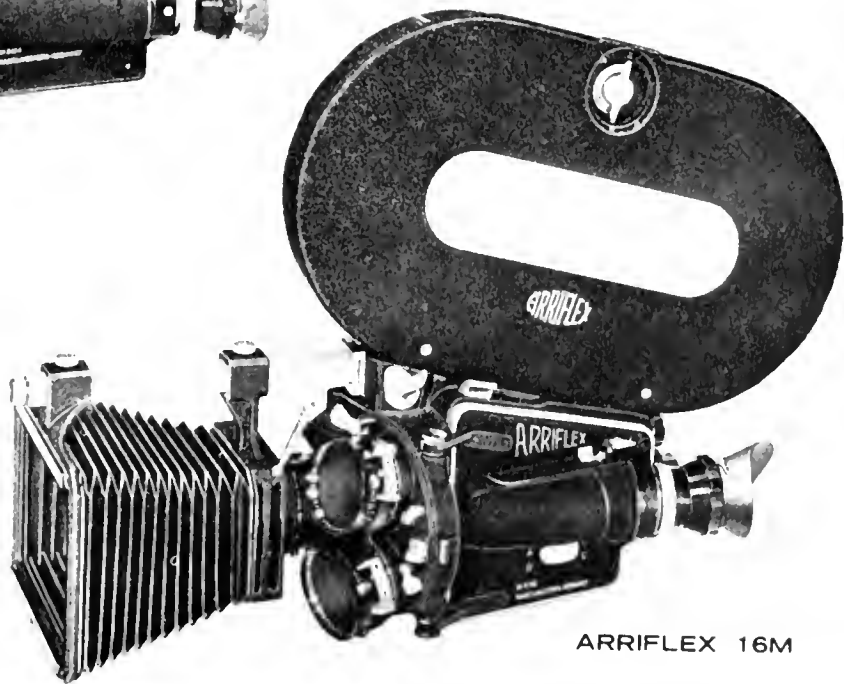
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# ARRIFLEX

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### Best in Business

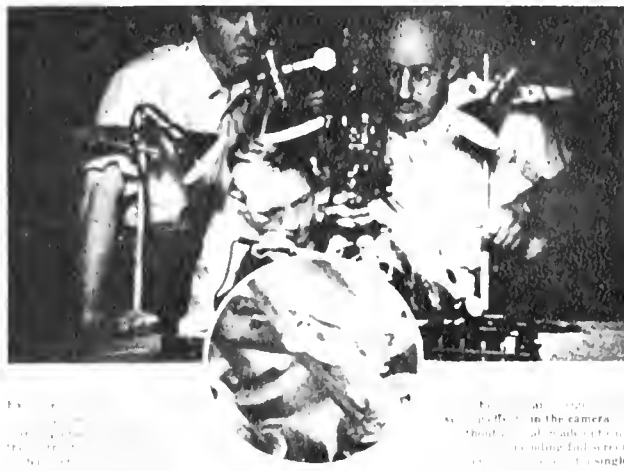
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The Health and film category had Chris trophies. le, *For Children Bec* produced by the Health Service Au tity. *Point of View* won a "Chris" for Vision Associates and the Metropolitan Life Insurance Com ny also won with *The Time of Grooming*. *Enriching Fascia*, subm itte by Ohio State University,



The ArriFLEX 18's is a compact 35mm SLR camera with a 360-degree rotation. It features a single drop-down lens and a built-in viewfinder. The camera is known for its reliability and ease of use. It is a popular choice among professional photographers and amateurs alike.

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ARRIFLEX 18's camera mounted on a tripod.

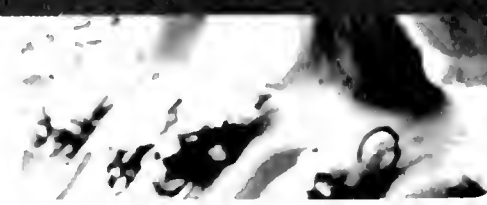


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## \*THESE ARE REPRINTS OF FULL PAGE ADS IN

Scene right shows some charming recent graduates of Air Lines' school for training of stewardesses



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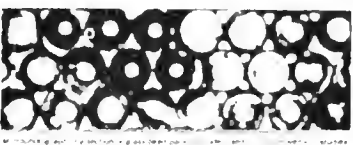
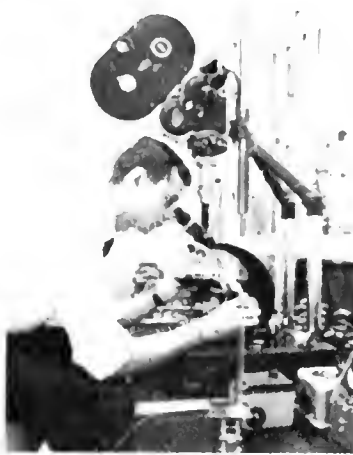
# at work...



ARRIFLEX records retinal circulation via fluorescence cinematography technique

published in the Journal of Laboratory and Clinical Medicine, Vol. 68, No. 1, January 1967, and the Journal of the American Medical Association, Vol. 201, No. 12, December 1967. The author is Dr. Robert H. H. Howarth, M.D., of the Department of Medicine, University of Illinois at Chicago. The research was supported by the National Institutes of Health, Grant No. 5R01-00125-A-01.

The technique of fluorescence cinematography is a new method of recording retinal circulation. It is based on the principle of fluorescence and is the most sensitive method of recording retinal circulation. It is the only method of recording retinal circulation that is non-invasive and does not require the use of radioactive isotopes. It is the only method of recording retinal circulation that is portable and can be used in a laboratory or in a hospital. It is the only method of recording retinal circulation that is safe and does not require the use of any special equipment.



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...the ... Was ... the World ... the extraordinary ... *To Be Alive* ... sensitive ... and imaginative ... film critics and ... *There's nothing better to be seen at the Fair!*

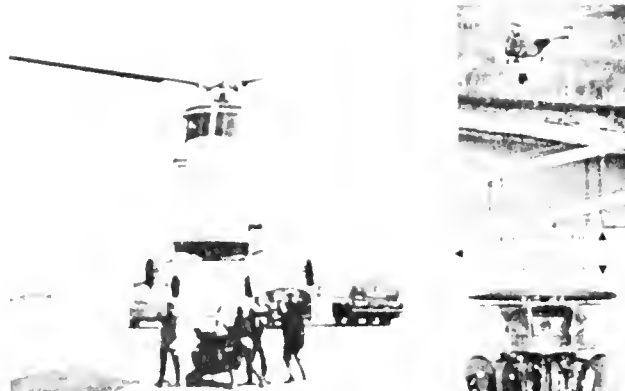
... of the ... given ... *To Be Alive* ... *Arriflex* ... integrated ... of all ...

The world of design moving towards abstraction is here ... The world of personal intimate portrait is here ... The photographic and artistic ... of the passage ... into a ... of the ... of Walden's pond ... from ... from ...

### Wax wings' Fair 'TO BE ALIVE'

... the life ... and happiness of existence ... *To Be Alive* ... encompassed 18 months of shooting in Europe Africa and the United States ... the film makes ... out on their ... basic problems of the triple camera setup had to be solved ... it was Mr. Hamid who designed ... the three Arriflex 35's mounted on a single ... Each camera is driven by a standard Arriflex motor.

... of equipment was an important factor ... We expected to travel a great deal for the production of our three ... *Arriflex* ... *Arriflex* ... and to work in remote areas where the triple camera would have to be carried considerable distances and set up rapidly for unexpected opportunities ... But camera system had to be light, compact, rugged and reliable even in adverse climates ... the precision matching of the three cameras, prevented us from interchanging any one of them with a spare ... We wanted a camera which ... the world over were familiar ... We chose Arriflex.



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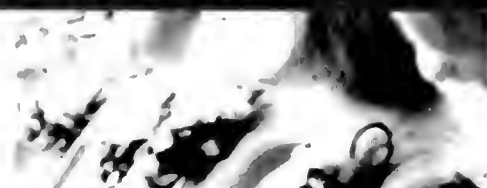


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Scene (right) shows some charming recent graduates of Air Lines' school for training of stewardesses.



The *Sea* won a further award: the Cup of the President of the Ministry and Council of the Milan, Italy Maritime Documentary Film Review.

(PLEASE TURN TO PAGE 11)



### ARRIFLEX

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**Navy Film Making,  
Stein, Has Retired**

stein, has retired after 21 years in this field. He was a picture director at the Center (NMC) at California, at the date of his retirement, September 17th. He served in the Navy in the role of a combat photographer and after completing a training course with the motion picture unit in 1943 he was transferred to the Army Two Photo Lab at Fort Monmouth, New Jersey. In 1943 he joined



Stein (right) at Point  
with film editor Dan Milner.

combat photography unit  
led by the noted Edward

During his tour he saw duty on aircraft carriers USS Enterprise, Wasp and Yorktown. While on the Yorktown he flew a combat mission over the Japanese Base at Iwo Jima. While photographing the attack, Stein's plane was hit by anti-aircraft fire, causing a crash landing which earned him the Purple Heart. After the war, he headed the photo team covering atomic bomb tests in the Pacific.

In 1947, he helped plan the flight of Byrd's "Operation

Highjump" in the Antarctica and in 1951 took command of the Atlantic Mobile Photo Unit in Norfolk, Va. He retired at Norfolk in 1954 as a commander, due to his combat incurred injuries. He also wears the Navy Air Medal with three stars, the Distinguished Flying Cross, the Presidential Unit Citation with two stars and the Navy Unit Citation with one star.

\* \* \*

**American TV Festival Seeks  
More Entries from Abroad**

☆ Enthusiasm by judges and festival audiences for entries from abroad in a special "International Category" this past year has encouraged operators of the American TV Commercials Festival to enlarge this category in 1966.

Festival Director Wallace Ross recently toured several European advertising centers where he met with trade groups that will coordinate entries from those areas. He was one of five international judges who appraised entries in the Third Annual Cork, Ireland, Festival of Television Commercials, in connection with that city's annual festival of the arts.

Afterward, he showed the 1965 American winners to London agencies, advertisers and production firms, and subsequently repeated the showings in Paris, Barcelona, Bologna, Frankfurt and Dusseldorf.

The International Category is judged independently of U.S. and Canadian entries in the American Festival. In 1965, advertising or broadcasting associations in some ten countries were invited to submit only ten entries apiece, of which a total of twenty were selected by festival judges for showing at the Waldorf-Astoria banquet last April 30th. Of this group, two were from Australia, five from France, five from Great Britain, one from West Germany, and four from Japan.

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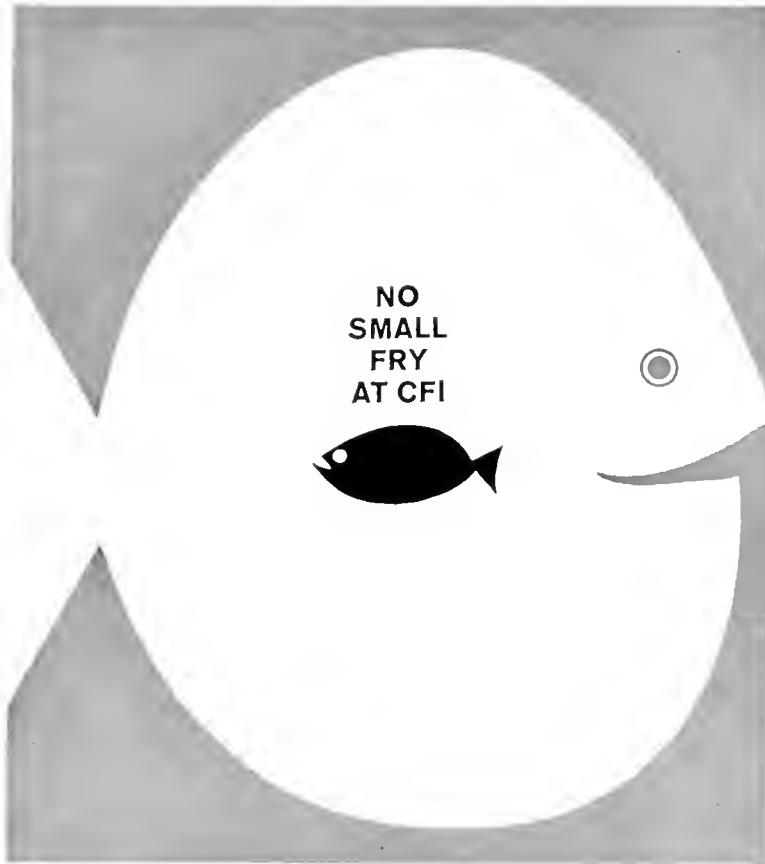
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# Camera Eye

THE EDITORIAL VIEWPOINT

## THE SPORTS PICTURE OF THE YEAR

**M**AJOR LEAGUE BASEBALL'S annual Series games have become one of the most challenging as well as satisfying production assignments in sports film making. Tight budgets, races, especially in the National League, and recent years, make location problems unpredictable; weather delays often hamper crews; lighting conditions run the full gamut of deep shadow to blinding sunlight.

In the years of Yankee mastery, the depths of their New York playing field often harder for the cameraman to "pinpoint" a rookie outfielder chasing a Mantle. Today's wider latitude in color films has been a real miracle in capturing the big, full picture of all the game action.

But the past is only prelude as the World's Series action got underway this month. The boss film man of both professional leagues, Lew Fonseca, again turned to Jack Lieb Productions (their fourth straight year) for the shooting of this annual sports classic.

The Lieb advance party could figure out a big new park between Minneapolis and St. Paul for the American League's role in the Series.

Now, long before the first pitch was thrown in the '65 Series' opener, camera equipment had to be checked in every detail; film materials and stock orders were set; crew guides and travel plans (figure four cities at a cost two later) required early airline reservations.

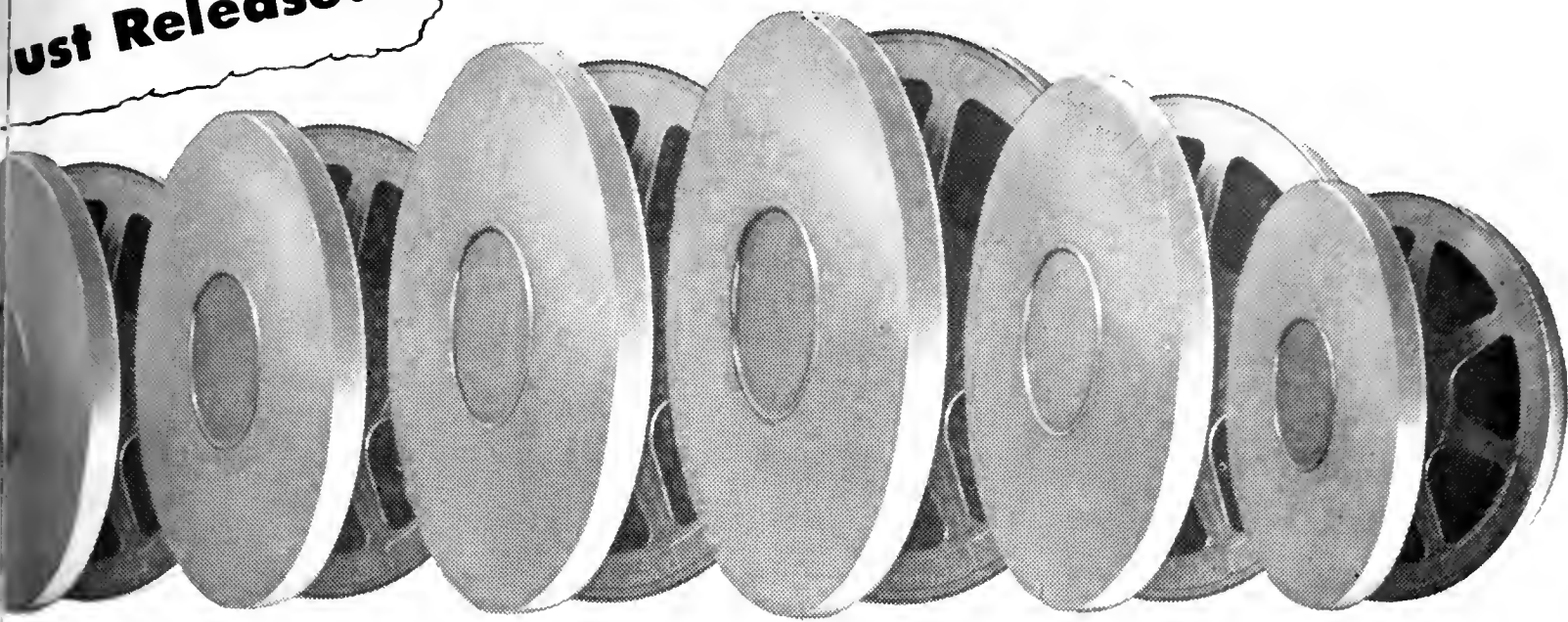
At every World Series' game, there will be at least five cameras operating at pre-located vantage spots; all will be equipped with telephoto and zoom lenses. Slow motion, a popular feature in past Series' films, will be emphasized and prepared for. Film that at least 35,000 feet of the right color would be on hand. Would it go four, five or the full seven games? You had to have matching stock for the maximum requirements. *Men, material, movement . . . then action.*

The veteran player-manager Fonseca demands excellence and the product deserves it. That's the ultimate reward for both producer and sponsor of a film package which premieres to initial audiences of the foremost sportswriters, earning columns of publicity to build subsequent booking interest. It was the film that nearly all League clubs carry into hundreds of winter banquet engagements, that the Series' winner and loser uses to satisfy thousands of regional fans as the games are replayed for months to come.

Last year's Series' film won critical acclaim for Lieb Productions' camera work, color especially, for capturing the spirit of the final victory.

And then there's the awesome fact that one motion picture, with nearly a thousand color prints in day and night circulation (CONTINUED ON THE FOLLOWING PAGE)

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Every film you have can be easily converted to 8mm and threaded into the MoviePak cartridge. Now you can unleash the full power of your entire sound film program. In a prospect's office. In showrooms. At trade shows. On sales counters. In training classes. In the boardroom. And in broad daylight. The Fairchild Mark IV 8mm projector is portable, never requires warm-up time, and has a brilliant 85 sq. inch rear-screen image.

For full details and demonstration, call, wire or write Mr. Nat C. Myers, Jr., Fairchild Camera and Instrument Corp., Plainville, L. I., N. Y. 11803. Telephone (516) WE 8-9601.



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INDUSTRIAL PRODUCTS  
A DIVISION OF FAIRCHILD CAMERA  
AND INSTRUMENT CORPORATION

## THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 24)

League headquarters in Chicago, out of the individual Club offices, along the worldwide Armed Forces film circuits and showing to literally tens of thousands of audiences from the teens to the elders has each year out-played *Gone With the Wind!*

Making this box-office champion in the sports film field is almost as good as capturing the hitting title or getting the Cy Young pitching award!

\* \* \*

### "Human Investment Act" Proposes Tax Aid to Industry for Re-Training of Workers

U. S. Representative Thomas B. Curtis (R-Mo.) has introduced a Human Investment Act in Congress to deal with the critical problem of "structural unemployment." As he describes its purpose:

*"A large portion of our unemployment is not because of too few jobs, but because a large portion of our manpower is untrained in the skills that are actually at this moment in serious demand."*

His bill would complement the manpower training programs under government supervision by offering a 7 per cent tax credit to employers who train workers in new job skills. The credit parallels the 7 per cent allowance enacted three years ago to spur investment in machinery, plant and equipment. His position is well taken that "tax laws should treat humans as at least equal to machines."

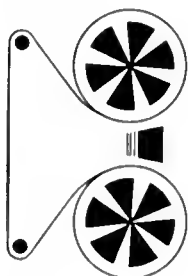
By encouraging private industry's role in retraining, the bill involves the people who know best what skills are needed and how to get the greatest results for the money. We endorse his measure without reservation and hope that it gains the support of both parties for enactment.

\* \* \*

### Watch Company Uses Picturephone Service to Show Ads and Point-of Purchase Tools

The projected image can be transmitted by film or via television signals; it is also being conveyed as an important new business aid by the Bell System's new Picturephone service. A recent and notable example of this useful new audiovisual tool was provided when a major New York-based watch maker conducted a unique see-while-you-talk telephone (CONTINUED ON THE FOLLOWING PAGE 61)

## w. f. mutschmann\* makes films



\*actual spelling. unlikely person who produces unusual motion pictures on improbably low budgets. find him at Plank Avenue, Paoli (actual spelling), Pa. or call 215-644-2774.

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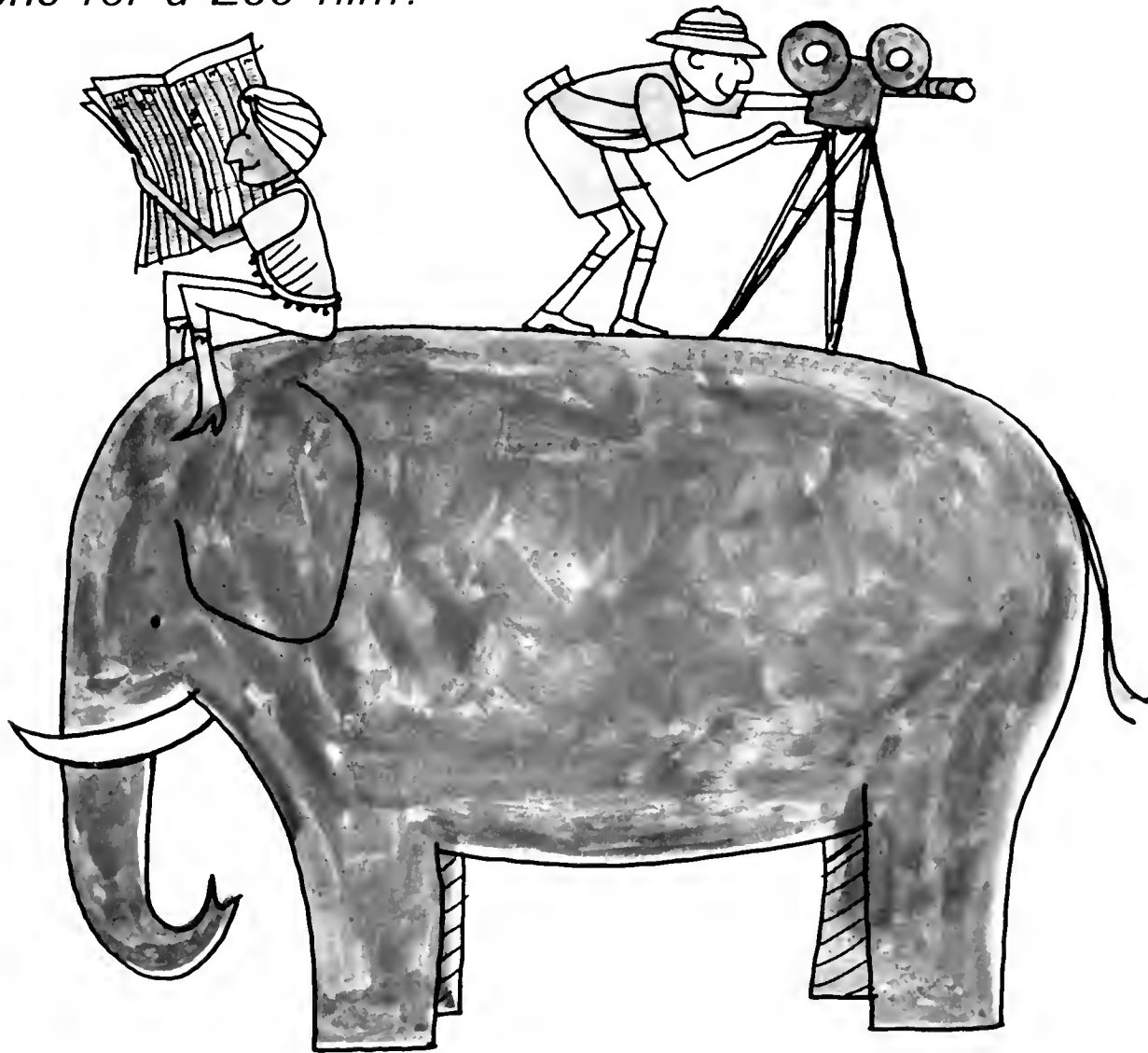
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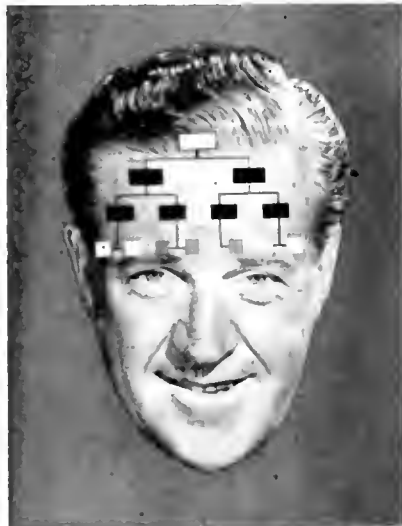
Our 16mm motion pictures and filmstrips cover a variety of subjects.

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The skill of the Supervisor—in interpreting and applying your policies and goals—determines in great degree their favorable acceptance and faithful performance by your employees. Here's a helpful sound film:

## "Interpreting Company Policies"

that accentuates the Supervisor's responsibilities and shows the methods that have proved most successful, in explaining and winning acceptance of rules and policies, for other important organizations.

One of eight sound filmstrips on:

### "SUPERVISOR TRAINING ON HUMAN RELATIONS"

which dramatically shows how to clothe the "bare bones" of company rules and regulations with a friendly, human touch.

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## Labor & Management—Working in Harmony

Form East Coast Council on Motion Picture Production

LABOR AND MANAGEMENT of the motion picture industry in New York sat down together last month and came up with a new organization to help maintain the East Coast as a prime production center.

The new organization — the Labor Management Council on Motion Picture Production East Coast — to be called COMPEC — was formed by officials and representatives of the Film Producers Association, TV Series Alliance, advertising agencies, IATSE and non-IA production unions. It hopes to counter the increase of TV commercials and theatrical productions moving to the West Coast.

### Set Up a Panel for Disputes

IATSE and FPA have agreed, through COMPEC, to the establishment of machinery for uninterrupted studio and location shooting by immediate referral of labor-management differences to a Disputes Panel Board.

Steve D'Inzillo, IATSE East Coast Council and Business Agent of the Projectionists, who was elected Chairman, and Harold Klein, Executive Director of the FPA, elected Co-chairman, said they were confident that the film industry in New York could now function more smoothly than anywhere else in the nation.

### Major Step in the Industry

They felt that the joining together of unions and employers in COMPEC would some day be looked upon as one of the major advances in the history of labor-management relations in the motion picture industry. With the threat of work stoppages and lock-

outs virtually prohibited, New York can look forward to continuing as the leading motion picture production center in the country.

A prime objective of COMPEC will be labor management harmony and the development of more efficient production procedures. COMPEC will not confine its activity to labor relations but will strive to promote the film industry on the East Coast by promotion work with federal, state and local governments. In the near future, COMPEC hopes to obtain extensive publicity on the advantages of producing films in New York and its environs.

### Other Officers Are Named

Other officers of COMPEC, elected in a meeting at the Americana Hotel on September 22, are John Babb, Executive Vice President, F & B Ceo, Secretary; and John Francavilla, International Representative, IATSE, Treasurer.

The Disputes Panel Board will be composed of ten members. Five on the labor side of the table are: Jim Gartland, of the Studio Mechanics; Jay Rescher, of the Photographers; John Wall, Jr., of the Wardrobe Attendants; Tom O'Donnell, of the Teamsters; and Rudy Karnolt, of the Scenic Artists. Nox Lempert of the Screen Directors Guild will serve as alternate.

### Management Men on Board

Management members of the board are Robert Bergmann, Filmmex; Buzz Berger, Plautus Productions; Sandy Greenberg, MPO; Harold Klein, FPA; and Lou Mucchiolo, Gerald Productions. Sam Magdoll, Elektra, is an alternate member of the board.

Officers of the Labor/Management Council on Motion Picture Production (l to r): Steve D'Inzillo, co-chairman, John Francavilla, treasurer, Harold Klein, co-chairman, and John Babb, secretary of the East Coast organization.



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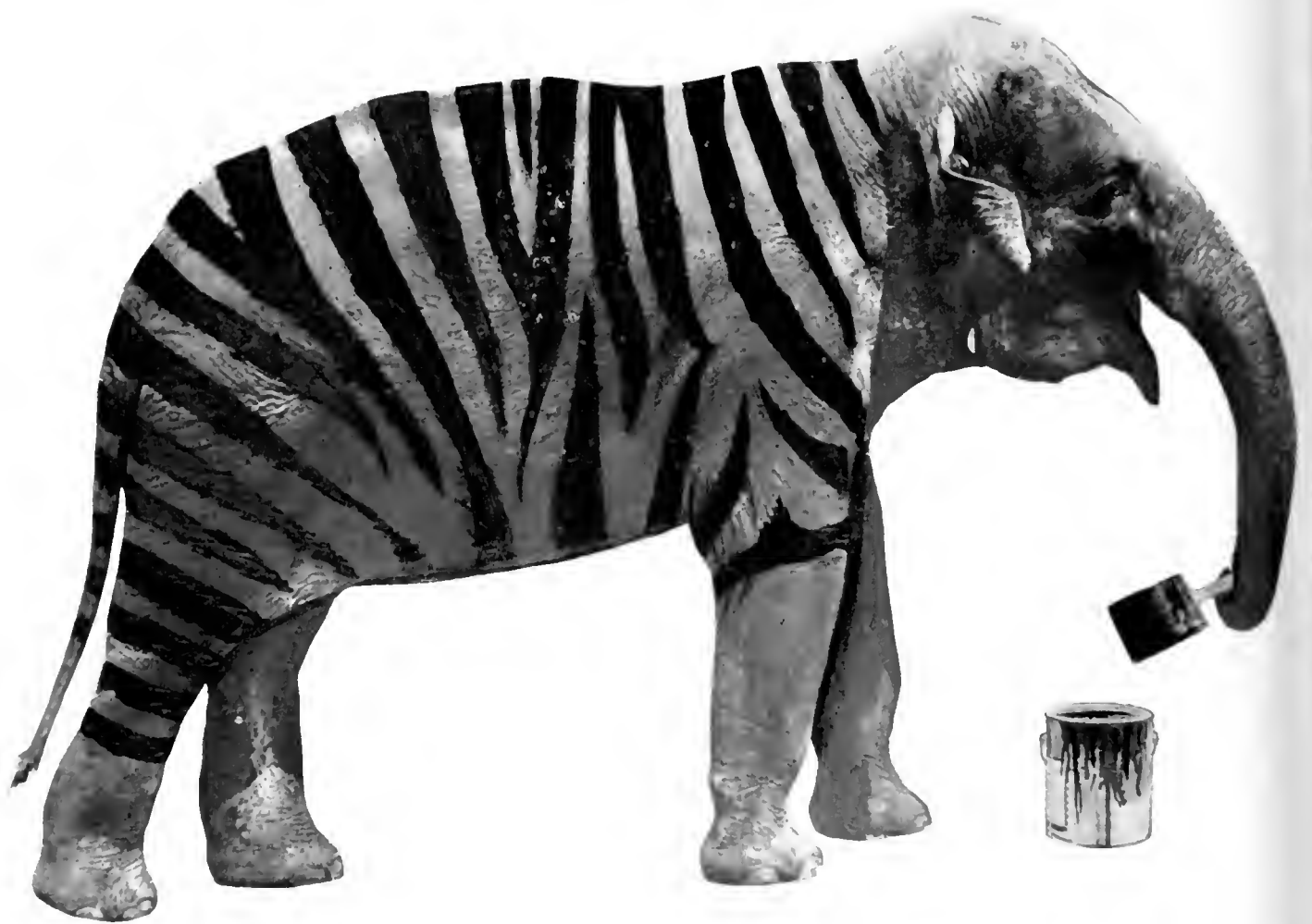
in only 10 seconds.

The other film is for continuous tone work. You make slides of pictures and objects with it in 2 minutes. You can even take a picture of someone in the audience. And a few minutes later show it on the screen. That's guaranteed to liven up the presentation.

Both kinds of slides fit any standard lantern slide projector. Both kinds of slides can be made with the many Polaroid Land cameras that accept Series 40 film, except for the J-66.

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# Business Film in France

of Problems and Potentials for Screen Media  
by Our Correspondent in the French Capital

NATIONAL INDUSTRIAL  
cival has returned to  
65, to its birthplace  
where the first of  
international competi-  
ce in 1960! On the  
eatly-expanded pro-  
films from all over  
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our correspondent  
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has released more  
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as companies to col-  
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Both of these well-  
ps now assure spon-  
and growing public  
need pictures. Tele-  
gs add further im-  
or interest.

e of training, safety

ample of French industrial research films: "Lacq in France" is sponsored by Société Nationale des Pétroles d'Aquitaine produced by Cinetext.

and human relations films within companies has also made significant progress. But French film makers say it could be much better. They point to the films of Houillères Nationales (the National Coal Board) and of large banks who are now showing films to their staff and employee groups as well as to a broader public audience.

What's the problem, if any, in France? Large companies tend to

France's great super-sonic "Concorde" is previewed in a Sud-Aviation film produced by Société Objectifs, it was entered in "image" category at Rouen.

ing regular subjects on significant, timely themes instead of depending on the "big picture" to do the job!

A good example of a progres-

broad-minded concept of public relations film making is welcomed by the French film maker . . . mindful of the great pictures which have been turned out for Esso and Shell, as two noteworthy examples of enlightened sponsorship.

### Breaking a Theater Tradition

Combining recent strides in community audience development previously noted (via CEFILM and CEDFI) will help take sponsored films beyond the previous confines of theatrical showings and out to the people of France!

What the French call "witness-films" (film-temoignage) and the cinema verite, with its strong sense of the factual documentary style, are being influenced by television. These "techniques" appear to form an area of expansion in the year ahead.

France holds high hope for its super-sonic jet transport, The Concorde, and a film on that national project. *Le Concorde*, will be eagerly viewed at Rouen. It was produced by Société Objectifs. Modern industrial techniques will be presented in such films as *Acier Sans Fumée* (Steel Without Smoke), produced for the Compagnie des Ateliers et Forges de la Loire by Gaumont Industrie.

### Helicopters for Agriculture

Modern agricultural methods are reflected in *L'Agricoptre* (Agricultural Helicopter), sponsored by Sud-Aviation and produced by Société Objectifs. In the important field of employee training, *Les Analyses Cinématographiques* has



"Pompey Special Steels" is sponsored by Société des Ateliers de Pompey and was produced by Caravelle.

believe that public relations or "image" films are simply that . . . relating the "image" which they don't believe needs altering each year. They should, film people point out, maintain continuous relations with their publics, supply-

sive sponsor is the well-known pharmaceutical manufacturer, Sandoz, which has taken the lead in entrusting young and talented directors with rather important budgets for the production of films *without imposed themes*. This





"The Secretary" is a film for personnel training. It was sponsored by Institut Pédagogique National, produced by Les Analyses Cinématographiques.

## Report from France:

produced *Le Secretariat* (The Secretary) with the Institut Pédagogique National; *Ne le Prenez Pas à la Légère* (Don't Take It Easy), sponsored by Houilleries du Nord Pas de Calais and produced by Son et Lumière, has a top role in safety education.

Jury members at Rouen won't see *The Great Injustice*, a recent title dealing with the problems of youth in under-developed countries. France had its problems, too, with Festival category classifications and this excellent Cinesastes Associes' production was discarded as "not in the industrial film category."

### Industry Needs P/R Pictures

Summing up the outlook in France, there's a need for a "re-awakening" on the part of major industry to the potential of regular screen fare for "public relations." Less concern with the "image" and more attention to the interests and needs of the French people through the medium of useful, informational films would serve these sponsors well—especially with the development of a vast new national viewing audience in all provinces and via television.

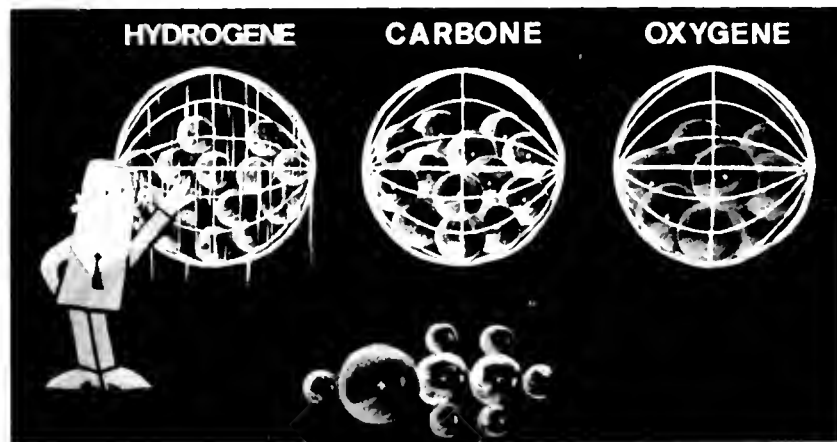
France might also begin to think about international distribution of its outstanding sponsored pictures;

INFORFILM and film distribution companies in England, Germany, the United States and Canada (to name a few) could help expand overseas trade!



"Agricultural Helicopter" is a recent technical information film sponsored by Sud-Aviation and produced by Société Objectifs. A French entry for the Festival.

SPECIAL PICTORIAL REPORT FROM OUR CORRESPONDENT



"Atomic Tilt"—a research film from the Commissariat à l'Énergie Atomique.



"Diesels 67-68" was sponsored and produced by French National Railways.

### Sir Peter Runge is elected British Industrial Film Association president

Sir Peter Runge, vice-president of Tate & Lyle Ltd. and a former past president of the Institution of British Industries, has been elected president of the British Industrial Film Association. The new president took office following the annual meeting of the group in London on September 10.

Sir Peter has been closely concerned with the activities of the Association in recent years. He was vice-president of the 5th International Industrial Film Festival at its meeting in London last year and served as president of the BIFA National Industrial Film Awards Ceremony held this past June.

The Earl of Drogheda, managing director of the F&W Trusts, The Earl of Halsbury, president of the Institution of Mechanical Engineers and R. E. Tritton, general manager, Public Relations, Information, British Iron and Steel Company, Ltd., were vice-presidents of BIFA. Tritton served as the chairman of the BIFA Council.

"Aluminum Weld" presents useful technical information for metal workers. Sponsored by L'Aluminium Français, produced by Les Films du Centre.



"Don't Take It Easy" is a safety education film sponsored by Houilleries du Nord-Pas de Calais. Produced by Son et Lumière—a French entry for the Festival.



# an Industry and the Film

ported by Our Correspondent, Dr. Hans Schaller

FILM conferences and provide a kind of "balance" for this very important industry public relations, educational programs, industry looks to the 1965 year, as it will be drawn in this month and where country's "best" films own. With applications for 50 pictures filed at have to use "quotes" "best" since only 15 of the 50 fine films could get the closing dates.

news from Rouen be disappointing? We note German contribution to international gathering is not or general criterion to measure total German production output, nor early selection required countries blocked the path for many new films. But position of German in production as we seen is not unfavorable.

**Approval Is Noted**  
of approval for the film medium has been in German industry. The step-ladder years has now become, to a large extent, a favorite example. It has become in a large and growing German companies, them worldwide enter- show company share- annual meetings the production, capacity for the level of research efforts via the film me-

not necessarily long productions, most often only representative of functional applications in German industry.

**of Industrial Film**  
"and" of the German industry might well be based on three important "pillars": modern mass medium; "representation" film.

technical information sales promotion film. They call the "representational" should include those projects with considerable budgets, self-limiting and most would not undertake efforts at less than two or three intervals.

include some notable

examples of recent date: *The Hot Peace* (sponsored by Badische Anilin- und Soda Fabrik); *Thrust Into the Unknown* (Esso AG); *The Third Factor* (a film dealing with scientific research and made by order of the Ministry of Science and Research in Bonn); *Rhythm of Our Time and Raisting* (two films of the German Federal Post Office); *Only Fog Is Grey* (Thyssen AG); *The Road to Mul-tan* (AEG); *Foundations* (Fried. Krupp); *It Started With Colors* (Farbwerke Hoechst) and others.

**Human Equation Now Foremost**  
It is interesting that in all these the documentation in a specific form relates to man. The reason: today, nearly all industrial installations have technically matured and are more or less equal in their function. Differences can only be found in the human equation and in man's relation to his work.

The second large "pillar" of the German industrial film: technical information pictures. These have proliferated during the past year. These films are of a subjective, cool, sober design. They are nearly always technically clear and strictly informative without excessive artistic ambition. This does not preclude modern film creativity! *But their purpose decides the form.*

Citing just a few of these which come to mind: *High Voltage High Performance* (AEG); *Bitumen in Coastal Production* (BP); *See More, Realize More* (Siemens); *To the End of the World* (Esso AG); *Tested and Approved* (Henkel & Cie); *Dangerous Thieves* (Siemens); *The Thinking Elevator Control* (AEG); *Silopren and Macrolen* (Bayer, Leverkusen) and *Synchronous Machines* (AEG).

**When Is It a Technical Film?**  
The third pillar: the sales promotion film — has a tendency to "overlap" the technical film in character and objective. They often have similar goals. But this phase of the film medium is advancing swiftly, with a bright future ahead.

German enterprises are aware that they can woo client favor, improve market positions through good use of the sales promotion film. The difference between the internal or completely technical information film may be spotted in narration:

The phrase "assure a depend-



The 35-minute industrial research color film, "Der Heisse Frieden," was produced for BASF by the Gesellschaft für bildende Filme, of Munich . . .

able increase in production" wouldn't be needed in a technical film for worker training, etc. But the border is as indistinct as that recently headlined area in the Himalayas . . .

Noteworthy films of recent date would include *Measurement Technique and Plant Control Equipment* or *Measurements of Widths in Hot Rolling Mills* (AEG); *With Five Steps* (Siemens); *Mannesmann in Steel Water Construction* or *Galvanized Straps* (Mannesmann AG); *Building and Heating* (BP); *253,000 Hours* (Roehm & Haas); *Safety Is At Stake* (Daimler Benz AG) and others.

**Distribution a Key Problem**  
Distribution of sponsored films remains a special problem in Germany. Producers too often consider the job completed when they deliver the film to the client. And perhaps it is the sponsor's task to show his film to the right people!

This phase of our work requires a great deal of attention. It begins with a well-organized premiere of the film, extends through such promotional phases as well-designed announcements, folders, brochures, etc. The best film in the world will not find an audience if nobody knows about it!

But the highly technical film, as its description implies, is subject to different rules. These pictures require special promotion.

"Grabkernkraftwerk Gundremmingen" is the subject of another in the long series of useful technical information films sponsored by Germany's AEG.







**eclair**

## you don't hand-hold the NPR. you shoulder-rest it.

We all know what hand-held shots look like. But a lightweight, silent camera that needs no blimp, no clapstick and no power cable can obviously go places where a tripod would be in the way.

It's not how much the camera weighs, but how the weight is distributed that determines steadiness. Every camera on the market, except ours, requires the cameraman to support its weight in front of him with both arms. There's no hand free to follow focus, change the aperture or zoom. And muscle fatigue causes camera shake.

Most of the NPR's weight is over your shoulder. The feed and take-up reels are side by side at the back of the magazine. Balance doesn't change as the film goes through. The motor nestles into your shoulder like a rifle butt, only higher. While your elbow rests against your side, you keep the camera in position with one hand.

Many of our customers report that they're getting steady shoulder-rested shots of still subjects with such focal lengths as 75 and 80mm. They're also getting ten-second magazine changes, registration-pin movement, precise reflex viewing, a rotating lens turret, synch-pulse generator, constant speed motor and, of course, blimp-free silence.

Service, sales and rental facilities are available from these expert, franchised dealers: *Chicago*: Behrends Inc.; *New York*: F&B CECO, Camera Service Center or Camera Mart; *Los Angeles*: Gordon Enterprises or Mark Armistead; *Detroit*: Victor Duncan Company; *San Francisco*: Brooks Camera. Or write to us. We'd like to send you our brochure: Eclair Corporation of America, 7262 Melrose Avenue, Los Angeles, California

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# Trends in Britain

— as Reported by Robinson P. Rigg

European Editor for BUSINESS SCREEN

THERE'S A NEW DYNAMISM in British business film sponsorship these days — B.S. No. 5 published details of Ford of Britain's sales drive spearheaded by their award winning export film *Project D* — now there is news that General Motors' British subsidiary, Vauxhall Motors Ltd., are about to launch an all-out export drive in Europe based on their film *Vauxhall, Bedford, England*, an up to the minute eye opener on the Vauxhall auto plants.

To present the film three mobile display units, costing \$45,000 each, will be used. They each contain an air conditioned cinema with its own separate projection box and seating for 15 people. As well as *Vauxhall, Bedford, England*, sound slidefilms to illustrate servicing will be shown. The presentation includes a mobile turntable for car display, and a number of illuminated displays, panels and three dimensional exhibits to extend over 3,000 sq. ft. of floor space, all of which are carried in the display vehicle. This fall and winter the Vauxhall "circus" will tour Belgium, Holland, Germany, Denmark, Norway, Sweden, Switzerland and Austria with a planned program of 40 separate 4/5 day stands.

Another pace setter in the British export drive is *The Paper Machines*, a film made for Walmsleys of Bury, Britain's leading manufacturer of paper-making machines, and associated with the Beloit Corporation of America. Selling a \$4 million paper machine requires finesse, and Walmsleys provide it in their latest top quality movie which contains some of the most dramatic industrial cinematography this correspondent has seen — a big film to impress big overseas buyers.

A third recent example of dynamic selling through films is a new British European Airways movie, *Air Age Marketing*, a hard hitting sales film to sell the airline's cargo facilities to European exporters. Based on current TV commercial techniques the film has one purpose only — to promote further inquiry.

This single-mindedness of the new films is a sign that sponsorship is developing as a distinct marketing technique — that the "general information" film with vague distribution patterns is on its way out. It is being replaced by motion pictures tailored to the tastes and needs of specific audiences.

Take *Out Shopping* for example — a Consumer Council (the equivalent of the Better Business Bureau in the U.S.A.) film to educate shoppers in good buying habits. The target for this movie are the 14 million housewives who are members of the six national women's associations which show films regularly at their monthly or weekly meetings.

Recent surveys of particular industries' use of films and a-v materials show some interesting facts. In the Plastics industry for example, 29 major manufacturers use film as a prime sales and promotional aid and in eleven cases films are directed to builders and architects.

The building industry itself contains many sponsors who use their films with great skill. To inform potential clients about the new industrialized building techniques over twenty firms offer top quality films — to quote just one section of the industry. In fact, the British

Industrial Film Association has formed a Building Industry Chapter so that members can discuss the industry's film projects with an eye on rationalization, meeting the requirements of the architectural colleges and avoiding wasteful duplication of effort.



Scenes from "A Different Drum": "... his cupped hands ... and ... his cage to keep a cricket in ..."



"... these become the test tubes, beakers, retorts of modern medical research ..."

## New A M A Picture Sounds Beat of "A Different Drum"

A Significant Documentary of Ideas Behind New Institute for Biomedical Research

"... What is the shape of hope?"

What is the size of dreams?"

SO BEGINS *A Different Drum*, a 13-minute, full-color jewel of a film which takes as its theme nothing less than man's wonder and curiosity about his world, a wonder and curiosity that spur his inquiry into the very nature of life itself.

Produced by Henry Strauss and Company of New York City for the American Medical Association, *A Different Drum* is a documentary. Its essential purpose is to portray the significance of the AMA's newly inaugurated Institute for Biomedical Research.

But in showing the potential and the promise of this unique facility devoted to pure research, the film becomes less a documentary of an important event than a record of the purpose behind it. *A Different Drum* is thus one of the rarest of films — a visualization of philosophy, a documentary of ideas.

Using visuals ranging from the abstract to the very real, the film portrays the Institute for Biomedical Research as an environment rather than an edifice. Instead of a mere building housing the tools and equipment of experimentation, the Institute becomes a place unbounded by pre-determined dimensions where the creative spirit has free rein to explore, to search, to seek objectives of its own choosing. As the narrator says, "The promise of the Institute is not one of miracles but of a place where miracles may have a beginning."

The need to search, the purpose "... in taking a road not knowing its end, in tracing a river not knowing its source," has been a basis for medical research from the beginning. As shown in *A Different Drum*, seemingly unrelated events can be welded into a chain of discovery ... folklore about dairy-maids leading to the virtual elimination of smallpox

... legends about the magic in a snake's plant becoming an effective drug in the treatment of hypertension.

Imaginative artwork shows the history of man's curiosity about himself, from naive speculations about the function of organs to the far-reaching implications of the discovery of DNA. Antique urns and "coffers from the attic of time" — all used to suggest the variety of containers man has built to hold the products of discovery over the years. An empty box portrays the hope that the frontier of knowledge will continue to be extended.

A boy is shown seeking the sound of a forest stream. As he is father to the child, so is his curiosity parent to the later child who will solve more profound mysteries, perhaps those shrouding the nature of the living cell. His cupped hands, his "cage to keep a cricket in", become the test tubes, the beakers, retorts of modern medical research.

It is this combination of the abstract with the concrete, the skillful blending of elements of film-narration, cinematography, and musical score — that give *A Different Drum* both its charm as a film and its powerful statement of purpose.

The idea that man must seek, that there are no dimensions to his quest for knowledge, takes shape as a valid proposition on which to base an institution whose purpose is to further the aims of those who are called to play a different drum. The idea that there is significance in the "unimportant", truth in the unknown, purpose in "vain" pursuit, sense.

*A Different Drum* is now in the film library of the American Medical Association. An adventure of the mind and spirit and a pleasure to the eye, it is worth viewing

# Film Mecca: Cypress Gardens!

... focus on colorful Florida plus scenic beauty, sports action

THE CYPRESS GARDENS that the name implies under, Dick Pope, has a color film footage in his love it.

Central Florida mecca of isn't always the tropical it has become. It took inspired planning, hard the now visible love and ting of life and nature's to create this wonder-ter and floriculture.

**Popes Envision an Eden** here in 1932. Dick and e began to build their a swampy morass better the alligators and turtles sited the place. As Dick lylie added her special the beds of rare flowers — the winding walkways

through eye-filling gardens. A dismal swamp was turned into tropical lagoons.

The official opening took place on January 2, 1936. Dick Pope promoted this historic occasion with covets of pretty girls. And since that day, Cypress Gardens has won worldwide fame for its unbeatable combination of lovely ladies, lavish displays of blooms and those moss-festooned cypress trees that seem to frame every picture.

Through the years, the key word in Cypress Gardens' publicity has been "picture." Probably no other tourist attraction in America has been as thoroughly lensed in every aspect, by the countless thousands of its visitors, by the "pros" who have shot award-winning motion pictures "on location" and by the

Gardens' own active photographic group.

## There's Action on the Water

The television and theater viewer's picture of the Gardens usually contrasts sharply with the idyllic tour of its flowery paths. Zooming into screens and off in a cloud of spray are those famed water ski champions, or lovely Aquamaids chased by racing outboards.

They can call the Gardens' water ski show "frosting to the cake" for visitors, but this is a cake fit for a king! Four breath-taking performances each day are accompanied by organ music, the whirl of visitors' movie cameras and the click of still camera shutters. And these water shows have made tourist promotion history. They've also set some records for the use of



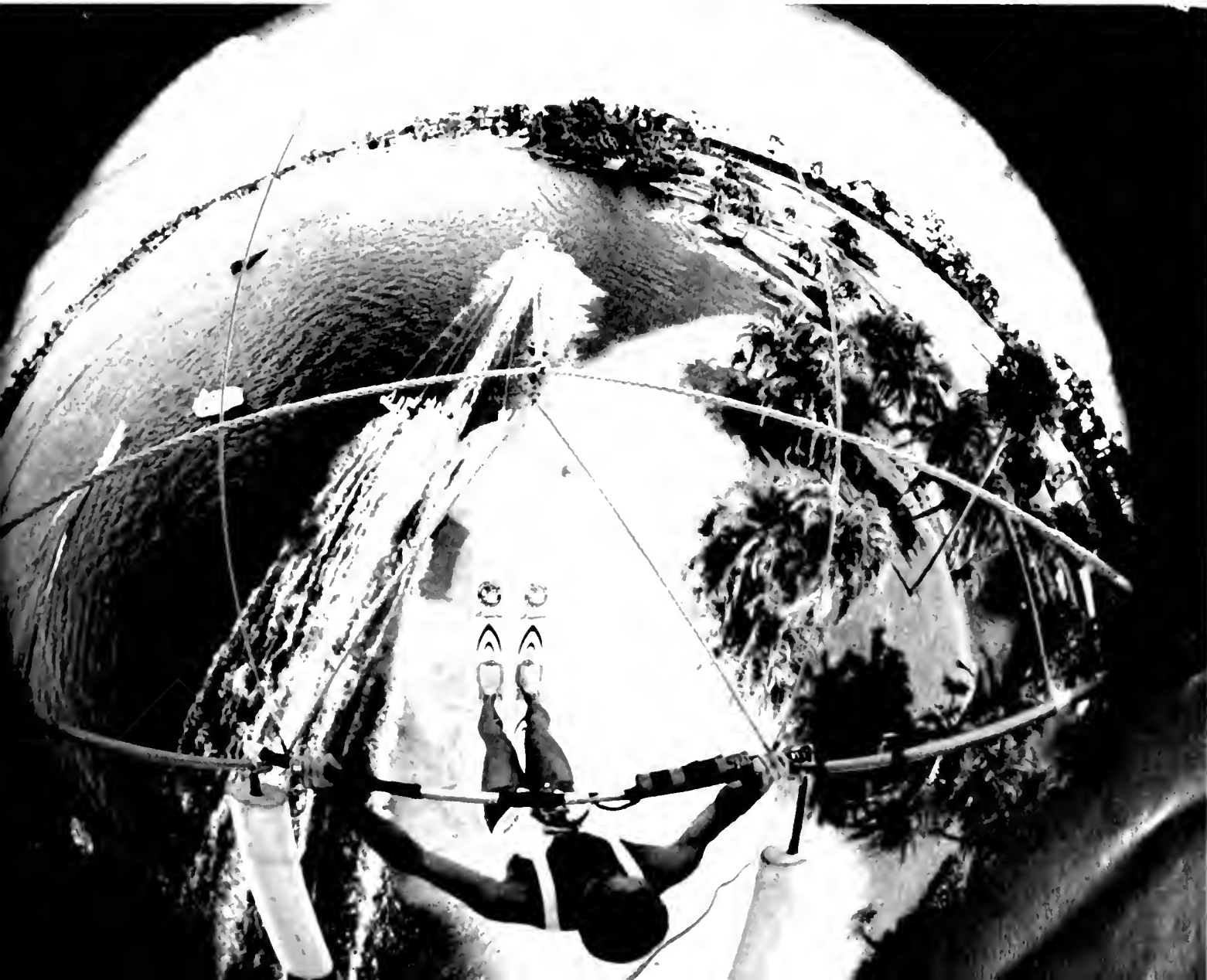
Family album: Richard Pope, Ski board chairman and founder of the Gardens (left) with Dick Pope, Jr., his son, now active as president.

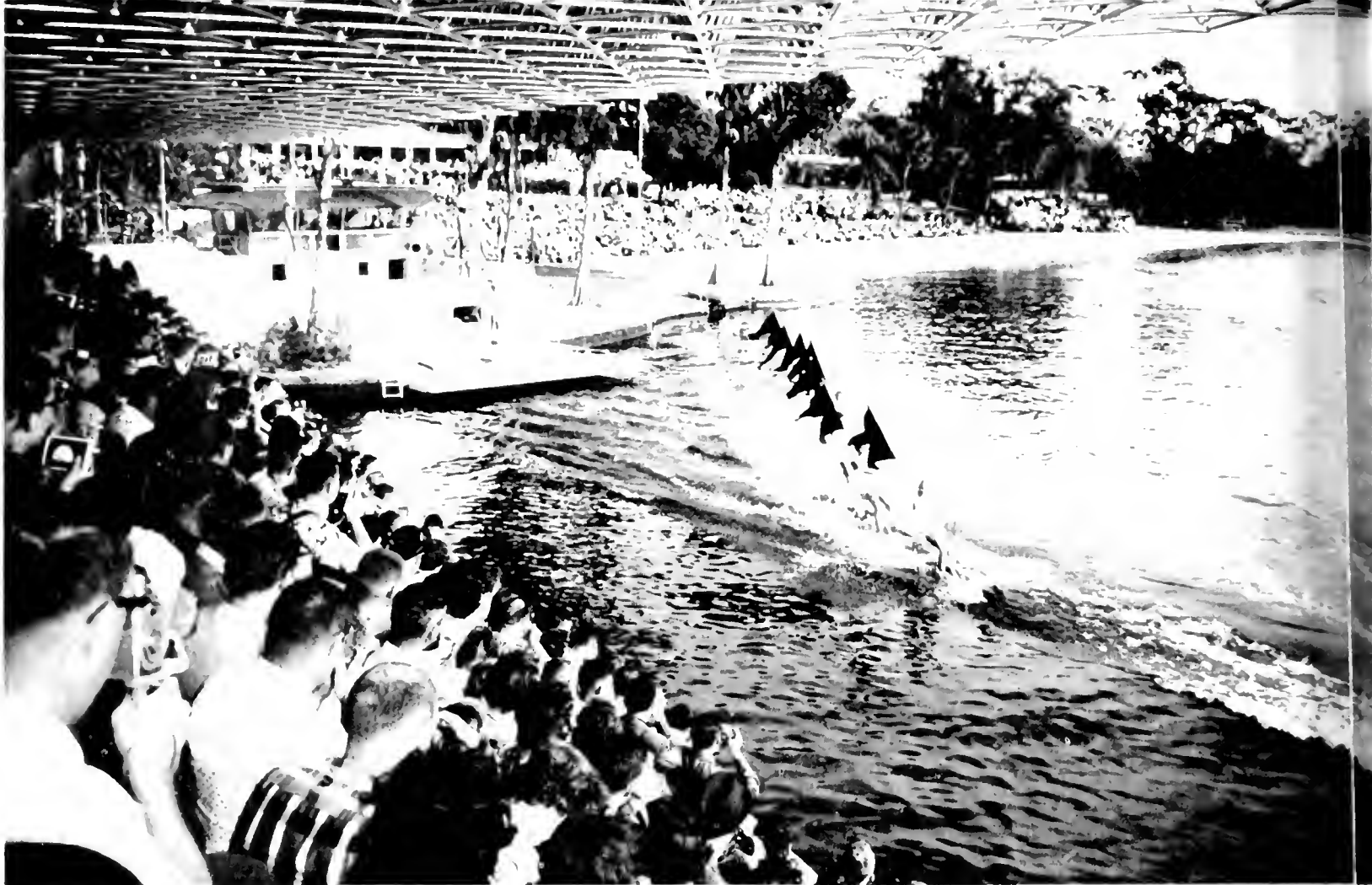
color film and for the outstanding job the Gardens have done in really promoting photography at this attraction!

## Getting the Ski Show Idea

The ski shows began almost by accident back in August, 1942. Dick Pope was away at the time.

"e" lens on a camera affixed to the high-flying water ski kite provides unusual panoramic scene from the Photorama files at the Gardens.





Camera fans on Gardens' photo pier film world-famed Aquanauts as a professional staff photographer calls out proper shutter speeds and lens settings.

in uniform, and the rest of the family wanted to entertain visiting service men. Julie Pope gathered son, Dick, Jr. and daughter, Adrienne, and four other teenagers from nearby Winter Haven and this group put on an impromptu ski show for a group of six soldiers.

Mrs. Pope then sent out the first publicity pictures of that first water-ski show. The following Sunday, a convoy of 800 soldiers ar-

rived to see a performance and a new phase of Cypress Gardens' operations had begun.

#### "Matt Dillon" With a Camera

When Dick and the army parted company, he took over where he left off, becoming the Gardens' one-man publicity and photographic department. Out on the picture boat, with four Kodak Medalists (two with color film and two with

black and white) Pope was faster with the shutter than Matt Dillon with a .45.

In those early years, all of the Gardens film processing was "farmed out." Prints and giant murals were also made for them by a commercial studio. But 10 years ago, Cypress Gardens really geared up for photography.

#### Camera Tips for the Tourists

The "picture" today is a film manufacturer's dream. Tens of thousands of visitors watch every single water show to the running commentary of a photo expert who advises proper lens settings, calls the "shots" in advance, gives light readings and does everything but snap the visitor's shutter.

Miss the picture? Drop over to the nearby camera counter and pick up rolls, reels, transparencies, color prints or whatever you want. Or try again, pick up a nice fresh roll of color movie film, still cartridge . . . it's there and encouraged.

#### Scene of Hollywood Features

Perhaps the Gardens drew a little inspiration from visiting crews, fresh out of Hollywood. New York, Detroit and points coast-to-coast. Drift along in one of those electric boats and you're really visiting a movie set you might have seen in *This Is Cinema*, MGM's *On An Island With You*, and *Easy to Love*; in the 20th

Century Fox films, *Moon Over Miami* or *Neptune's Daughter*. Warner Brothers made the best in *Water Babies*.

Dick Pope's favorite among the many screen stars who have been "on location" at Cypress Gardens is Esther Williams. He elected her president of the local Chamber of Commerce and hung a sign with her effect outside his office.

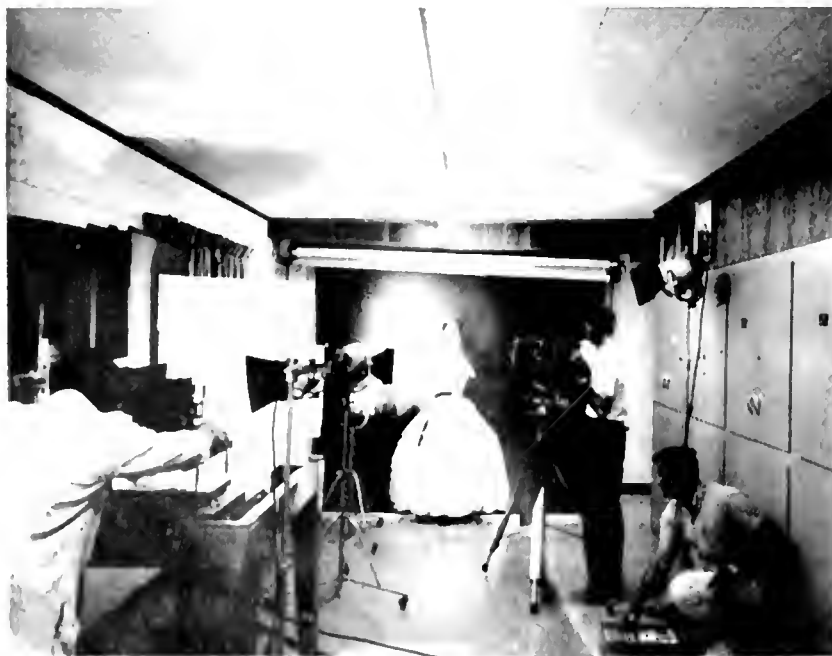
#### Now There's Photorama Division

Inspiration is one thing but execution is another. It's the same with its rules when it comes to photographic capability at the Gardens. A very complete photographic division, called Photorama, is headed by Nathan O. (Red) McMillan. Photographers in the division are specialists in their respective fields, such as Ambrose (Buddy) Campbell III, Morris Monts de Oca, Tom Hallinan, Jerry Imber and V. Lyndal. They are aided by secretaries, who also help in the production and film editing by three photo-lab technicians.

Photorama has its own building which houses executive and clerical offices, the photo equipment room, editing and projection room, the photographers' "ready room" and processing quarters.

These are primarily for staff but hospitality is shown via camera crews and still men, who often share this base.

Film darkrooms (for dev-



Studio shot of model Randy Beard is lensed by Morris Monts de Oca as Julie Pope controls lighting, lab helper at right is making copy negative.



an Ektachrome room, room and the black and room. Nitrogen agitated in color processing, room in this section serves complete with thermo- lled temperature; cus- ck and white sheet and

**They Use at Photorama**

enlargers are available in and white printing room: Model 57MB, Omega D 606. A Fine-O-Lite nter and a Model 1620- loadmaster print washer equipment group that les stainless steel sinks wall, safelights, timers, other items.

or print room features a 7 enlarger, a Kodak color Drum Processor K and a Speedmaster lyser. To read control enischron unit is set up t drying room, just out- color print room. Also in drying room is a Pakoil er and a Seal 16 x 20 press.

aphers keep their per- in lockers lining the wall eady" room. This room es in brass as a studio, with a full complement lighting equipment, and room. Tucked into one a small cubicle made or film loading.

in Both 16 and 35mm and 35mm motion pic- shot at the Gardens, so

the projection and editing rooms are set up to handle these dimensions. Editing equipment includes both 16 and 35mm splicers, 16 and 35mm footage counters, two 16mm Moviescope viewers and two 35mm Moviolas.

Projectors are ready for screening in Photorama's "Little Theater" and they include both Bell & Howell 16mm sound and silent equipment, a 16mm Kodak sound projector and a 35mm DeVry arc machine as well as a 35mm slide projector. Completed motion picture prints are on file in the projection area. Television and other group requests for prints are filled in an adjacent film shipping area.

**Little Theater for Previews**

The plus "Little Theater" features a 6 x 8-foot screen and wall-to-wall carpeting, 12-padded chairs and well-placed ashtrays add to viewer comfort in the room and it's both cooled and heated by a central system, like all other Photorama facilities.

Behind drapes along the side walls of the theater are files containing extra color footage and black and white sequences in both 16 and 35mm. Also stored in the area are originals and workprints as well as negative films which match all release prints.

**Motion Picture, Still Cameras**

Photorama's experts believe in having diversity and excellence in equipment. They use one or more of the division's five Bell & Howell 16mm Filmo turret models, or the B & H Model 200EF 16mm camera. A lot of the shooting is done



This floating camera platform on an outboard-powered barge provides filmmakers at Cypress Gardens with unusual nest for that "birds-eye" sequence.

with the two 16mm Arriflex cameras with 400-foot magazines and with the 35mm Arriflex (also with 400-foot magazine). There's also a 35mm B & H Eyemo and a reliable Auricon 16mm sound camera.

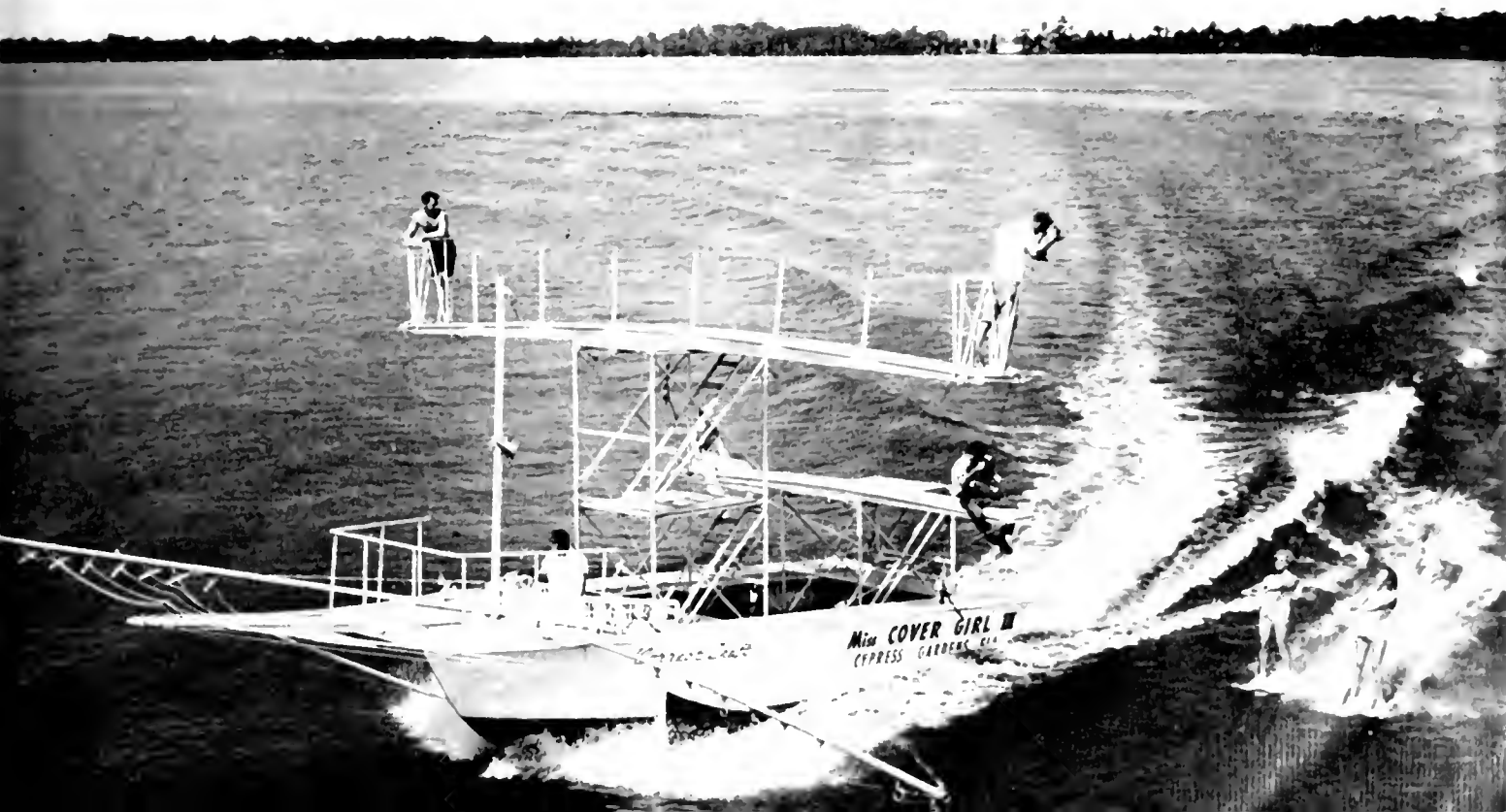
From Dick Pope's original four Medalists, the still camera inventory has grown quite a bit. It includes equipment ranging from an 8 x 10 Deardorff down to 35mm Nikons. There are three Hasselblads, one with an extra wide-angle

lens, a Bronica and six Linhofs. The cameras are also equipped with wide-angle, normal and telephoto lens accessories. Put down countless tripods, lights, reflectors and underwater camera housings before you close the list.

**Gardens' Unique Picture Boat**

Want a film-making adventure? Join one of the crews of the photographic division's picture boat, powered by twin 300-horsepower Ford Intereceptor engines,

Picture boat's two camera bridges are in action as it pulls Aquanauts through water, the 26-foot tou arms can handle 20 skiers at a time





Print drying and mounting room of Photorama: Wilson Tyndal checks a control strip on the Deuschlon, while Jerry Imber adjusts 5X7 Durst enlarger.



Motion picture editing room scene, with the Photorama projection background. Both 16 and 35mm color and b & w films are handled.



Carpenter shop at Cypress Gardens is staffed by three men who are expert in building film sets, or backdrops. Two scenic designers are also employed.



Air-conditioned "Little Theater" has comfortable seating for 12, wall carpeting and a six-by-eight foot screen for frequent film projection.

The custom-built 40-foot hull can be equipped with 26-foot tow arms capable of pulling 20 water skiers. It can be equipped with almost any special feature a cameraman can think of (and that goes a long way). Bridges on the boat are 20 and 32 feet above water level.

#### Cooperate With Film Makers

We've asked the big question asked by sports producers, agency film executives and everyone who considers this pictorial paradise for a possible film sequence—Horalama ski thrills, Fern-eyed young men and beautiful girls. "How does Cypress Gardens cooperate?"

Several visits with Red Pope, general manager, and Jack Irwin, Photorama's chief Red

McGuire, have convinced us that the worldwide publicity achieved by this tourist attraction is largely due to their tremendous spirit of helpfulness and all-out cooperation. Many a similar scenic area could profit by the professional attitude and real understanding these people have of the problems as well as the potential in working with producers and sponsors.

#### Services at Reasonable Cost

They play no favorites where commercial shooting is involved and reasonable established charges are unvaried. For example, the complex picture boat, complete with a three-man crew that includes a driver, a rigger and a liaison man is hired out at a \$50 per hour fee with a minimum of three

hours. Location fee for the picture boat is \$250 per day, the same as that charged for Cypress Gardens location shooting.

The Garden's Aquarama pool, scene of many underwater sequences and equipped with underwater windows and speakers, is available at \$300 per day, including a liaison man, office accommodations and one diver. 15-foot deep and measuring 80 by 160 feet, the pool may be equipped with a complete underwater stage. Reflectors, color transformers and generators are also for hire as part of Photorama services.

#### Release Over 500 Stills a Week

In addition to being retained to assist on TV commercials and for magazine advertising shots, the

Photorama staff keeps busy ing out publicity pictures at Gardens' own movie films. 500 8 x 10 stills are released week by the publicity staff, by Patrick J. Callan, director of public relations (to whom most of the credit for this material). In 1964, Photorama cameramen shot 95,998 16mm motion picture film (mostly for a near-record of 18½ mi-

#### Featured in Newsreels, Shows

The Gardens hold another record any publicist would care to mention. It has been featured in 1,000 newsreel sequences and 350 short subjects for both theatrical and television release. Miss America since 1955 come to the Gardens to play

photographed! It goes on. For a six-month period last year, television commercials were filmed at the Gardens. The list of products includes Eckerd Drugs, Seven-Up, Eastman Kodak, Aluminol, Sterno, Lilt Home and Servisoft water

television and still production cameras would include Lark Cigarettes, Spring Cigarettes, Hill & Libby, Apache Milk, Charles Pfizer Wheaties, Polaroid, and many, many more.

Television should have to capture the beauty of the Gardens, even without Genie's indomitable faith in them. Recent short subjects on screen have brightened the eyes of viewers; in case of the "feature" those on commercials filmed here would surely catch

**Building an "Eden"**  
 Nearly three decades ago the Gardens' 30th

anniversary) since the opening day of Dick and Julie Pope's floral exhibition on their lagoons. Today, every flower in the Gardens has a name and they're called out with pride by the guides who man the electric tour boats wending their way through the botanical display.

*"On your right is the Princess tree . . . the pink blossoms are Duchess of Cypress azaleas . . ."*

There's a name, too, for those wonderful youngsters who perform with derring-do and precision in the water ski show. They're *all-Americans* and you focus with pride as they do impossible feats with skillful abandon.

But in the quiet of the Gardens, in the soft and scented air of their myriads of blooms, there's another symbol: for the Pops have created a place of beauty and a garden of peace.

Small wonder that the right sense of cooperation, a bit more understanding of the value of the pictorial image have brought this place to millions beyond the Florida borders, to eventually lure them to the Gardens on their travels through the U.S.A.

And that's the final wonder of it all: *those one and one-quarter*



Shooting an underwater sequence in the Gardens' Acquafama pool. It has water-proofed speakers, a bubble curtain and underwater viewing windows.

million visitors who paid a \$2.40 admission charge last year.

Close-up and fade-out on the weathered paper scrap on which

one doubter back in those trying 30's scribbled his opinion of the Gardens project. He called it "Pope's Folly!"

THE SCENIC BEAUTY OF FLORIDA'S CYPRESS GARDENS

*Two pictures from the camera of Morris Monts de Oca of the Gardens' Photorama staff capture the peace and solitude of this place—a water and garden wonderland. At left, an infra-red shot along the one-and-one-half miles of waterways traveled by electric boats. Below, the sunset over Lake Eloise is a favorite subject for the color photographer.*



# MODEL FILM LIBRARY SYSTEM

Control of Valuable Footage at NASA's Manned Spacecraft Center in Houston Helps Film Editors to Quickly Locate Frame "Needles" in Proverbial Haystack



Librarian Supervisor Mrs. Ira Hurst logs cans of developed film from Building One at MSC. Average receipts for each day total 6,000 feet of 16mm color film. Original negative and prints are in identification stage here in the Cataloguing and Matching Unit. After paperwork is complete, the film will be matched frame-by-frame, edge-coded and the Scene List is prepared.



Film technician re-sets edge numbering machine after a new roll of film is threaded. Original film and all prints from the original are given same edge code. Specially fabricated numbering machines place up to seven identifying numbers on the edge of 16mm film. Two of three machines are in continual use, third is for back-up use.



After edge-numbering, a technician prepares the Scene List by viewing the screening print. Each scene is described briefly, starting footage number is given plus ending number on each scene. Camera angles such as "medium shot," "close-up" are also noted. Material is recorded on office dictating equipment to be transferred by typist to a 40 master with a litho master a carbon

SOMEWHERE IN A FILE of more than 3,000,000 feet of original color motion picture film is a scene that lasts only a few seconds. Without it a documentary motion picture being produced will be neither accurate nor complete.

The requirement — retrieve that scene as quickly and economically as possible.

To film editors at the Stock Film Library, NASA Manned Spacecraft Center (MSC), Houston, Texas, finding specific scenes such as the one described is a daily routine. The problem at MSC varies not so much in character as in scope from that of any other organization faced with the need to file motion picture film so it can be made available for use at any future date.

## Controls Footage But Keeps Free Access

MSC has solved the problem with a filing system which positively controls all film while providing editors with complete "freedom of access" to film rolls on file. The system is flexible enough to "bend" with the situation when emergency requirements forego normal filing routine — such as during the time of a manned space mission. And it is so effective that film editors at MSC have met deadlines as short as 24-hours for a scripted movie.

Involved is all the motion picture film used in the activities of MSC's Public Affairs Office (PAO), the public relations branch responsible for handling press contacts throughout the world. This film is used to meet the worldwide requests from television news, schools, movie producers, civic organizations and in fact, anyone interested in informing people about this country's space effort. From this vast file, MSC produces numerous finished films.

## All Films Have Historical Significance

Actually operating this gigantic filing system is a government contractor, the A-V Corporation, Houston, whose job it is to absorb better than 6,000 feet of 16mm film daily. They identify, catalogue, store and stand-ready to locate tiny bits or all of the film upon request.

Funneled into the system are varying lengths of film picturing everything from complete Gemini launches to hometown parades honoring astronauts. Not only does the subject matter of the film vary, but fluctuations in the amount of film received help demonstrate the flexibility of the filing system. During the Gemini flights, as an example, film footage received at MSC jumps to about 9,000 feet per day.

"My office could easily be mistaken for the film library during actual flight periods," says Mrs. Ira Jane Hurst, librarian supervisor of A-V's Cataloguing and Matching Unit. "Cans of film are piled desk-high. It keeps us hopping."

## 95% on "Eastman Ektachrome Commercial"

Of all in-coming material, approximately 95 per cent is on Eastman Kodak Ektachrome Commercial film, a low-contrast original from

which color release prints or color negatives are made.

"Probably the most important thing to remember about any film filing system," William W. Robbins, vice-president and production manager, A-V Corporation, will be using the system. It must be tailored to those people. At MSC, an editor-writer is the primary user of the film. They pick desired scenes in written files, and because they have access to screening prints in the library, the team can view the actual footage with a minimum of paper work and restriction."

Immediate utilization of new submissions made possible with a Film Received report issued daily to all producers, editors and writers. It lists the file roll number, source and general subject of each piece of film received during the day. Using the report, an editor can call for a work print to be made of urgently needed scenes before the permanent library roll reaches the shelf. If this is done, the work prints are numbered using the editor's identifying number — by-passing all other operations — is then given immediately to the editor.

Aside from the overall size of the filing operation, Robbins feels that the Film Received report is probably the most unique part of the system.

## New Building Will Centralize Activities

Activities of the library are in MSC's new building complex of white buildings south of Houston and also at Ellington Air Force Base, a few miles away. Still underway is a program that is intended to eventually centralize all MSC activities in this new building.

Initial receipt of all film is at the "vault" room or "vault" in Building One at the Manned Spacecraft Center. There exposed and undeveloped film is logged in and a color number is painted on the 16mm can before being sent to the Photographic Technology Laboratory. It is developed in the laboratory, a screening print is made that will later find its way to the Stock Film Library shelf. An optical master is made at the same time. It is needed to be "cut into" a production. Copies of a film bear the same number as the original roll from which they were made.

Occasionally pre-developed film is sent to MSC to be included in the files. However, bulk of motion picture film from contractors, NASA photographers and other government sources is developed at the Center under carefully inspected quality standards.

## Sent to Cataloguing and Matching Unit

After development all prints and the original film are forwarded by messenger to the Cataloguing and Matching Unit at Ellington. "We act as 'middle-man' between receiving operations and the editors," says Mrs. Hurst. "When film arrives it is entered on a sheet, on the Film Received report and it is handed over to our film technicians."

A-V film technicians perform an initial check (CONTINUED ON THE FOLLOWING PAGE)

## National Conference at Miramar Hotel

James Paul DeMello as Chairman of Conference;  
Dolnick Will Serve as Conference Coordinator

MIRAMAR HOTEL in Santa Monica is the site of the National Conference of the Industry Film Producers Association. The conference is confirmed for the month of June and announced for June 2nd-4th.

Conference secretary, Elaine Dolnick, also has been named by the Board to serve as Conference Coordinator. The selection was announced after the conference with several candidates.

DeMello has been very active in the past annual conference and is thoroughly familiar with the requirements. To insure the carrying out of the advance preparations and the operations of the 1966 Conference Board also made arrangements:

### Assumes a Key Role

DeMello is the 1966 Program Chairman and is one of the most important speakers for next year's gathering. He will be speaking on the subject of "The Future of the Film Industry" by Paul, the news given in these IFPA pages.

DeMello and Bob Ganon will chair the award ceremony. The winners of the "Cindy" award, Bob Ganon, have done yeoman work on the committee in the past; Ray Dolnick brings the experience and acquired over the past in which he has headed activities for the San International Film Festival.

### Plan to Arrange Exhibits

Bob Dickenson of the Gordon Corporation, an IFPA member company, has been named to head the Conference Exhibits Committee. He is already working on lining up exhibitors and features for the 1966 conference. Joining him in this project is another good friend of IFPA, Alan Gordon of the Hollywood Film Company, another sustainer. Other members of the committee are Joe Gulli and Mel Kelley.

Conference Publicity Chairman and National Editorial Vice-President, Roy L. Deets. Two members with considerable experience in public relations will be Ray Jewell of Lookout

Mountain A.F.S. and Jack Southworth.

Mark the dates on your advance calendar: June 2nd through the 4th, 1966. The place: The Miramar Hotel, Santa Monica, California!

\* \* \*

### San Diego Chapter Sets Up Programs on Monthly Basis

SAN DIEGO'S active chapter got off to a fine start this fall by scheduling their meetings on every last Tuesday of the month and by initiating their own local newsletter, THE MONTAGE.

The Chapter will conduct formal business meetings in the even-numbered months and is holding informative, general programs in the odd-numbered months. Members of the group are also trekking to Los Angeles for meetings of interest and have attended such sessions as those presenting Henry Mancini and Sid Solow as well as our national board meetings.

The Chapter's Executive Board also brought the Industry Film Producers' name to the attention of their fellow citizens when they publicly expressed their opinions on a civic project that affected their members.

They object "in principle" to a city and county contract which, among other things, covered film services and was awarded to a state college. What seemed to be a passing comment of local interest has attracted widespread attention and has stirred up considerable discussion. However, city and county officials responded to the Board's expressed opinions with instant action and a genuine concern over the question raised. Chapter officers, in turn, were gratified by the response of the elected officials and commended them for their prompt action.

You're welcome to participate in Chapter activities if you live in or near San Diego and are engaged in or concerned with film production. Drop a line to the Industry Film Producers Assn., P. O. Box 11-081, San Diego, California 92111.

\* \* \*

### Lapel Pin Is Being Designed

An IFPA label pin is being designed, along with a matching logo, to provide a unified symbol for IFPA and its membership.

# IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

## Los Angeles Chapter Hears Mancini, Solow

Noted Film Composer, Laboratory Head Address Membership

THE LOS ANGELES CHAPTER opened its program season with one of the film industry's most talented creative people: Henry Mancini noted composer of music for such films as *The Great Race*, *The Pink Panther*, *Breakfast at Tiffany's*, *Days of Wine and Roses*, and *Charade*, (to name just a few). He has also written theme tunes for television shows such as *Peter Gunn* and *Mr. Lucky*.

The views and technical contributions of this often-honored composer gave IFPA members and guests an insight on that phase of film music scoring seldom heard. The program at the KTTV Studios was attended by a large number of members and representatives of our sustaining membership, such as Eastman Kodak, Cine-sound, Hollywood Film Company, Magnasyn Corporation and Gordon Enterprises.

Chairman Jim Swift and his committee followed this program "winner" with another top-flight presentation as Sidney P. Solow, president of Consolidated Film Industries was our guest speaker.

Mancini praised the work done by IFPA film makers:

"I've been tremendously im-

pressed by some of your films that I've seen. The photography ranks with the finest of the professional cinema."

Readily admitting that most of our film makers could only rarely afford the caliber of music composers he represents to score their films, he felt that there could be a larger place for original music, perhaps done by eager, young composers.

"After all, I was new once," Mancini noted, "and so were Elmer Bernstein and all the rest. Someone had to take a chance with them . . ."

Mancini also told the group that IFPA members were "part of the avant garde" of picture makers, inasmuch as they have to invent ways of doing things as they go along. Today there are few innovators in theatrical films.

"When something happens in theatrical film making, it's an accident, you know," he said. "The 'jump-cut' or something . . . and the critics all say, 'isn't that a fine foreign film?'"

The composer gave a brief history of scoring of films for television. Through labor problems in the early days, producers turned to canned music. The first real

Salute to an honored guest: (l to r, below): Dr. Harald Dyrenforth, president of IFPA, Alan Gordon, president of Gordon Enterprises, guest speaker Henry Mancini, and Jim Swift, chairman of the host chapter in Los Angeles.



**THE INDUSTRY  
FILM PRODUCERS  
ASSOCIATION, INC**

**NATIONAL OFFICERS**

1965 - 1966

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• • •

**For Information, Write**

Industry Film Prods. Assn.  
Post Office Box 1395  
Thousand Oaks, California

(CONTINUED FROM PAGE 43)

breakthrough came when producer Blake Edwards signed Mancini to compose and score the *Peter Gunn* show with modern music. Edwards told him: "I want something that makes me feel it's happening now when I hear it."

Mancini said he believed that when this show first came on the air, "people were conscious that for the first time the music was *up front*." During the question-and-answer period, he was asked why, when *his* motion picture scores were transferred to record albums, the actual motion picture sound tracks weren't used.

Mancini replied: "Well, in the first place, I don't think that motion picture sound, as such, compares to commercial record sound. The techniques are different and I think that when a person lays down five bucks for a stereo record, they should get a true stereo reproduction which you do not, to my mind, get in transferring from a major studio sound track.

"Another thing," he continued, "in *Breakfast at Tiffany's* we had a big party scene. There were five numbers played during that sequence but they were only *pieces* of music. I only had to write a chorus of one number, two choruses of another, etc. Now if the record company that is owned by that studio had taken that track (and they had the right to take it) it would have been a very dull thing . . . not make much sense.

"So I took those five bits of music and developed them into complete numbers. Each one had its own identity and it made an enjoyable record. Nine of ten albums coming out of pictures shouldn't be made. You get some pretty distantly-related pieces up against each other in an album."

A tape recording of the Mancini talk is available to IFPA members. Contact Bob Gunther, 11182 Fairbanks Way, Culver City, California.

**Sid Solow Tells Basics of  
Color for Motion Pictures**

Sidney P. Solow, president of CFI, was the guest speaker at the Chapter's September meeting, held at the Glenn Glenn Sound Company. Before his talk, Sid previewed a recent AT&T (Pacific Telephone) film, *Plane Talk*. The 20-minute Fairbanks production in Eastman color shows the importance of telephone communication by the airlines, both in the air and on the ground.

He then gave a highly-informa-



CFI President Sidney Solow talks on basics of color in motion pictures.

tive and entertaining talk on the basics of color motion picture photography. Every phase of color — from how the eyes see color to

**Meet Executive Vice-President Ray Jaeger**

**R**AY JAEGER, executive vice-president for the Western Section of IFPA, is the subject of this second in a series of biographical sketches. He's a man with some unusual qualifications.

First of all, Ray is one of those legendary native Californians. He was born and reared in Oakland and has spent most of his life in the Northern California area.

A second unusual aspect: nearly all of his working life has been spent with one company: the Lawrence Radiation Laboratory of the University of California. He started his career with that organization when it was located on the California campus, transferred out to the new laboratory when it opened in Livermore in 1953.

Finally, in the "unusual" category, Ray worked his way up in that organization. He started at Lawrence as a still photographer more than 15 years ago. When the Lab received requirements for various films in '53 he switched over to that field.

the construction of color itself — was discussed and treated. It was not only a fresher "short course" in color principles but including facets which were new to his audience.

Sid also demonstrated CFI's new "Color" process. This system makes color separations from one of the color negative through optical printer. It gives storage capabilities of the films on one strip of film (area-sharing on each frame) with many other technical advantages.

CFI thoughtfully provided a person at this meeting with containing samples of the films used in "Colorvision" illustrating steps in the process.



Ray Jaeger: man of the movie

During the growth of the industry he has participated in all phases of film making and now leads the group as the "man in charge" of all photographic services. The Graphic Arts Department "All services" includes still photographers, motion picture production and personnel, etc.

(PLEASE TURN TO PAGE 44)

**A LISTING OF SUSTAINING MEMBERS OF THE  
INDUSTRY FILM PRODUCERS ASSOCIATION**

Arriflex Corp. of America	Filmservice Laboratories
Birns and Sawyer, Inc.	General Film Laboratories
Byron Motion Pictures, Inc.	Division of DeLuxe Laboratories
Cinema Research Corporation	Hollywood Film Company
Cinesound Corporation	Magnasync Corporation
Color Reproduction Company	Mole-Richardson Company
Consolidated Film Industries	S O S Photo-Cine-Optics

## New... high quality for low-budget jobs

Here is the ideal and practical answer where 35mm and 16mm production might be impractical or impossible: KODAK INSTAMATIC Movie Equipment, a completely new motion-picture system for projecting your original camera footage immediately after it's processed, edited, and sound-stripped.

A new Super 8 picture format, 50% larger than regular 8mm, means brighter, sharper pictures on the screen.



A new all-electric camera, the KODAK INSTAMATIC M-6 Movie Camera—a zoom model that does practically everything automatically. You don't have to use your best men on productions where this camera is used.

A new film cartridge you just drop into the camera. You can shoot 50 feet of film without stopping. No flip-over at midpoint. No threading at all. No chance for double exposure. No chance for edge fogging. No chance of exposing only half the film.



And to show your films at their very best, there's a new sound projector, the KODAK INSTAMATIC M-100 Sound Projector. Fully transistorized, built to professional standards, this machine offers such features as automatic threading, still projection, and extremely quiet operation.

For complete information, please write Motion Picture and Education Markets Division, Eastman Kodak Company, Rochester, N. Y. 14650.

**Kodak**  
TRADEMARK

(CONTINUED FROM PAGE 44) laboratory, visual aids unit, photo-instrumentation, etc. There are more than 30 people in his unit.

And because the Lawrence Radiation Laboratory is also one of those few "unusual" companies engaged entirely in pure nuclear research, Ray Jaeger has had the unique opportunity to participate in many forward area nuclear test projects, both at the Nevada Test Site and at the AEC Pacific Proving Grounds. His films are distributed throughout the world by the technical laboratories of the U.S. Atomic Energy Commission.

### Recent Film Honored Abroad

The Labs' latest film, *Transcurium Elements—Synthesis, Separation and Research*, was a finalist at the Brussels Scientific Film Festival and at the American Film Festival. It also received a citation from an industrial photographic publication. In 1964, the unit produced four films on laboratory nuclear research projects for exhibition at the World's Technical Fair in Geneva, Switzerland.

Ray has done more than entering his own films. He has been actively associated with the San Francisco International Film Festival for the past five years and served on the executive committee of its non-theatrical division for four of these. For the past two years, he has been in charge of judging "Films as Communication" entries for the San Francisco event.

### Studied at Pacific, Rochester

Our subject of the month was graduated from the University of the Pacific in 1947 with a degree in International Relations. He also has had two years of post graduate work at the Rochester Institute of Technology where he specialized in photography. His service record shows three years in the Marine Corps, where he served in the Pacific Theater from 1943 to 1946.

That athletic look (see portrait) is authentic. He's an enthusiastic participant in tennis, skiing, volleyball and swimming. Ray is currently president of the Livermore AquaCowboy Swimming Club.

Past president of the Society of Industrial Photographers of the Professional Photographers of California, Ray has served I.P.A. in the recent past as chairman of

our Northern California Chapter. In 1964 he was elected National Executive Vice-President.

The Jaeger family (Ray, his wife Betty Jean and their two daughters, Beverly and Lauren) reside in Livermore, about 40 miles east of the Golden Gate. •

\* \* \*

### Douglas Film Makers On the Move in U. S. A. and World

Change that slogan to "Join Douglas and see the world!" Members of that company's film department (and of IFPA) are constantly on the move. Even world-traveler Bill Gibson doesn't have a monopoly along the trail . . . Donn Bates has been spending a good bit of time up in San Francisco working on an Apollo Mission videotape show.

Vern Barry hardly had time to say "hello" to his family on returning from the Scandinavian countries . . . he was off again to the Fiji Islands, Australia, New Caledonia, Tahiti and Hawaii!

It's *real* good to hear that Bill Gibson is well on his way to a good recovery after recent major surgery. His friends at Douglas and IFPA wish him speedy recuperation! •

\* \* \*

### Don Whaley to the Majors!

We and Hughes Aircraft lost a good man to a major Hollywood studio recently when Don Whaley fulfilled a life-long ambition. He was recently hired as an assistant cameraman by a major company and has already worked on several top-flight television shows. Good luck to Don! •



Producer-Director Wilbur T. Blume (right), of MAVS Air Photographic and Charting Service, with singing star Jack Jones as they share honors for a Blue Ribbon award won by the film "Time and Tide" at American Film Festival. Jones sang and acted in this Air Force picture.



### "Discovering America" Series Released by Assn. Telefilms

A new color television series for public service television release by Association Telefilms features introductory remarks by Vice-President Hubert Humphrey. The series, *Discovering America*, shows scenic attractions, resort areas, historic landmarks and natural wonders throughout the United States. It is being offered in quarter-hour and half-hour segments, to television stations nationally. Several programs are devoted to such sports as yachting, auto racing, ocean fishing, skiing and hunting.

Each film in the series is introduced by the Vice President, speaking at the New York World's Fair. He asks Americans and peoples of other lands to travel and "see the U. S. A." Mr. Humphrey has since been named by President Johnson to head up the "Discover America" program which enlists the support of travel and transportation companies in this effort.

Association Telefilms is the tv. division of Association Films. The new series is available from AF distribution centers at Ridgfield, N. J.; Oakmont, Pa.; La Grange, Ill.; Dallas, Texas; or Hayward, Calif. •

\* \* \*

### 15-Minute Ford Film Gives Tips on Buying a Used Car

A new 15-minute color film can help potential buyers get the most value for their money when purchasing a used car. Joining the Ford Motor Company's film libraries last month was *So You Want to Buy a Used Car*, which portrays a teen-ager buying his first automobile.

The film demonstrates how a step-by-step examination on a dealer's lot can help determine the general condition and operational capabilities of the car. Many of the techniques shown are used by professional appraisers in evaluating the worth of a used car.

With information learned in his driver-education course at school, the youth applies a "BELTS" test to check important safety factors: "B" for brakes, "E" for exhaust,

"L" for lighting, "T" for tires, "S" for steering mechanism.

Four important reminders included: (1) select a dealer when choosing a car; (2) reassure yourself that the car is in good physical condition; (3) make the BELTS test; (4) examine the car on the lot and on the road.

The film is available on free loan showings from Ford libraries in Dearborn, Michigan, New York City and Oakland, California. •

\* \* \*

### "Naturally, It's Rubber" Available for U. S. Showings

Much-in-the-news Malaysia is the subject of a new film *Naturally It's Rubber*, now offered on free loan to community organizations and stations through United World Films.

The picture shows how Malaysia has fostered the expansion of its rubber industry and how its growth has in turn broadened the nation's standard of living.

The processes of bedrock grafting, fertilizing and erosion are examined. Research to improve quality and increase output is a major factor in the growth of the industry.

While absorbing a broad understanding of the culture, traditions and diverse nationalities which have molded the Federation of Malaysia, we see how contrasting elements have been forged into a new national consciousness. •

\* \* \*

### Brief Science Film Dept. "Miracles of Modern Steel"

Dr. Jonathan Karas, nuclear physicist, lecturer and TV personality of Manchester, Mass., demonstrates some unusual properties of steel in *Miracles of Modern Steel*, a 16mm free-loan film presented by The American Iron and Steel Institute through Association Telefilms, Inc. The five-minute picture is available to adult organizations and institutions.

Dr. Karas performs the experiments, the first demonstrating how steel, in the form of a wire, resists fire and is light enough to fly. In the second experiment a car dramatically crashes through a guard rail and bounces over it, though the barrier is only one-tenth of an inch thick. Finally, an automobile weighing over a ton is hoisted into the air by an eight-ounce thread of steel. Dr. Karas at the wheel!





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## The Past and Future of "Steel in America"

American Iron and Steel Institute's 30-Minute Color Film  
Expected to Reach 700 Million Viewers in Next Five Years

**T**HE EVOLUTION OF STEEL into today's highly-developed technology and a fresh look at the innovations coming from steel research laboratories are the basic content and theme of a new half-hour color motion picture to be released by the American Iron and Steel Institute.

The new Technicolor film, *Steel and America*, is expected to reach over 700 million persons during the next five years of distribution. Showings to community groups and schools will be handled by Sterling Movies U.S.A. and television stations will be served by Modern Talking Picture Service. The picture was produced by Walt Disney Productions. John J. Roche, president of the Institute, made these comments:

### Meets Requests from the Field

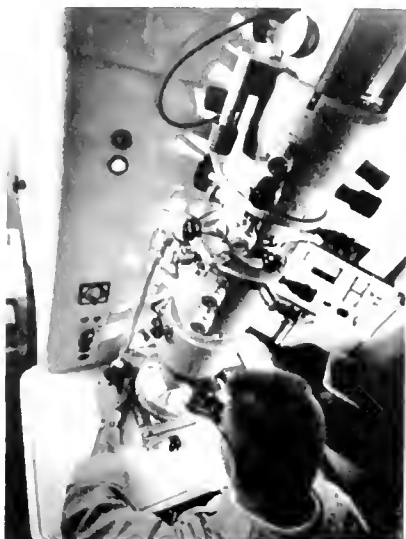
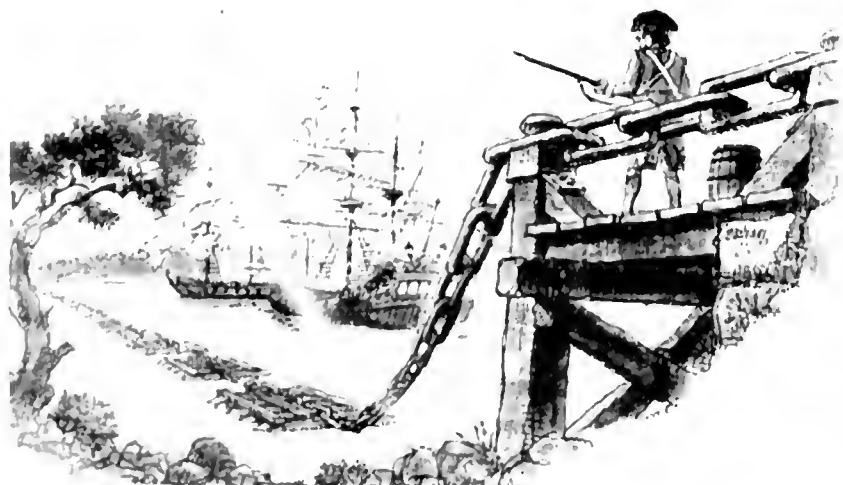
"*Steel and America* fills a need for an informative screen chronicle of the industry with which we can meet the many thousands of requests now being received each year from educators and community groups."

The film opens with animated sequences showing how iron ores become part of the earth's crust in the geological turmoil of ages past; graphics and live action scenes then document the parallel development of America and the steel industry.

### New Techniques Are Explained

Present-day steel-making processes are shown, including the revolutionary new techniques adopted in recent years (such as the oxygen furnace, etc.). Some of

During the Revolutionary War an iron chain was stretched across the Hudson to keep British ships from coming upstream, scene from "Steel and America."



Electron microscope helps scientists to develop improved steels.

the industry's 5,000 research people are shown at work on new projects, ranging from ore beneficiation to further utilization of nitrogen, hydrogen and oxygen to create better steels. The point is made that only about half the iron atom's potential for strength and versatility has been explored thus far.

The film closes with an affirmation that the industry will meet the demands of steel's "Century Two" as it has during the past 100 years.

\* \* \*

### Sponsor a Color Filmstrip on "Story of Coated Abrasives"

The Coated Abrasives Manufacturers Institute is using a color filmstrip, *The Story of Coated Abrasives*, to inform industrial arts, social study and sciences classes in schools on abrasive products. •

## "Compressed Air & Gas—Yours to Command"

Industry's Institute Observes a 50th Anniversary  
With Third in Series of Informative Technical Pictures

**"T**HE POWER of moving air..." is explained with graphic clarity in a new 26-minute color motion picture premiered last month by the Educational Committee of the Compressed Air and Gas Institute. The many uses of compressed air and gas in industry are shown; a look into the future shows advances being made in medicine and space technology. *Compressed Air and Gas—Yours to Command* is the third film sponsored by the Institute; all of these are being distributed nationally by Modern Talking Picture Service, Inc.

### Film Produced by Fred Niles

The film was produced by Fred A. Niles Communications Centers.

The new picture is an appropriate tribute to the 50th anniversary year of the Institute, a non-profit organization whose 40 member firms manufacture compressors, pneumatic tools and hoists, rock and rotary drills. Principal aim of the film program is to keep engineers and student-engineers updated on developments and alert to potential uses in manufacturing, processing, construction and mining.

... *Yours to Command* shows some of the thousand-fold uses to which these tools are being put — from inflating tires to spraying concrete, unloading freight cars, making steel and fueling rockets. It relates how air tools perform a multitude of tasks in manufacturing and construction — through linear, rotary and percussive motion — and unveils the exotic new developments of compressed air and gas for hyperbaric surgery and in artificial gem production.

### Modern Distributes the Series

The Institute's film program has been notably successful in reaching its intended viewer audience. An earlier 17-minute film, *Compressed Air Power*, had 2,482 showings via Modern libraries alone in 1964. A specialized audience of 97,271 was reached for an average of 39 persons per showing. This animated color film shows the operating characteristics of compressors, the thermal and cooling effects of compression and staging and, through animation shows how compressed air is converted into mechanical power in pneumatic tools.

The new anniversary year re-

lease will also be available to television stations for public showings and to educational institutions for closed-circuit use. Prints are also being made available for outright purchase by technical societies, member companies and educational institutions.

For free loan of *Yours to Command* or other Institute films, contact the nearest Modern Talking Picture Service library or Educational Committee of the Compressed Air and Gas Institute, 100 Public Square, Cleveland, Ohio 44113.

\* \* \*

### "Happy Holidays in Smoky Now in Production"

The scenic wonders of the Great Smoky and Blue Ridge Mountains are being lensed for a color motion picture, *Happy Holidays in Smoky Camping in the Smokies*, scheduled for fall release by American Oil Company and Ford Motor Company, sponsors. The film is being produced by Matco Associates and will be printed in both 16mm and 35mm versions.

Most of the action is set around the great Smoky National Park and the Blue Ridge Parkway. Matco crews are "on location" at Cherokee, North Carolina and West Jefferson in North Carolina and in Gatlinburg, Tennessee.

Distribution of the 16mm version will be handled by Modern Talking Picture Service. mount Pictures will distribute the 35mm (theatrical) version. The film is the fourth in the *Holidays* series sponsored by American Oil. Three previous subjects were produced by Paramount Pictures, of Hollywood.

\* \* \*

### Four More Language Versions for "The Day of the"

The German Information Center's film, *The Day of the*, originally made exclusively for American audiences, has now been issued in four more languages — French, Spanish, Portuguese and "British" — for Europe and South America.

The film shows German people at work and play in class rooms and night clubs. It also includes scenes of a conference held by Berlin's Willy Brandt and of Chancellor Erhard's political campaign.

## "Wide Window" of the New York Times

A Behind-Scenes View of a Great Newspaper at Work

The New York Times  
*Wide Window of Mr. Malone*  
 produced by Spectrum

Malone lives in Stamford, Connecticut. He gets most of his knowledge of any day's news from the news columns of the New York Times. *The Wide Window of Mr. Malone* is a film that provides an understanding of the philosophy and the day-to-day operations of that newspaper, the best tradition of The Times — calm, thorough, and eminently "read-

able." The philosophy is best summed up in the word "excellence." The film is put out by skilled, thoughtful people today as it has for over a century. The Times has become one of the most influential journals in the world.

ed States, across the world. After the many sources of news are touched upon in a kaleidoscopic round-the-world sequence, the film becomes quite specific as the Times Brussels correspondent calls in a Common Market story to the London Bureau.

This story is transmitted across the Atlantic to the newsroom on 43rd street, and the camera stays right with it, following it through the entire editorial and printing process until it emerges on the giant Goss press to be reproduced sixty thousand times each hour. Next morning, this is the first story to catch Mr. Malone's eye when he picks up his paper at the Stamford station. Once again, the Times has served as his wide window on the world.

### Times Will Handle Distribution

*The Wide Window of Mr. Malone* was produced by Spectrum Associates, New York, and directed by George R. Pitt. It will be available through the facilities of The New York Times.



Sequence of Gemini 5 for the NBC program.



Gemini 5 drifts toward ocean surface in final phase of voyage . . .

## Graphics Visualizes Gemini Landing

Top-notch coverage of the landing of astronauts Cooper and Conrad in Gemini 5 included 23 minutes of an exciting anti-which visualized exactly what was happening on the TV screen took place in the stratosphere.

prepared in advance by Film Graphics, Inc., New York, for NBC to show at exactly the right moments the firing of the rockets and the glowing heat shield on the dark side of the spacecraft and the opening of drogue and main chute and let-down into the ocean.

This is one of six new longer-length motion pictures now in production recently released by Film Graphics, an associate company of Film Graphics, Harold Wondsel, a well-known pioneer producer of industrial films, is director of industrial sales for the firm.



New color film processing facility of Capital Film Labs to open in Miami.

## Miami Extends Welcome to New Capital Lab

GREATER MIAMI civic and business leaders welcomed Capital Film Laboratories, Inc., of Washington, D. C., to their community at a luncheon in the Terrace Room of the DuPont Plaza Hotel on September 22nd. Capital Film is building a third-of-a-million dollar plant in North Miami to provide the industry in the Southeast with daily laboratory processing service of 35mm color films.

The new plant is under construction on N. E. 151st Street as a part of Studio City, being developed by Dave and Ray Brady. It is scheduled to open next January. Samuel C. Gale, customer relations executive of Capital Film, described how the new service fits into Miami's growing motion picture production complex:

"After the producer brings together all the basic elements and shoots the picture, we then process the original camera negative. From this, we print and process workprints, called 'dailies', which enable the director and producer to see the film shot the previous day. This is, of course, only one of the many services Capital will offer from the Miami plant."

In establishing the laboratory in North Miami, Capital Film's president Alfred E. Bruch said that he is "realizing a long-awaited



Capital's president Alfred Bruch

personal ambition of helping the Miami metropolitan area become a third major motion picture production center," behind only Hollywood and New York.

General manager of the Miami laboratory will be Robert W. Hiltwine, who recently rejoined Capital Film after serving as chief of the Film Services Section of the United States Information Agency.

\* \* \*

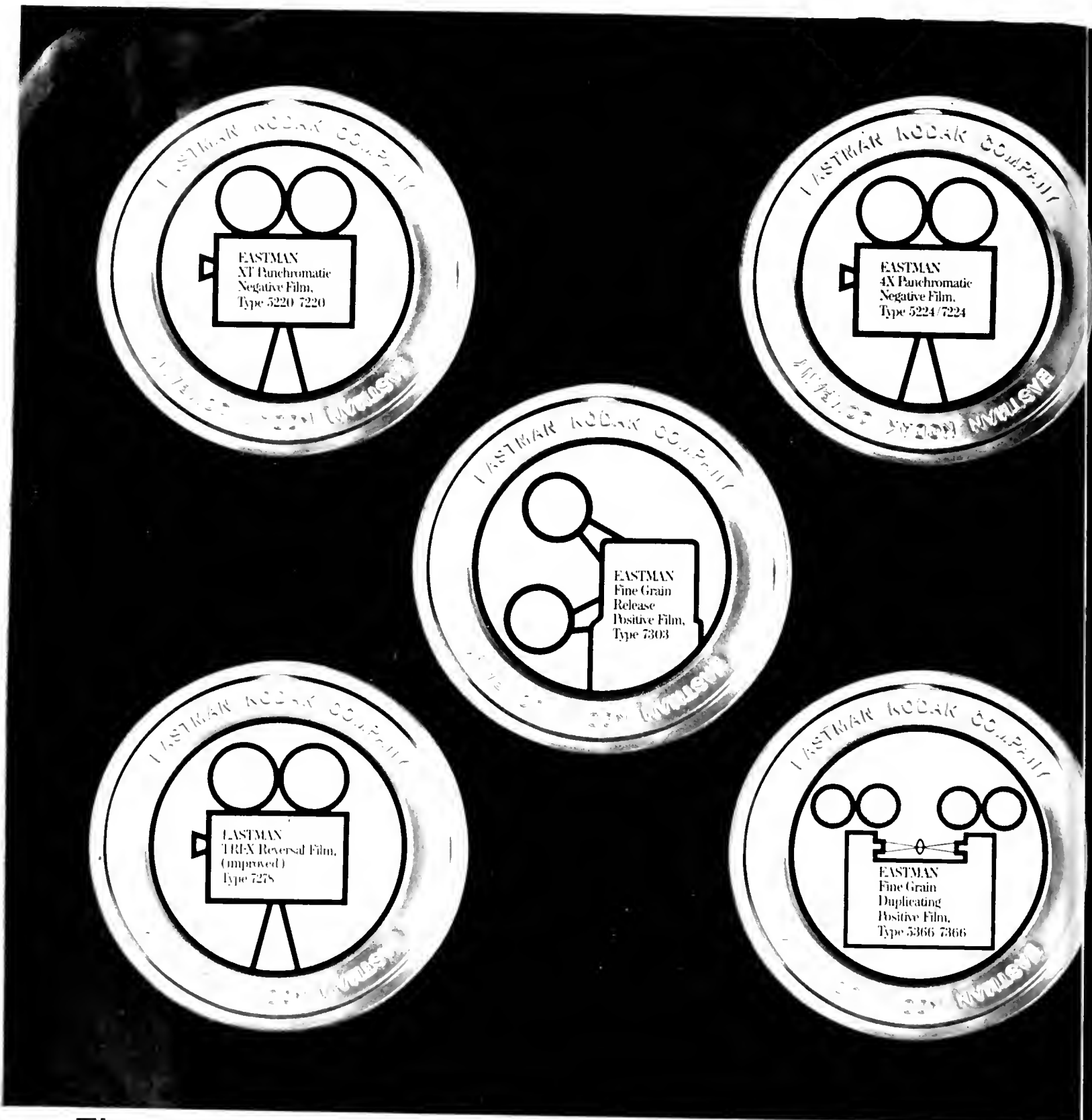
### Studio City Adds Two Stages

Construction of Studio City in North Miami, Florida has been expanded to include two additional production stages, each 85 feet x 40 feet, with 30-ft ceilings. They will be available by October 15.

Garland C. Misener, vice-president, technical director of the laboratory.

William N. Brooks, vice-president and secretary, Capital Film Labs





## There are five new black-and-white films from Eastman

1. EASTMAN XT Panchromatic Negative Film, Type 5220/7220

Improved emulsion technology gives XT Panchromatic sharpness and excellent grain structure. For use at 1/125 to lower speeds, new XT Pan eliminates the need for neutral density filters on far-throwing windows when shooting extremely bright exteriors.

2. EASTMAN 4X Panchromatic Negative Film, Type 5224/7224

F. I. 500 but there's no more grain than in most medium-speed emulsions. New 4X Pan combines speed, resolution, acutance and brilliant tonal response. And it has an extended forced processing range. It's great even under tough new-reel conditions.

3. EASTMAN Fine Grain Release Positive Film, Type 7303

16mm never looked better than on this new fine grain positive. It's a great team mate with our new high acutance XT Pan Negative. Gives clean, brilliant highlights and crisp, well separated middle tones. This print film brings out the best in any negative.

4. EASTMAN TRI-X Reversal Film (Improved), Type 7278

For sports, news, documentary, our new TRI-X Film leads the way in tonal quality and reduced flare and halation. Because "blooming" is eliminated, TRI-X Film is good for the high contrast subjects often encountered in night sports and news photography.

5. EASTMAN Fine Grain Duplicating Positive Film, Type 5366/7366

Permits exposure on low portion of characteristic curve resulting in a "thinner," fine grain master. Improved emulsion speed allows printers to operate up to four times faster. Or, this speed increase can be translated into savings on lamp costs.



## ... plus this superb new color print film

### 6. EASTMAN Reversal Color Print Film, Type 7387

A highly improved reversal color print film with superior color reproduction especially in the reds and greens. Twice as fast as Type 5269, it offers improved sharpness and grain. Improved emulsion and processing give a sound track of superior frequency response.

And remember **TYPE A704**, Eastman's new magnetic sound recording film featuring brilliant tonal quality, archival stability, high wear resistance—and most important, roll-to-roll uniformity. Printed continuously on the back of the film are quality control numbers that you can use for cataloging. Want to know more? Contact:

*Motion Picture and  
Education Markets Division*

**Eastman Kodak Company**

*Hollywood, Chicago, New York, Rochester*



Final destination of the screening print: shelf in the Stock Film Library. Motion pictures stored there are readily available to writer, editor and other personnel working on MSC productions.



Editor-writer team checks film against script, using a Moviola in the editor's office. Ease of access to screening prints filed in a library room down the hall speeds selection of scenes used in NASA productions. Signature on a card listing the file roll number permits the editor to preview a film on library or office projector.



Mechanical Visa-Record files are used as a permanent reference to all MSC plus. File is divided along functional lines with eight major headings. Data is same as that on Scene Lists issued to producers, editors and writers involved

## FILM LIBRARY SYSTEM

(CONTINUED FROM THE PRECEDING PAGE 42) series of identification steps just before screening prints go behind locked doors in the Library and Editing section.

These identification steps are:

1. Matching of all prints frame-by-frame with the original and breaking long film into rolls of less than 980 feet. Leader is attached and spoiled or fogged footage longer than one foot is removed.

2. Edge numbering each roll to correspond with the original.

3. Preparing a Scene List for distribution to editors, writers and formal files. Using an office dictating machine, a technician views the screening print scene by scene and gives footage numbers (scene start and stop), camera angle and a brief scene description. This recording is later typed on ditto and litho masters for reproduction.

Three specially fabricated edge-coding machines are used in the Unit. They can place up to seven numbers (no letter prefix is used) on the edge of the 16mm film. The first four numbers are used for the file roll identification and the last three for footage, starting with foot number 10, which accounts for a standard 10 foot leader.

After the original film and all prints are made identical, the original is returned to the "vault" for permanent storage in motorized file shelves. Thereafter, only technicians in the storage vault and the printing laboratory will handle the original film in order to preserve it.

### All Footage Has Historical Significance

All of MSC's film is considered historical material. Unlike commercial film companies who may cut the original negative to match an approved work print, MSC never damages scenes by cutting them internally. When a scene is to be used cuts are made at "camera start" and "camera stop."

"The flexibility and accuracy of our system is such that editors call for individual scenes without taking an entire roll," says Robbins. "Before A-V Corporation became the Stock Film Library contractor in 1962, standard practice was to call for a full file roll print if a useable scene was on the roll. Matching all prints frame-by-frame and edge coding permits our people to place orders by file roll number and footage numbers. There is a considerable savings to the government in film using this method."

Other savings are made when only a small portion of an extremely long scene is needed. Instead of ordering an entire scene, the editor calls for the required action with a "paper to paper print" technique. He indicates the footage number a few feet ahead of and following the action and the print is made in the laboratory to correspond to this order.

Unused footage from work prints is retained by editors for use in future productions. Notable savings in time and money are made following this practice. Scrap or damaged film is sealed in bags to be destroyed in a similar manner to classified government ma-



A high-speed 16mm projector, which runs times faster than the average machine, is used by personnel to scan a complete subject. Here, William Robbins (right), writer, and Richard Gough and editor Etsuzo G. Ishikawa are preparing to screen a film.

terial, even though much of the film is not classified.

### Film Editors First Turn to Scene Lists

"The initial work in our editing system is done in the editor's head and on paper," says Etsuzo G. Ishikawa, one of A-V's chief editors. "When an editor gets a finished script or script outline he goes to his individual file shelves for a Scene List for a brief scene description and a file roll number. With this number and access to screening prints he can preview the material he plans to use on a Moviola right in his office. Signing his name to a check-out card with the file roll number is all that is necessary."

When additional research is required, personnel may go to Visa-Record files in Building One. Cards printed from litho masters used to print Scene Lists are arranged in motor driven file cabinets under eight functional headings. These formal files contain all of the film stored at MSC in four reels. Original descriptive material prepared at the time the film was shot is also available if needed.

### System Follows Through in Many Steps

"As scenes are selected or tabbed," says Ishikawa, "the file roll number, scene numbers and other information is entered on a Production Scene List Locator. When a total 900 feet, the form is sent to A-V's Tabbing Section in Building One. Technicians locate the original negatives and clip requested scenes. The laboratory gets this roll of negative and makes a work print and optical master. The Tabbing Section replaces each scene on the original roll using blank leader film at the end of the clip to eliminate destroying frames in future orders. The work print and optical master are then routed to the Logging and Matching Unit to be logged, matched, edge coded and turned over to the editor."

Working closely with the writer, who also act as the producer, an editor selects the work print and fits scenes and action.

(CONTINUED ON THE FOLLOWING PAGE)

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## The Viewlex 8mm Optical Sound Projector

Color Service Unveils New One-Step Print Process at Showing

**A**N 8MM OPTICAL sound projector, featuring a larger picture format, optical sound and other improvements, was introduced by Viewlex, Inc., during a two-day series of demonstrations at the Johnny Victor Theatre of the RCA Exhibition Hall in New York last month.

The companion product, shown simultaneously, was a new single-step method of producing optical sound color films from 16mm or 35mm, at less than half the cost of other methods. This system is now in operation by Color Service Company, New York.

### Under Design for Four Years

The new Viewlex optical sound projector was four years in the design stage by Viewlex engineers and is now in production. It is actually an 8mm in name only, for in this case, the individual picture frame size has been increased, thus assuring more picture brightness and sharpness than the standard 8mm format.

The major breakthrough in the new Viewlex projector has been the placement of a full-size optical sound track on the film, while simultaneously increasing the picture area. Both the new 8mm optical sound projector and the films for it are so designed that standard magnetic sound can be added as well, in addition to silent film projection.

### Direct Comparison With 16mm

The demonstration, consisting of direct comparisons between 16mm

or theatre



Ben Peirez, of Viewlex, describes the new 8mm sound projector.

picture and sound and the Viewlex-Color Service picture and sound, was impressive. On a screen about four feet square it was almost impossible to tell the 16mm sample from the new format 8mm.

In operation, changing the "run" from optical sound to magnetic or silent showing is a matter of a single switch. Film threading has also been simplified, using the new Viewlex semi-auto feed design.

### User Can "Over-Ride" Sound

Another important feature is a "cut-in" microphone with which the projectionist can over-ride the sound being heard and thus add his own commentary where the picture is being shown. Projector operation is controlled by an automatic keyboard panel. Forward and reverse speeds are provided.

The projector can accommodate 600-foot film reels, which is equivalent to 1200 feet of 16mm film.

All the projector components, the projector itself, speaker, reels and microphones are housed in a single case measuring 8<sup>1</sup>/<sub>4</sub> by 10 by 14<sup>3</sup>/<sub>4</sub> inches. In use, the speaker, which is part of the cover, is detached and placed near the screen — a long speaker cable is provided for this purpose.

The projector was designed to fill a specific need. The use of films in classrooms, industry, and the church has increased enormously in the past five years. McGraw Hill is now readying a new film program for the school market using the new Viewlex 8mm projector and Color Service-printed optical sound films. This is seconded by industrial companies who



Bob Crane, president of Color Service, explains the one-step process.

are making extensive plans for the new medium, creating programs as the result of the found savings.

Format of Viewlex 8mm picture and sound frames showing large .0254 square-inch of projected image area. Single sprocket holes are located between optical or magnetic sound track; picture area is slightly smaller than Kodak's "Super 8" size, but sound track area is 85% greater than is used in "Super 8." Standard 8mm formats are smaller in both picture and sound track areas than the new Viewlex projector.



## Report Progress on Automated Film Cataloging

Industry Can Take Note of Automated Cataloging Project Which Delivers Information on Needed Titles in Seconds

**D**IRECT TRANSMISSION of audio-visual materials from centrally located A-V libraries into classrooms anywhere in the nation will one day be as simple as a station-to-station phone call, says a University of Southern California expert on audio-visual services.

Research already accomplished by the Automated Cataloging Project at USC has proved the feasibility of devising centralized and wholly automated catalogs on audio-visual materials, according

to Glenn McMurry, director of the project.

The next step, using computer-aided information-retrieval and communication techniques, is to have the audio-visual materials themselves, electronically accessible from central locations for immediate accessibility.

McMurry, who is also director of film distribution, views the classroom-link as imperative in eliminating time-lag—knowledge-lag



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study embraces all of  
ual materials in school  
n-profit libraries in a  
California area —  
s, Imperial, Orange,  
an Bernardino, San  
Barbara and Ventura,  
with a small staff and  
support from USC's  
Business Administration,  
es IBM equipment for  
McMurry already has  
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**ps in the Process**  
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mation can be printed-  
s of curriculum area,  
producer, and other

classifications including the cost  
of rental or purchase and other  
such details.

Describing the progress of the  
project, McMurry pointed out that  
at the moment 16mm motion pic-  
tures and 35mm film-strips rep-  
resent the bulk of the stored rec-  
ords. He emphasized that much  
additional work needs to be done  
in the other media, such as 8mm  
motion pictures, recordings and  
tapes.

\* \* \*

**"World of Martin Luther" in  
Production for 1966 Release**

✧ Lutheran Film Associates is  
producing a 30-minute document-  
ary motion picture, *The World of  
Martin Luther*, for exclusive dis-  
tribution after early January, 1966  
by Concordia Films, of St. Louis,  
Missouri.

LFA is the agency that com-  
missioned the 1953 feature-length  
picture, *Martin Luther*, from Louis  
de Rochemont Associates. It is  
a joint film agency of the Ameri-  
can Lutheran Church, Lutheran  
Church in America, The Lutheran  
Church — Missouri Synod and the  
National Lutheran Council.

The new film (in black & white)  
will recreate the mood, spirit and  
feel of the Reformation era, reach-  
ing far back into history of ac-  
tual words, pictures and music as-  
sociated with Luther's life. Nial  
MacGinnis, Irish actor who gave  
a memorable performance on the

**Here's an exciting way to bring showmanship  
to sales meetings and presentations!**

Da-Lite's new ELECTROLET® projection screen goes up and down (and out of sight) at the touch of a button. Add an extension cord and you can operate the Electrolet from anywhere in the room! Adds excitement and a "professional touch" to any sales meeting or presentation.

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Sound expensive? The 50" x 50" ELECTROLET is only \$54.95. Prices for the 60" and 70" models are just as modest.

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World's Foremost Projection Screens  
Since 1909

screen in the feature picture, will  
be the voice of "Luther" in this  
new release.

The film will utilize footage  
gathered by one of Germany's  
greatest cinematographers, the late  
Curt Oertel. Some of the views

of medieval architecture to be  
shown in *The World of Martin  
Luther* no longer exist, according  
to Robert F. Lee, executive secre-  
tary of the LFA and producer of  
the documentary. They were in  
World War II bombed areas. •

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John L. Pauzat joins Niles

**Int'l Marketing Specialist to Supervise Niles Accounts**

An international marketing specialist, John L. Pauzat, has joined the Fred A. Niles Communications Centers, Inc. as an account supervisor. His appointment to that company's Chicago staff was announced by sales vice-president Norman C. Lindquist.

Pauzat is a native of France and comes to the Niles organization from New York City where he was sales manager of the Chalet Cheese Company, Ltd. of Switzerland. He is a graduate of the Ecole Mayol, Paris.

**Rex Fleming Productions Adds Turvey as Chief of Production**

Irv Turvey has been appointed production supervisor for Rex Fleming Productions, Santa Barbara, Calif. Rex J. Fleming, president of the 26-year old film company, confirmed the appointment in September.

Prior to assuming his new post, Turvey was western manager for S.O.S. Photo-Cine-Optics, Inc., at their branch in Hollywood.

**Four in New Executive Posts as Chapman 5 Expands Program**

Reorganization of Chapman 5 Productions, Burbank, Calif. has brought news of several new executive appointments. Frank E. Guire has been named general manager of the film company. He served as business manager and associate producer the past two years.

President James H. Flint is assuming the post of sales manager and will head up a new agricultural division at Chapman. The company has also entered the television and theatrical film production field with the appointment of Quinn K. Redeker as vice-president.

Robert G. Thomas of Birmingham,

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

ham, Ala. is now a vice-president and associate producer, heading up activities in aerospace, aircraft and electronic fields. Thomas is a Lt. Col. USMCR and is a jet pilot. He will relocate at the company's Burbank, Cal. headquarters.

**Irving Schwartz Named V. P. & Treasurer of F&B/Ceco, Inc.**

Irving Schwartz, treasurer of F&B Ceco, Inc., has been promoted to vice-president of the national film equipment company. He joined the firm in 1959 and continues as treasurer in addition to his new duties. Schwartz is the chairman of the Motion Picture Division of the National Credit Men's Association.

**Ed Rasch Joins Wilding, Inc. as Account Executive in N. Y.**

The appointment of Edward L. Rasch as an account executive in the New York office of Wilding, Inc. has been announced. Formerly associated with Visualscope, Inc., he is a resident of Westbury, New York and a graduate of Hofstra University.

**David Schwartz to Direct Sales for the H. Wilson Corporation**

H. Wilson Corporation, of Chicago, has named David D. Schwartz as its general sales manager. He had been eastern sales chief for this a-v equipment manufacturer before returning to Chicago to assume these new duties.



... film architect Dean Collin

**Dean Collin to Free-Lance a Film and Stage**

A 20-year career in marketing and training film communications is taking a new turn for Collin as Dean Collin, vice-president of The Jam Handy Organization, resigned that post to turn to "planning and writing of stage presentations as a free-lance architect."

"The word architect," he says, "is Greek in origin and means the 'key workman' in business communications. He is the key workman on the job, the writer. Without the right ideas and words in the beginning, the result is lackluster, even unprofitable."

Collin has authored many films, dramatic books and lyrics for public entertainment for industry. While at Jam Handy and Wilding, Inc., he supervised the writing of many communications projects. Long involved in theater work, he has directed 30 stage productions and shared this interest with his wife, Wanda Collin, featured in many radio programs such as *Hollywood* and *Bonanza*.

After October 1st he will move his offices in Hollywood, Michigan.

**Taylor, Johnson to Side with Sales Staff for Two Regions**

Two sales posts have been added by Sickles Sales and Service Company, Scottsdale, Arizona, to that production equipment company, provide immediate construction service in outlying states.

Robert M. Taylor has been assigned a midwest territory to serve Sickles' clientele in the central states, from Ohio to Missouri, as well as Kentucky, Tennessee, Mississippi and Alabama.

Gustave E. Johnson will cover the Atlantic seaboard from Maryland to Florida, including Washington, Virginia. The company distributor Emby Homrich optical products

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Company \_\_\_\_\_

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City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

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 Cahill & Associates  
 and local sales ac-  
 Charles Cahill & Asso-  
 have been placed un-  
 supervision of War-  
 whose appointment as  
 manager of this Hol-  
 film company was  
 in mid-September by  
 Charles Cahill.  
 al sales manager, we  
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ec: Warren White  
 ill & Associates

Warren White can be  
 office to discuss any  
 within jet flight time."  
 ministrative executive  
 regional manager in  
 Encyclopaedia Brit-  
 Inc. and has been  
 with Photo & Sound  
 Company. He holds  
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ow V. P. at Wilding  
 mond, formerly in the  
 of Wilding, Inc., has  
 ed a vice-president of  
 . He was made man-  
 leveland office earlier  
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o VPI Productions  
 maglia, former pro-  
 visor on WCBS-TV's  
 "York" program has  
 Productions, Inc. He  
 a production coordi-  
 liaison between the  
 its agency clients.

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 in Europe*

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NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION



Polmer 16mm Interlock Projector

## Palmer Films Develops New 16mm Interlock Projector

A new 16mm interlock sound projector is announced by W. A. Palmer Films, Inc., of San Francisco. The Palmer Interlock Projector is an easily-operated, portable 16mm sound unit for running picture and separate magnetic sound during synchronizing, editing and previewing stages of motion picture production.

Palmer's own magnetic film transport has been combined with the well-known Graflex 800 series projector. At the touch of a lever, picture and magnetic track can be run forward or instantly reversed in perfect interlock. In addition, the sound track can be shifted forward or back a frame at a time relative to the picture without unthreading either film, so that lip synchronization can be simply and precisely checked and corrected.

The easy-threading unit provides flutter-free playback of standard 16mm magnetic film. It incorporates a preamplifier and a separate torque motor for takeup.

The Graflex projector retains all of its regular features, including the standard optical sound pickup, 2-level projection lamp and adjustable gate pressure for all conditions of film. The 15-watt amplifier's dual tone controls regulate both the magnetic and optical playback systems. Reel capacity is 2400 feet for both sound and picture.

For further details and prices write: W. A. Palmer Films, 611 Howard St., San Francisco, California 94105, or ask our New Products Desk to send.

## New G E Incandescent Dimmers for Studio, Screening Room

For the studio or office screening room, there's a handy new group of UL-listed, solid-state incandescent dimmers available

from General Electric's Wiring Device Department.

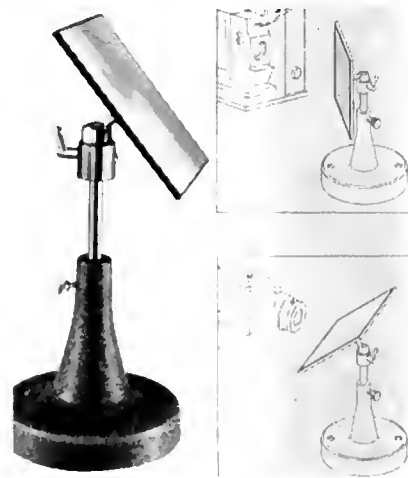
Designed for commercial applications where varying levels of light are desirable, these new dimmers provide for smooth control of light levels from OFF to full brightness. They're available in both single-pole DI-51 and three-way DI-53 types, with 500-watt rating and feature press action ON/OFF operation. Also available is a single-pole 1000-watt dimmer (DI-101).

Available through local General Electric lighting dealers and distributors or your electrical contractor.

## New Adjustable Mirror-Stand for Rear-Projection by S & S

Useful in correcting the image of rear-projected motion and still pictures is a new stand-mounted rear screen projection mirror available from Spindler & Sauppe.

The mirror has a 4¾-inch aluminumized surface, coated on the first surface to avoid second-surface images. It was designed for use



Spindler & Sauppe's adjustable mirror stand used in rear projection.

with all Selectroslide slide projectors (and all motion picture projectors) with lenses on any focal length.

A locking ball joint permits the mirror to be set at any angle from the horizontal to the vertical — and to any position in a complete circle. A 3-inch adjustment in height provides for proper alignment with projector lens. The base has mounting holes for permanent installation, if desired.

Write: Spindler & Sauppe, Inc., 1329 Grand Central Ave., Glendale, Cal. 91201 or ask our New Products Desk to refer your inquiry.



Arri with a synchronous motor

## New A/C Synchronous Motor for the Arriflex 16mm Camera

A new 110-volt, 60-cycle AC synchronous motor is now available for the Arriflex 16mm camera from the Arriflex Corporation of America. The new motor is available from all franchised Arriflex dealers.

It operates directly from 110-volt, 60-cycle AC power source; no power supply or step-down transformer system is required. Acoustical isolation of the gear train assures quiet operation and makes the motor ideally suited for use in Arri sound blimps. Incorporated in the power cable is a unit housing a capacitor and toggle switch for on/off and forward/reverse operation. The motor is capable of driving all film loads, including the M1200-ft. coaxial magazine. Price is \$325.00 user net. Write our New Products Desk for source nearest you.

## Hampton Uni-Processor for Both 16 and 35mm Color Films

An all-purpose 16 and 35mm automatic film processor is now available from Hampton Chemical & Equipment Corp. The new Hampton Uni-Processor operates under daylight conditions; Kodachrome I and II, Ektachrome ER, Anscochrome and other bases can all be processed on the same machine.

Modular construction permits rapid tank changes and easy adjustment; the Uni-Processor features simple changes in speeds, printing heads and temperatures to accommodate various films. Write Hampton Chemical & Equipment Corp. at 1275 Bloomfield Ave., Fairfield, New Jersey 07007.

## Model 705 "Multidata" Camera Has Range from 3 to 300

A 35mm intermittent motion picture camera which takes detailed pictures at speeds up to 300 fps (frames-per-second) has been announced by the General Scientific Corporation, Richmond Division. While the "Multidata" camera was primarily designed to photograph general military subjects such as missile drops, etc., the camera has obvious applications in other industry film uses.

The Model 705 captures images at high speed by means of a vibration-free mechanism; its cyclic movement is counterbalanced to vibration levels of .0001 double amplitude. The camera is priced at \$1,700.



Model 705 "Multidata" Camera

will record (at 300 fps) for as long as 50 seconds without reloading. It has a wide range: from three fps to 300 fps provided by a silicon-controlled rectifier motor speed controller.

The flexibility of its operation is notable; the desired frame rate may be dialed and changed remotely on the film run. This is a 35mm camera.

Write the New Products Desk for literature, price and source.

## Brochure on Executive

One of the best-illustrated brochures we've seen on audio equipment is available for request from the Executive Corporation, 113 N. San Marino Blvd., Beverly Hills, California. The literature gives full details on the company's automatic (cartridge film) audiovis and new "Executive" M

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## MSC FILM LIBRARY SYSTEM:

(CONTINUED FROM THE PRECEDING PAGE 52)  
gether into a "rough cut." After screening and receiving final approval on this version the editor cuts the optical master into an A and B roll. As many as 15 prints are made from this master for distribution. If more prints are to be made at any one time, an internegative is printed and distribution prints made from that.

"The filing system works back from the editor," explains Robbins. "It's made as uncomplicated as possible to still be effective. One reason for the system's success so far is our willingness to make changes as the job expands. America's space program is growing and the time between orbital flights is getting shorter. More film is coming in and 'demand' for completed production is increasing. To get the job done we can't complicate the lives of our writer-editor team with a lot of unwieldy formality."

Screening prints are only as valuable as their availability to the editor when he needs them, Robbins notes. "If we make it too difficult to get a piece of library footage this would prevent effective use of the film."

He offers these suggestions to the company planning a film filing system or one with an established operation:

1. Facilitate handling, editing and storage by keeping original film and work prints in easily handled roll sizes — A-V Corporation has found that 980 feet or less is preferred.

2. Files work well when organized along functional lines of a company. MSC's system of eight major functional headings has been trimmed from over 30 original headings, and it still proves accurate for millions of feet of 16mm color film.

3. Try to avoid complicated or needless paperwork or formality that could limit the use of your film.

4. Be willing to make changes in the system when necessary.

"A file system for motion picture film is not only for large volume work," explains Robbins. "Any company or organization that shoots film should have a library, even if it is just someone's part-time responsibility. Unless you can retrieve film for future use, you might as well not file it at all. Flexibility is the key word. A company's operation should govern the system, not vice-versa." •

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## EASTERN STATES

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 02116.

### • NEW YORK •

Buehler Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 6 West 48th St., New York 36, New York.

The Jam Handy Organization, 1775 Broadway, New York 10019.

S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue, South, New York City, New York 10016.

Training Films, Inc., 150 West 54th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3. SP 7-6600.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals, Sales, Repairs. 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc. 41 N. 11th St., Philadelphia 7, WAlnut 3-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 71 Girod St., New Orleans 12. Phone: JA 5-9061.

### • MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

## MIDWESTERN STATES

### • ILLINOIS •

Robt. H. Redfield, Inc., 831 So. Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 571 W. Randolph, Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 60605.

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: TR 5-2450

### • MISSOURI •

Swank Motion Pictures, Inc., 621 N. Skinker, St. Louis. Mo. 63130. PA 6-3333.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

### LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue on annual basis only.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28. HOLlywood 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

S. O. S. Photo-Cine-Optics, Inc. 6331 Hollywood Blvd., HOLlywood 90028.

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 90057. Phone: DUnkirk 9-1288.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 90046.

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 5. GARfield 1-0410.

Westcoast Films, 255 Minna, San Francisco 94103.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc., 5023 NE Sandy Blvd., Portland 97213.

### • TEXAS •

United World Films, Inc., 2227 Bryan St., Dallas 1.

### • UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

## HONORED OVERS

(CONTINUED FROM AG

Hangman, another 154 Eagle winner, won several for its producer, Melrose. The film received the den Luther Rose at the hausen, West German Festival, a Diploma of Melbourne. Australia recognition at the Uruguay. Experimental and mentary Festival.

Three other 1964 ex-honors at the recent Co Film Competition: *The Cup Races*, produced by Fisher for Thomas J. L. *Spirit of America*, produced by Spotlight News for Go. *Shell*; and *12 Hours*, produced by Dynamic for the Gulf Oil Corporation.

The international Festival in Venice brought awards, the Cup and Medal, to *Beyond the Time*, entered by the of America and sponsored by stone, Pepsi-Cola and Oil.

Result of other 196 will be disclosed in the as they are confirmed. "Golden Eagle" award will be shown and the national awards presented November 10th in the of the National Education in Washington, D.C.

\* \* \*

Beauregard to VPI of Illinois, Inc. as president. He is the former own company, Cine Art production of Detroit. will assist Fred Olsen of the midwest videotape production company, management.

The new VPI executive manager of the Ford Road Show, later staff producer with the Ewald Company, in Detroit a native of that city and ate of the University gan.

\* \* \*

Toledo Photo Studio has been announced by & Bell, 441 N. Mel Toledo, Ohio. Elvin president, notes that floor been increased to 8,500 feet to accommodate a new room, motion picture projection rooms, etc.

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the rest of your production. . .

most loss of clients by protecting

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## THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PREVIOUS PAGE 26)  
hookup which helped bring point-of-purchase  
material to a client in Chicago.

Rene P. Dentan, president of the American  
Rolex Watch Corporation and Hans Kubel,  
advertising manager, showed advertising art-  
work and an exhibit for point of purchase pro-



American Rolex Watch Corporation president  
Rene P. Dentan using Bell System's Picturephone  
service to show ad layout to Walter Dumas, man-  
ager of gold and watch department of C. D. Pea-  
cock, Inc., Chicago jewelers. Assisting is Hans  
Kubel, advertising manager for Rolex (standing).

motion to Walter Dumas, manager of the gold  
and watch department at C. D. Peacock, Inc.,  
a large Chicago jewelry firm, on an 800-mile,  
face-to-face visual phone call.

Purpose of the Picturephone call, from the  
Bell center at Grand Central in New York to  
its installation in the Prudential Building, Chi-  
cago, was to discuss the Rolex fall advertising  
campaign with Dumas and to explore oppor-  
tunities for a sales promotion tie-in.

\* \* \*

### *Bureau of Mines Equips Four Busses as Mobile Classrooms for Safety Education*

Modern "classrooms on wheels" are helping  
the U. S. Bureau of Mines to do its part in the  
Federal Government's nationwide effort to  
curb on-the-job accidents. Four new safety  
busses, each equipped with the latest in effec-  
tive teaching aids and supervised by an experi-  
enced mine safety instructor are now undertak-  
ing their first teaching missions in the coalfields  
of Appalachia.

Film projection equipment and other "audio-  
visual" aids complement a variety of safety  
demonstrations aboard these vehicles. Each has  
its own lighting, heating and air-conditioning  
system and produces its own current for pro-  
jection apparatus. Other features include a  
transistorized speaker system, pegboard side  
panels for safety displays and power ventilators.  
Two of the busses seat 24 miners each. The  
other two seat 16 apiece, were designed to have  
greater maneuverability in mountainous terrain.

Noting that small mines employing relatively  
few workers represent by far the largest num-  
ber of individual operations in the domestic  
mining industry, the Bureau said its experience  
shows that a worker at one of these mines has  
as much need for accident prevention instruc-  
tion as workers at much larger installations.

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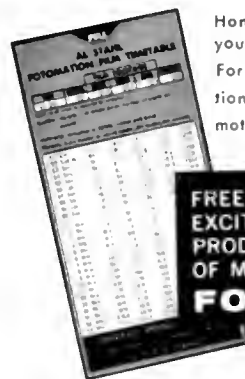
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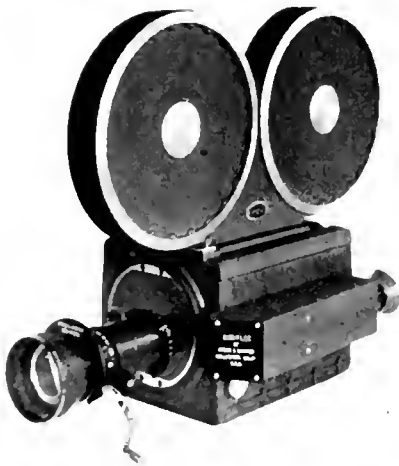
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**"Through-Lens" Shooting With B & S "Auriflex" Conversion**  
 ☆ Through-the-lens viewing while shooting with the Auricon Cine-Voice and Pro-600 cameras is now possible via the new "Auriflex" system developed and produced by Birns & Sawyer. The cameraman is able to see exactly what he's shooting as he shoots; he knows his precise focus and depth of field. Parallax problems are eliminated.



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Next: the Annual Buyer's Guide to Film Production Services!

## AR-2 Processing Materials

**Available for Anseochrome**  
 ☆ AR-2 processing materials for Anseochrome motion picture film will be available in October, according to the General Aniline & Film Corporation. The AR-2 process provides maximum "put thru" rates, a much shorter total process time than the previous AR-1 process according to the manufacturer. The process has 14 steps and takes only 22 minutes, wet to wet. With the emphasis on color telecasting of "hard news" and growing demand for short process times, it is expected to gain wide usage in the field.

## Gordon Enterprises Handling Fiberbilt's Camera Case Line

☆ Gordon Enterprises, North Hollywood, Calif., is now the West Coast distributor for a line of new Fiberbilt camera cases, custom-designed for professional photographic equipment. They are specially made for Arriflex, Auricon, Bell & Howell, Eclair, Mitchell, Pathe and Plaubel cameras, plus magazines and accessories. Each case is custom-designed to fit the camera.

READER NOTE: Inquiries on any products in this department may be directed to the New Products Desk, c/o BUSINESS SCREEN, 7064 Sheridan Road Bldg., Chicago, Ill. 60626 and will be promptly referred to the manufacturers on your behalf. A single airmail or first-class postcard will bring data.

# Reference Shelf

## "Film Library Catalog" Lists United Air Lines Stock Shots

☆ A very comprehensive loose-leaf "Film Library Catalog" describes the extensive stock footage scenes available from United Air Lines. Free film is provided to motion picture studios, television companies, industrial and educational film producers and their agencies. These scenes are available without charge when *United Air Lines is identified and script content approved*.

The company's film library features the DC-8, Boeing 720 and 727 jets, United's piston fleet and historical aircraft. Footage includes in-flight scenes, take-offs and landings and general airport activity. Scenes have been filmed in 35mm Eastman Color, are available in 16mm and may be ordered in color or black and white. Viewing prints will be furnished from which producers may order duplicating material.

Contact your local United Air Lines representative or the Publicity Department in these cities: New York, phone 922-5225; Chicago, phone RA 6-5500; Washington, D. C., phone RE 7-6830; and in Los Angeles, phone HU 2-3300. Mention BUSINESS SCREEN.

## Colburn Booklet for In-Plant Units Tells How to Cut Costs

☆ A new 12-page booklet "Colburn Comments on Industrial Film Cost Reduction," describes how "in plant" production units can cut costs. Both technical and non-technical tips are provided for achieving effective films at savings. Recommendations are made on specific production techniques and suggestions for avoiding hazards.

Cost-saving techniques begin with pre-production planning, the production sequence, script preparation, photography, workprint editing, voice recording, narration and final laboratory operations. Booklet is available on letterhead request from the Geo. W. Colburn Laboratory, Inc., 164 N. Wacker Drive, Chicago, Ill. 60606.

## Genarco Catalog of Equipment

☆ Genarco, Inc. has a new audiovisual equipment catalog, No. 396, which describes the company's line of 3,000-watt slide projectors and the Genarco electric slide

changer for 3 1/4" x 4" adaptable to any projector capacity. Write: Genarco, 97-04 Sutphin Blvd., N.Y. 11435 on your letter mentioning this item.

## Association Films' Catalog Lists 600 Free-Loan

☆ More than 600 free-loan motion pictures, available to groups and community organizations as well as schools are described in page 1965-66 catalog by Association Films, Inc.

The 16mm sound films offered as a public service of ican industries, associations, government agencies, foundations, international organizations cover a wide range of subjects: public affairs, sports, current events, business, industry, social problems, safety, career guidance, construction and engineering, transportation and communications.

To obtain a copy, write to Association Films, Inc., 34 Avenue, New York, N.Y. 10017. Please mention Reference Shelf source.

## Fairchild Bulletin on Cartridge Film

☆ "Film Techniques for Fairchild MoviePak Cartridge" is included in a continuing series of bulletins on 8mm cartridge equipment and techniques. Designed primarily to labs and individuals who may not be aware of various requirements for 8mm cartridge film preparation and loading as opposed to conventional 16mm requirements, the bulletin describes cartridge preparation techniques, types of film (film base, emulsion, etc.), treatment, loading, splicing, and general information for clients.

Copies are available from the Director of Communications Products & Services, Fairchild Industrial Products, 221 Fairchild Plainview, N.Y. 11803.

EDITOR'S NOTE: please mention this Reference Shelf column in BUSINESS SCREEN as the source of your request information for writing for publications or for this useful reference page.

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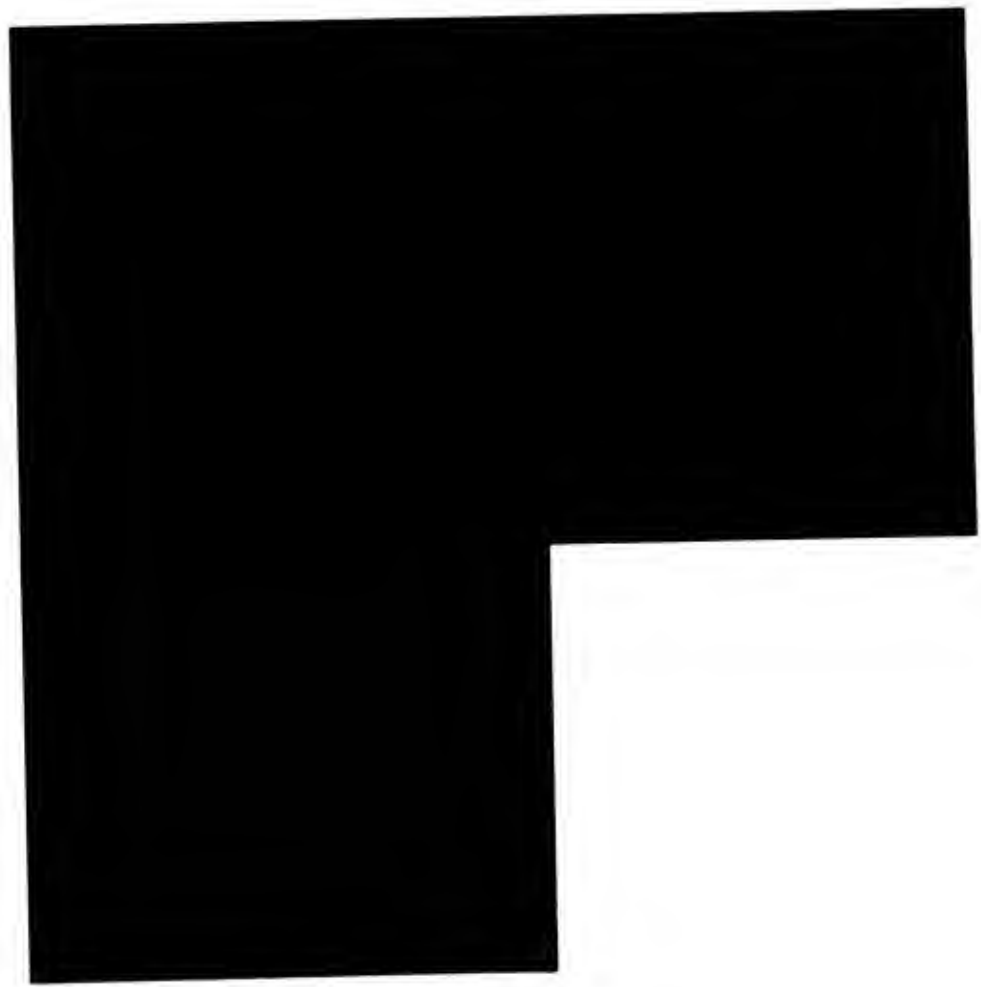
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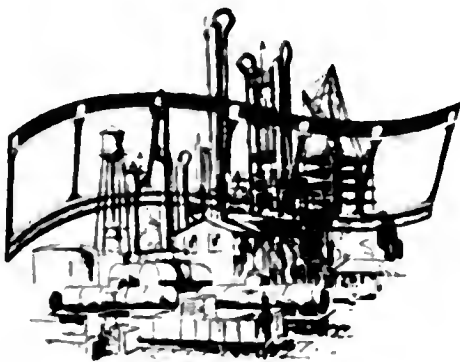
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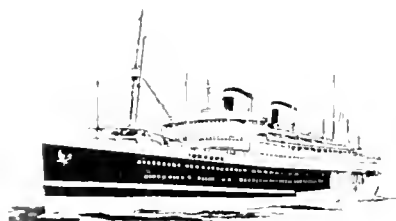
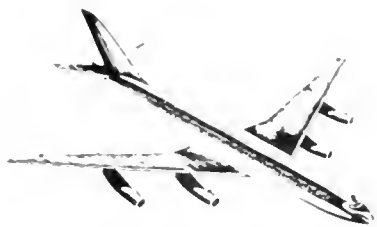


# BUSINESS SCREEN

MAGAZINE • NUMBER 7 • 1965



IN THREE FEATURED SECTIONS  
**Sponsored Films: U. S. A.**  
**The International Screen**  
**Buyer's Guide to Film**  
**Production Services**



- Admiral Travel Service, Inc.
- Air France
- Air India
- American Air Lines
- American Honda Motors
- American Oil Co.
- Atlantic City Convention Bureau
- Bermuda Trade Development Board
- Boating Industry Association
- Bonanza Air Lines
- Castle Harbour Hotel
- Chrysler Corporation
- Colonial Williamsburg
- Commonwealth of Kentucky Tourist & Travel Promotion Division
- Consulate General of Japan
- Convention & Visitors Bureau, Greater Boston Chamber of Commerce
- Delta Air Lines, Inc.
- Dutch Wonderland
- Evinrude Motors
- Florida's Emerald Isle
- General Motors Corp.
- Great Northern Railway
- Harness Racing Institute
- Harold's Club
- Hawaiian Airlines
- Hawaii Visitors Bureau
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- State of Alaska Dept. of Commerce
- State of New Hampshire
- State of New York
- State of North Carolina Dept. of Conservation & Development
- State of South Dakota
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- Swissair
- Trailer Coach Association
- Union Castle Line Cunard Steamship Co., Ltd.
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- Volkswagen of America
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- Wien Alaska Airlines
- Wildcat Mountain Corp.
- Windjammer Cruises, Inc.
- Wisconsin Dells Regional Chamber of Commerce
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- Yugoslavia State Tourist Office

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Color and black-and-white film for television is being processed on equipment of Technicolor design and manufacture. The laboratory operates on a round-the-clock basis five days a week to produce 35mm and 16mm prints on schedules geared to meet television air dates. Remember also, traditional Technicolor quality costs no more.



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### Jan. 27 is Entry Deadline for 1966 American Film Festival

January 27, 1966 is the deadline for motion pictures and filmstrips to be submitted for jury consideration in the eighth annual American Film Festival. Entry forms must reach the host group, the Educational Film Library Association, on or before that date to be eligible for Blue Ribbon Awards.

The 1966 Festival will be held on May 11-14 at the Biltmore Hotel in New York City. All 8mm and 16mm motion pictures and 35mm filmstrips suitable for the 36 subject area-categories of the Festival and released during the calendar year of 1965 are eligible.

Pre-screenings of Festival entries will be done between February 15 and March 15 by EFLA-supervised committees consisting of a-v specialists, subject-area specialists and persons experienced in screening films for audiences in the specific categories. The Association is currently accepting applications from qualified persons who wish to serve on the 1966 pre-screening committees and on the Blue Ribbon juries which will cast the final votes for the Awards.

Official entry forms and applications for jury assignments may be obtained from the Educational Film Library Association, 250 W. 57th St., New York, N. Y. 10019.

\* \* \*

### Van Dyke Heads N. Y. Museum of Modern Art Film Library

A noted photographer and filmmaker, Willard Van Dyke, has been appointed director of The Museum of Modern Art Film Library. Margareta Akermark, formerly in charge of the Library's circulating film program and executive secretary of the department, is now associate director.

The Museum also announced the resignation of Richard Griffith as curator of the Film Library because of ill health. Griffith served as curator for 14 years.

Many of Van Dyke's films, dating from 1939 to 1965, are in the Film Library Collection. Recently, he served as consultant to the Film Series shown from November 15-22nd and moderated a symposium, "Whither Underground?" on November 18.

Van Dyke turned from still photography to become a cameraman on the classic documentary, *The River*, in 1937. His production of *The City* in 1939, with Ralph

Steiner, brought further recognition and such films as *Ule Town* (1940) and *The Edge* (1944) consolidated his leadership among documentary film makers.

During World War II, he was chief of technical production for the Office of War Information Overseas Motion Picture Board and liaison officer between War and Hollywood script writers. Since then he has been producer-director of television, industrial and educational films for such programs as *Omnibus*, *Twentieth Century* and *Excursion* and for such sponsors as General Motors, The Ford Foundation, The Rockefeller Foundation, Associated Press and Schlumberger Ltd.

\* \* \*

### Kodak, JM Developments Agree to Develop 8mm Optical Sound

Eastman Kodak Company and JM Developments, Inc. of New York have reached an agreement providing for the latter firm to undertake to develop a commercially acceptable system for producing optical sound tracks of good quality on Eastman Company Super-8 film and to test and release prints of the Super-8 format.

Kodak has been considering the problems involved in producing good quality optical sound tracks at a commercially acceptable price and cost per print in this new dimension. JM Developments is to design and construct equipment to produce the optical sound tracks on Super-8 film and to test and demonstrate their feasibility. Kodak will supply film for use in the development program and a Super-8 processing machine will be used, according to terms of the agreement.

A Kodak spokesman noted that JM Developments and its president, John A. Maurer, were selected "because they are recognized in the trade for their experience and expert knowledge in the field of 16mm optical sound production picture techniques."

\* \* \*

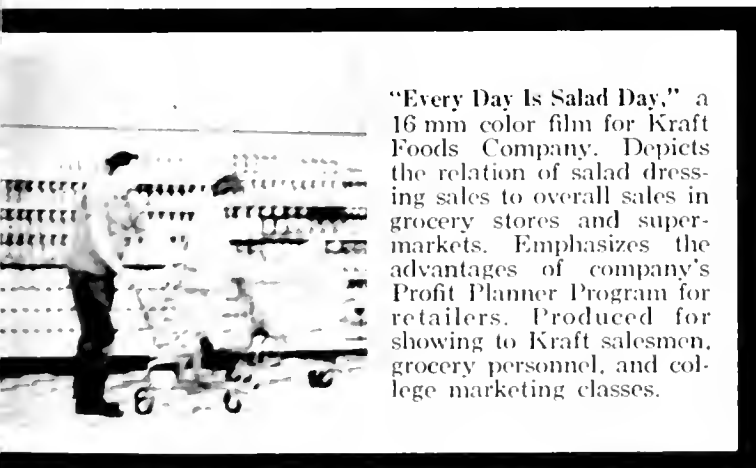
### Three N.Y. Studios Join FPA

The following motion picture production companies have become members of the Film Producers Association of New York: Film Fair, Inc., Charles Mann, v.p.; Savage-Friedman Productions, Inc., Harold Friedman, v.p.; and Mickey Schwarz Productions, Inc., Mickey M. Schwarz, president.

# NILES AND THE SALES PROMOTION FILM



"Pattern for Progress," a 16 mm color film for American Oil Company and its Standard Oil Division. Uses a humorous twist of a midnight robbery setting to introduce the company's 1965 advertising campaign. Actual examples are shown of all of the firm's programs in the various media. Produced for showing to company distributors and dealers.



"Every Day Is Salad Day," a 16 mm color film for Kraft Foods Company. Depicts the relation of salad dressing sales to overall sales in grocery stores and supermarkets. Emphasizes the advantages of company's Profit Planner Program for retailers. Produced for showing to Kraft salesmen, grocery personnel, and college marketing classes.



"First 100 Years," a 16 mm film, in color, for the Theo Hamm Brewing Company. Dramatizes the firm's 1965 advertising and sales promotion program. Original music and choreography are used to show both promotional plans and history of company in its centennial year. Produced for showing to dealers and distributors, with separate versions for each of three geographical divisions.

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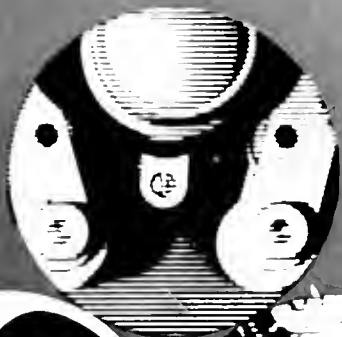
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### PLUS: THE NATIONAL DIRECTORY OF A-V DEALERS

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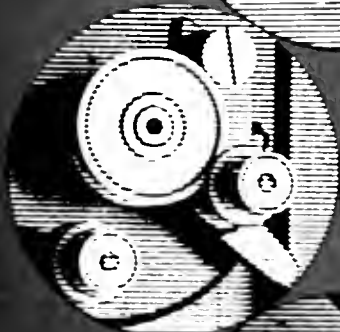




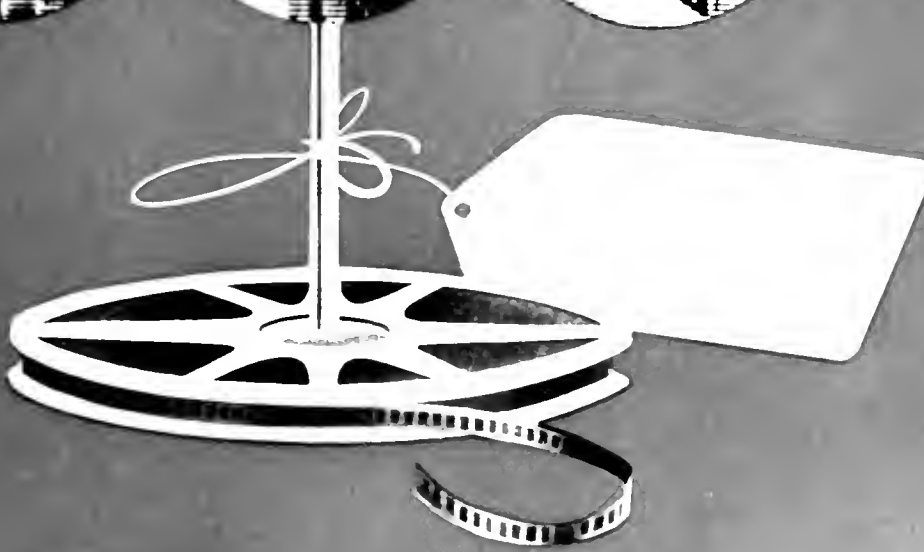
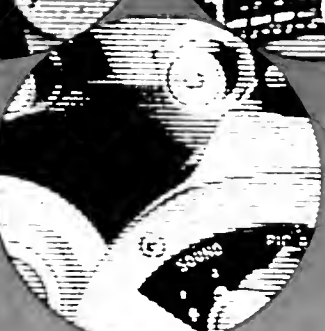
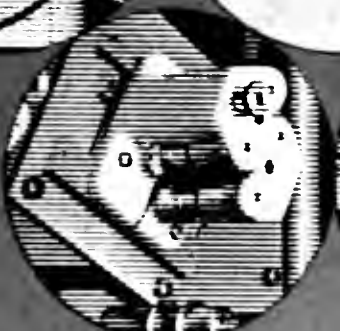
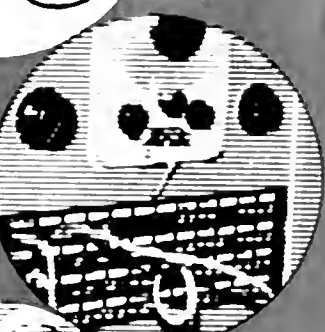
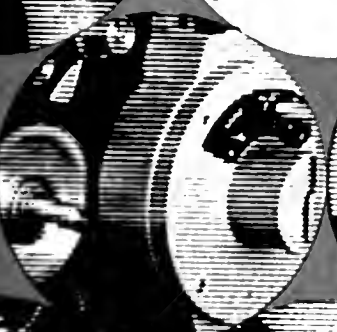
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EL**



*Greetings*



**happy  
new year**



**\$25,000 Grant by Movielab to SMPTE Scholarship Program**

An initial grant of \$25,000 from Movielab, Inc. has helped to launch a scholarship program for higher education in the photographic and television sciences under the auspices of the Education Committee of the Society of Motion Picture and Television Engineers. The grant was presented by Saul Jeffee, president of Movielab, New York City.

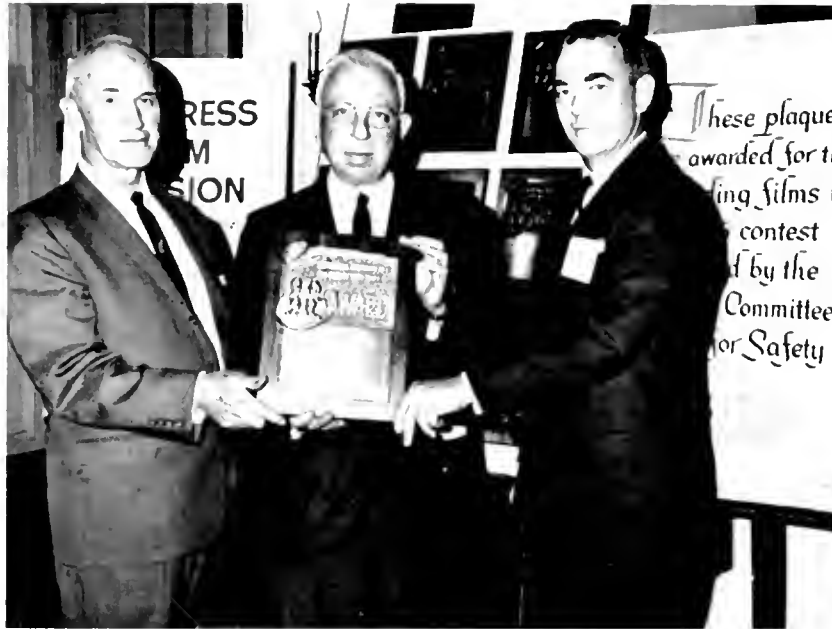
The Rochester Institute of Technology, Rochester, N. Y., was selected by the Education Committee as the institution to administer the first scholarships. Students selected for this program will study in areas of photographic science and instrumentation leading to a bachelor of science degree.

As additional contributions from the photographic and television industries expand this scholarship fund, the program is expected to broaden to encompass other phases of the communications sciences.

\* \* \*

**Victor Overseas Exhibits Win Commerce Department Citation**

The Victor Animatograph Corporation, manufacturer of Kalart Victor 16mm sound motion pic-



Top award bronze plaques for winners of the National Safety Film Contest are presented by William Robinson, chairman, National Committee on Films for Safety, at recent ceremonies in Chicago. Parthenon Pictures' executive producer Cap Palmer (left) received plaque for "What'll You Do If . . . ?" (traffic safety winner); and AT&T's James Langwig, accepted prize for "Slips and Falls" (best of occupational safety films). Parthenon produced both pictures, taking dual honors at the recent National Safety Congress.

ture projectors and related audiovisual equipment, has been awarded a citation by the U. S. Secretary of Commerce for its outstanding contributions to the U. S. Overseas Exhibit Program, directed by that department.

**Japan's Fuji Photo Company to Sell Films in U.S. Market**

Fuji Photo Film Co., Ltd., Japan's largest maker of motion picture film, has announced the organization of an American subsidi-

ary for sale and distribution of its professional films in the U.S.

Elias J. Drexler, former manager of the Professional Motion Picture Dept. of the Agfa-Gevaert Co., will direct the exclusive sale and distribution of these films in the United States. He assumed these duties on December 1. His Fuji products include both black & white and color films.

\* \* \*

**Open TravelCinema Theaters Memphis, New Orleans Airports**

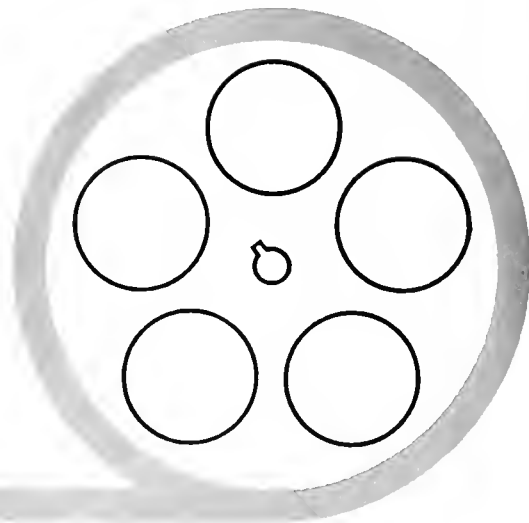
Travelers at Memphis and New Orleans air terminals will soon have free movie entertainment while they wait for flights, it has been announced by Association of Films. The company will provide sports, travel, news and entertainment films for two TravelCinema now under construction in airport waiting areas.

The first TravelCinema, constructed in Tucson International Airport last March, has attracted several thousand visitors. Films are shown in a large, mahogany rear-screen unit located on a mezzanine adjacent to the airport's main restaurant and cocktail lounge.

The theaters are operated by TravelCinema, of Westwood, N.

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 "WATERS FROM THE MOUNTAIN"  
 Producer/Director — Kenneth F. Boltz

**Cook Electric Co.**  
 "SCENE FROM SPACE"  
 Producer/Director — C. Probst

**Department of Recreation & Conservation**  
 "VALLEY OF THE SWANS"  
 Producer/Director — B. H. Atkins

**Douglas Aircraft Co.**  
 "THE WIND OF CHANGE"  
 Director — Ben Marble  
 "WELCOME TO DOUGLAS"  
 Producer — Frank Roh

**Lawrence Radiation Laboratory**  
 "TRANSCURIUM ELEMENTS"  
 SYNTHESIS, SEPARATION AND RESEARCH  
 Director — James G. Halverson

**Martino**  
 "ROAD TO FOUR CORNS"  
 Producer — Ralph Bess

**Martin Marietta Co.**  
 "PAX ATOMICA"  
 Producer/Director — Jon Peck

**North American Aviation/ID**  
 "AIR FORCE ONE"  
 Producer/Director — Richard N. Beyer

**Union Pacific Railroad**  
 "SOUTHLAND EMERALD"  
 Producer/Director — Vincent H. Huer

**U. S. Bureau of Reclamation**  
 "FLAMING GORGE"  
 Producer/Director — W. L. Ruckelshaus

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 "COME CLIMB A MOUNTAIN"  
 Producer/Director — Richard P. Truitt



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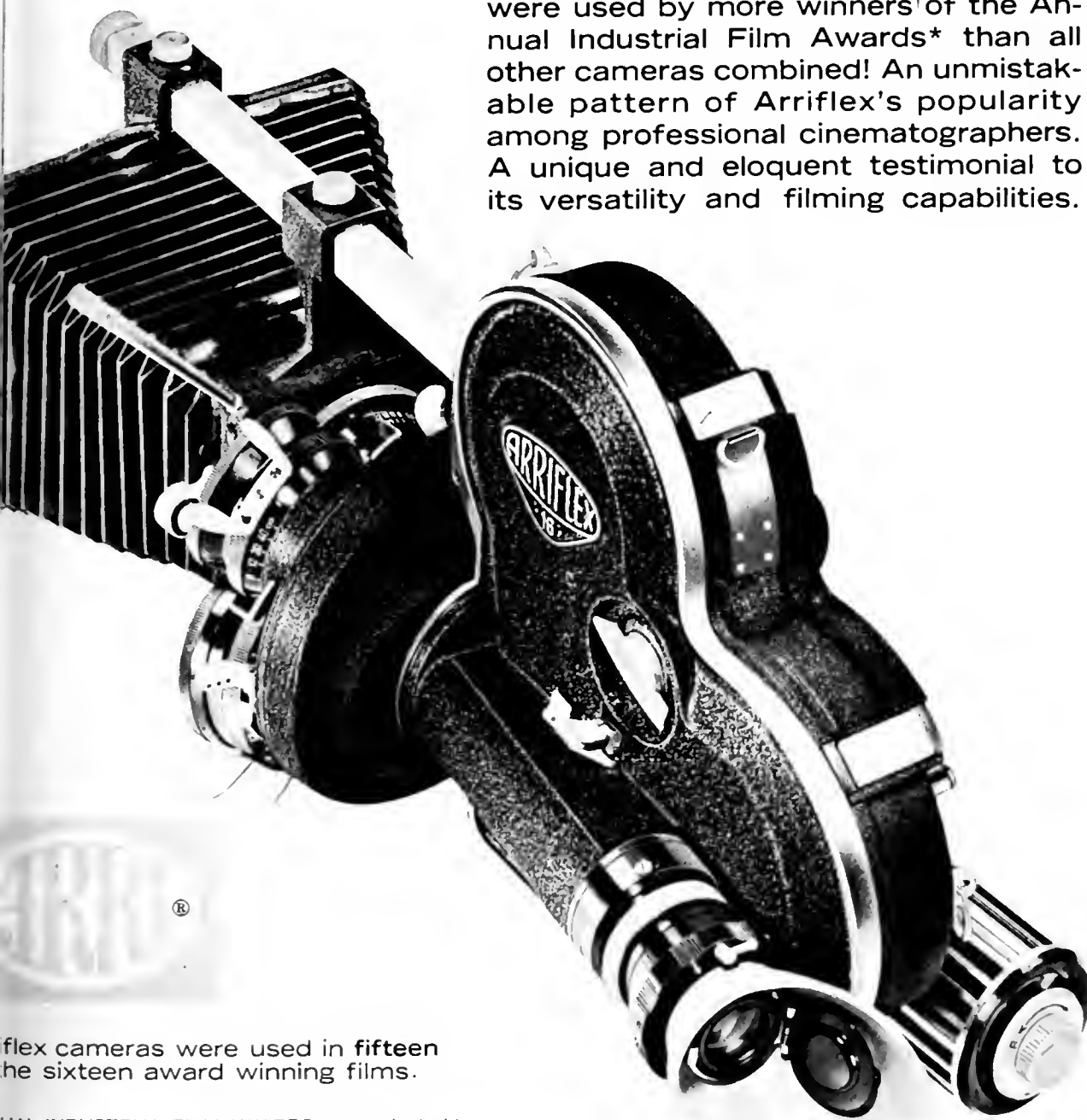
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Dr. Ugo Morabito (left), commercial minister of the Italian Embassy, congratulates Rex Chaney (center), vice president, public relations, for the National Coal Assn. and Peter J. Mooney, president of Audio Productions, Inc., on winning Diploma of Honor in the recent Gold Mercury Film Festival at Venice for their documentary color film, "The Invisible Power of Coal."

Venice "Diploma of Honor" to "The Invisible Power of Coal" The only "Diploma of Honor" awarded to a U. S. motion picture at the recent "Gold Mercury" international film festival sponsored by the Venice (Italy)

Chamber of Commerce was bestowed on the National Coal Association for its color documentary, *The Invisible Power of Coal*, produced by Audio Productions, Inc., New York City. The annual competition drew

69 entries from 12 countries, including 14 films from the United States. The jury at Venice praised the coal film's technical and descriptive quality, its high production values and the effectiveness of its message, that "coal is definitely in the new wave of energy developments."

Dr. Ugo Morabito, commercial minister of the Italian Embassy, presented the award at ceremonies in Washington, D. C. to Rex Chaney, vice-president of the National Coal Association and Peter J. Mooney, president of Audio.

More than 113,000 persons had seen the film by mid-September of this year at 2,437 showings to civic clubs, other adult groups and in schools. More than 100 television stations have screened it to an estimated audience of three million.

\* \* \*

**Sterling Movies U.S.A. Handles the Civil Engineers' Film Library** The complete American Society of Civil Engineers free-loan film library has now been made available to local sections and student chapters of the ASCE through Sterling Movies U.S.A. The film library consists of 22

titles. All of the films have special interest for civil engineers and engineering students. Subjects range from nuclear excavations to bridge planning to bridge construction. New titles are regularly added to the library, but at present the entire collection contains over 1,000 hours of film running time.

A complete listing and short description of the available free-loan films may be obtained from Sterling Movies U.S.A., 375 West 42nd Ave., New York 10022.

"Litton Reports" on Science in New 15-Minute Film Series Litton Industries is using a series of 15-minute color films released every three months, to present in-depth reports on scientific subjects. First film in the series was *Treasures in the Earth*, covering world-wide activity in recovery and development of petroleum and mineral resources beneath the earth's surface. Films in the series (*Litton Reports*) are edited to interest technical audiences and are available on loan from Litton's Department, 336 N. Foothill in Beverly Hills, Calif.

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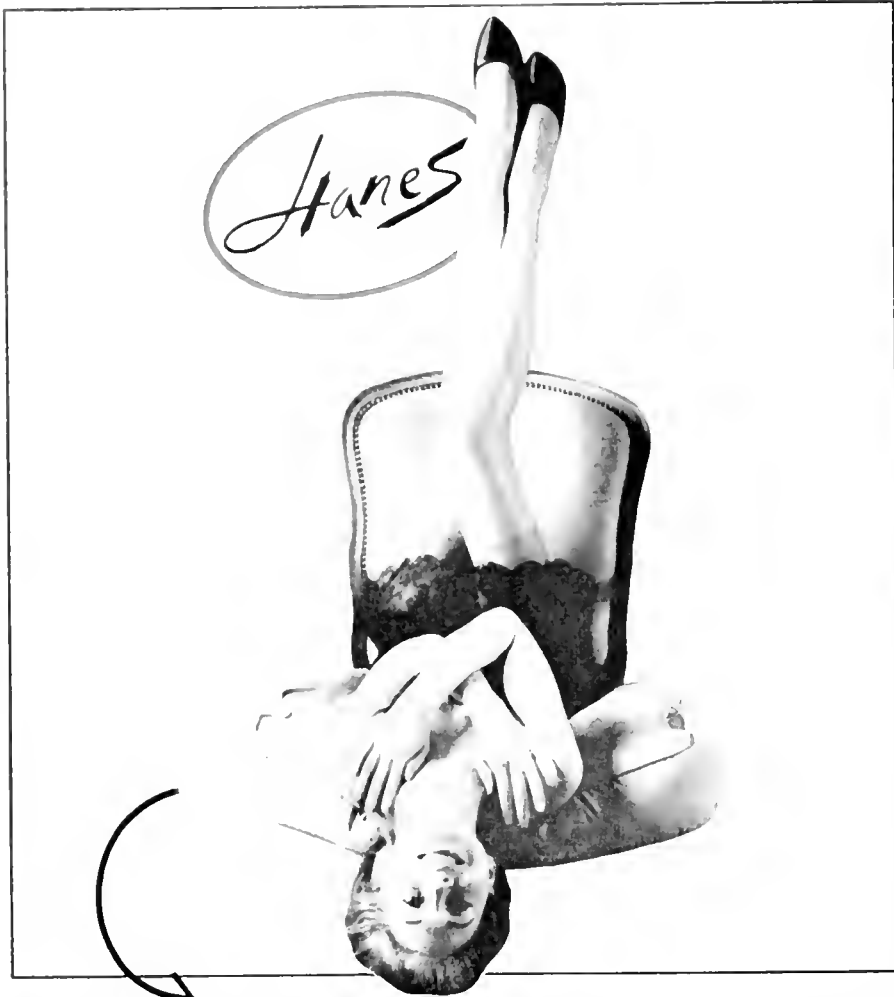
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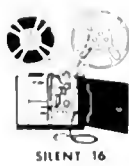
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**DRAMATIC INTRODUCTION OF A NEW SALES PROGRAM STARTED HERE**



**KALART/VICTOR** Moviematic Repeater Projectors loaded with a 16mm sound print of a colorful selling film got Hanes Hosiery Mills representatives off to a running start with buyers across the country. The company supplied the task force with lightweight, desk-top Moviematics whose performance, day after day, aroused prospect interest and clinched sales. How about your product or service? You can buy or lease Moviematics and there are 7 models available. Ask your dealer or write; **KALART/VICTOR**, PLAINVILLE, CONNECTICUT 06062, Department 1.



**"Productivity" Shows the American System at Work**

**T**HE NATIONAL TASK FORCE ON Economic Education, after reviewing the level of training in economics in the U.S. secondary schools, reported: "The understanding of the American economy developed in most high schools today is not adequate for effective citizenship." In addition to this survey, a recent Opinion Research Corporation study uncovered a considerable lack of economic knowledge among adults.

A new film, *Productivity, Key to America's Economic Growth*, offers TV stations a good opportunity to help reduce this "economic illiteracy." It gives a clear review of America's system of free enterprise from revolutionary times to the present and acquaints viewers with the vital role productivity plays in raising living standards.

**Good Use of Screen Technique**

Using animation, graphic imagery and a delightful musical score, the film dramatically shows the contrast between the austere conditions in colonial America and today's high standards. To illustrate productivity advances in America the film traces the historical development of agriculture — the inventions, scientific research and discoveries, and the tremendous increase in farm productivity. (In 1820 — 72 per cent of the labor force was engaged in agriculture. In 1962 — 7 per cent produced *more* food and fibre than our population could consume.) Also seen are advances in the shoe industry, chemicals and others.

**Compares Cost in Man-Hours**

With fascinating detail, the film compares the 1920's with today in man-hours of work involved in the purchase of a car, a refrigerator, and dress. (In 1929, it took 500 hours of work to buy a refrigerator. Today it takes 165 hours of work to buy a more efficient refrigerator-freezer.)

*Productivity* . . . was produced by Sutherland Educational Films, Inc., a division of John Sutherland Productions. Text of the film was written by the producer in collaboration with Professor John W. Kendrick, of George Washington and Connecticut Universities. The film, a pilot project for a whole series on economics that the Sloan Foundation hopes to sponsor, is being currently distributed to television stations across the country by Sterling Movies U.S.A. •



**PUSH FOR THE POSITIVE**

On the screen flashes the conference room lights and the Committee sits in the usual waiting-for-somebody-to-open Silence . . . until finally somebody clears his throat and says "you other fellows notice the guard on one of the 131A grinders looked like maybe unhooked?" And now the ends and the Happy Hour

Let's imagine we're a group of people — corporate department heads, a film committee, or whatever — and we are gathered in a room for an approval session on a new film; a script reading, in-house or answer print screening. How should we go about our evaluation?

**What Does Good?**

Very simply, we'll look for what's good. What is there in this picture that can do some good for the company? And if the film is in an interim stage, how can its strengths be bolstered? In other words, we'll concentrate on the positives, the values.

This is very hard to do. Some are abstract, require creative thought. Faults are finite, easy to find of course when we tear down someone else's work we are enabled to feel ourselves superior, which is regrettable, but human.

How can we force ourselves to see the new routine? Again, very simple — we'll screen the film twice.

First time through, we'll force ourselves honestly to look only for the good things. And when the lights come back on, we'll continue honestly with the discussion as he digs for our ideas on how a piece of material can help train, sell, to improve attitude. Fulfill whatever was the initial objective of the project.

Of course it's important that the film go out with all the inaccuracies corrected. But in too many evaluation sessions, the initial and the entire attention goes to the negatives. The contributions and values for which the money is invested will come from the positives.

So let's plan, and firmly announce the plan before the screening. Then to run the print twice, with discussion after the first running. Be firmly concerned with bringing out the values in the picture and being creative how to use them in our work toward the positive achievement of our objectives. **PUSH FOR THE POSITIVE.**

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Famed camera pioneer Andre Debric (center) is pictured at New York showing of his new CX-16 motion picture camera, accompanied by Pierre Lhomme (left) and marketing director René Fauvel, of the Paris firm

#### Andre Debric Unveils a New 16mm Camera in New York

Andre Debric of Paris presented his new 16mm professional motion picture camera, the CX-16, to the trade press and industry leaders at the offices of the French Embassy in New York on November 10. Mr. Debric, 74, is one of the pioneers of cinematography. In collaboration with his father, Joseph, Mr. Debric was design-

ing and building motion picture cameras and printing machines as early as 1907. Since that time he has acquired 732 patents in 14 countries.

Latest in this long series of professional motion picture equipment, the CX-16 was designed to provide lightweight (15 pounds with 400 ft. magazine) and silent

operation for a wide variety of picture taking assignments. It is designed primarily for hand-held use and places a large part of its total weight on the shoulder, thus leaving the hands free for aiming and control.

More than a year of field testing in Europe by Radio-Telediffusion Francaise and private cameramen has resulted in a camera designed for highly efficient performance under all conditions of use.

The camera is distributed in the United States by Andre Debric of New York, College Point, N.Y., 11356.



Robert Harrington (right), head of Andre Debric of New York, is pictured with head of Paris firm.

#### Andrew L. Gold, Veteran of Film Making, Is Dead at 47

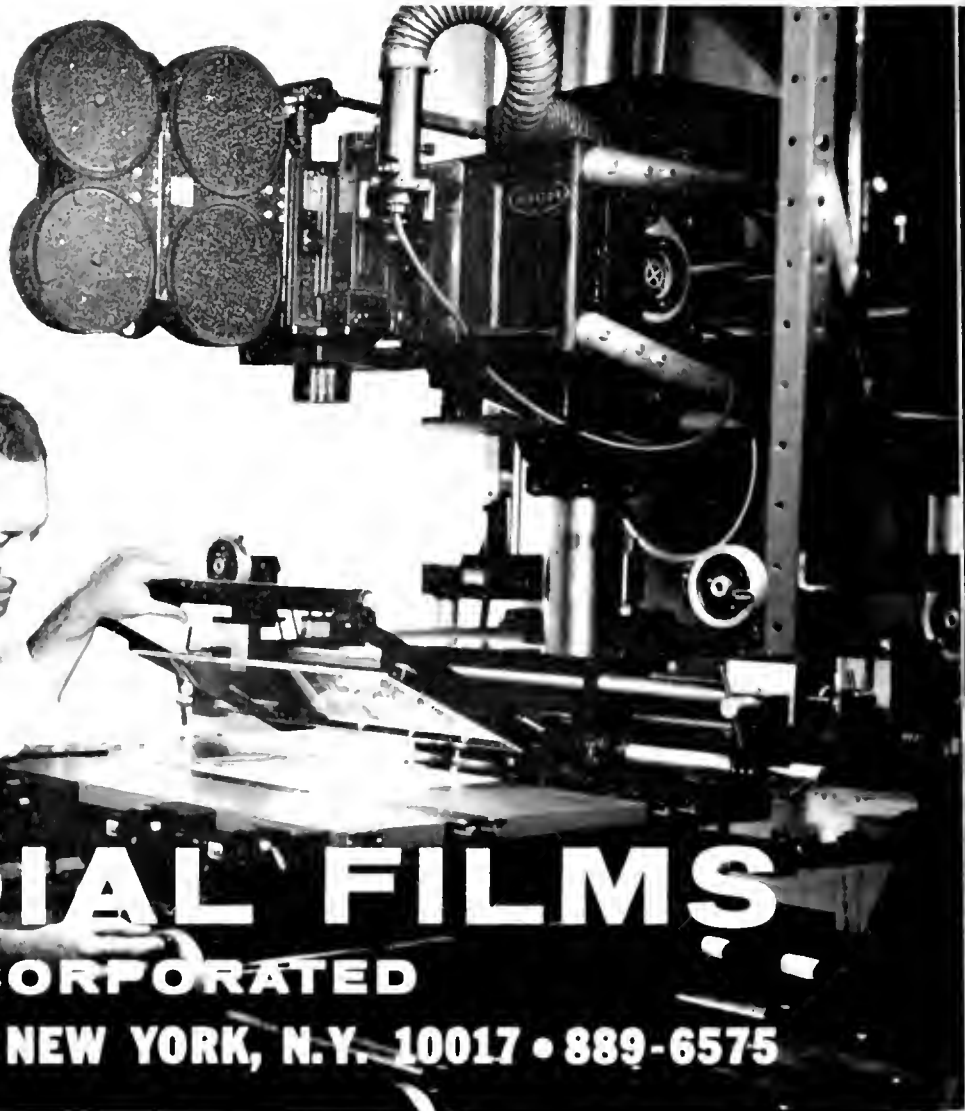
Andrew L. Gold, vice-president of MPO Productions and a 25-year veteran in the film industry as a director and cameraman, died October 2, 1965. He was 47.

Gold received an Academy Award in 1951 for his work on the Warner Bros. short subject *The World of Kids*. During his career he also received awards from the Freedoms Foundation, Salerno Film Festival, and the International Industrial Film Festival of New York. He directed or photographed over 200 films as well as hundreds of commercials.

Andy Gold, who was head of MPO's Special Projects Division, was probably best known throughout the motion picture industry for his work on governmental films and films for prime governmental contractors.

Gold joined MPO in 1961 after serving stints with Trans-RKO Pathe, and Warner Bros. He was an active licensed actor and radio amateur. He was a member of SDIG and IAE Local 644.

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Capital Film Laboratories is coming to Miami, Florida, early next year.

Capital will become part of an increasingly important motion picture film production center that is developing in Miami.

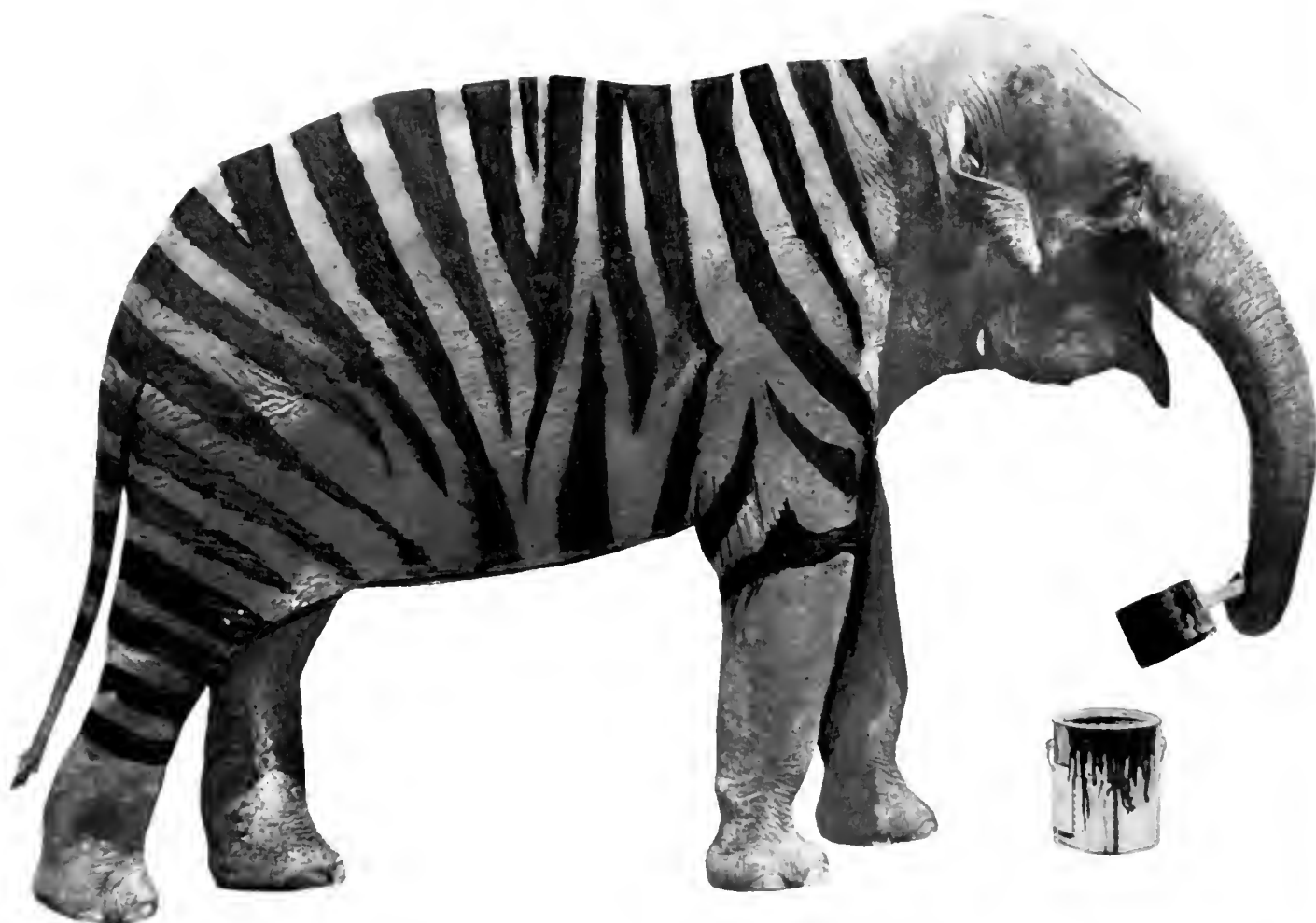
The new Capital Film facility will be designed to serve the Florida-Caribbean-South American area.

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 ers of Overseas Festival Awards in Washington, D. C.

TY INTERNATIONAL  
 won by American film  
 and sponsors at over-  
 vals during 1965 were  
 in Washington, D. C.  
 ening of November 10  
 Council on Internation-  
 atrical Events held its  
 ards ceremonies and ex-  
 t the headquarters of the  
 Education Association.  
 eighth annual program,  
 o granted its own Golden  
 ifficate award to 122 mo-  
 res and gave 13 CINE  
 to amateur-produced  
 of these were created by  
 . Some 700 producers,  
 educators, businessmen  
 ernment officials attend-  
 nal ceremonies and film  
 held in the NEA Audi-

ing to international audiences,  
 films that are unusual and of spe-  
 cial merit."

### Diplomats Present the Prizes

Among the Washington diplo-  
 matic corps present to make over-  
 seas awards were Cesare Gnoli,  
 counselor, the Embassy of Italy  
 and Sydney Hebblethwaite, infor-  
 mation counselor, British Embas-  
 sy. The Embassy of the Federal  
 Republic of Germany was repre-  
 sented by Dr. H. J. Falk.

Multiple honors were accorded  
 several films. Among these, *The  
 Searching Eye*, produced by Sam

Lauds CINE Program  
 ue-ribbon audience heard  
 evens, Jr., director of the  
 mation Agency's recent-  
 ed motion picture and  
 services, tell of his ex-  
 with films and film-mak-  
 d the world, from Dakar  
 e Janiero to Moscow. He  
 ated the members of  
 . . . who make it possible  
 nited States to be repre-  
 international competition  
 y outstanding films from  
 science, education, and  
 reflecting the many facets  
 merican society."

s also complimented the  
 s at the ceremonies for  
 gnition they brought to  
 d States and to American  
 ing by the "success of  
 nternational competition."  
 d CINE to "continue its  
 seeking out and present-



Producer Reid H. Ray (at left) receives awards from Brussels' International Science Festival for the film "Molecular Spectroscopy."



John Walker, director of the National Gallery of Art, chats with Mrs. Willis H. Pratt, Jr., wife of the president of the film Council.

Bass for the Eastman Kodak Com-  
 pany's New York World's Fair  
 Pavilion, won an Edinburgh Dip-  
 loma of Merit and two Italian  
 prizes — the Lion of St. Mark  
 (first prize) from the Venice  
 Children's festival and the Golden  
 Gondola of the International Com-  
 mittee for Educational and Cul-  
 tural Films.

### Honor "Clay" and "The Sea"

A Harvard University student,  
 Eliot Noyes, Jr., won an Edin-  
 burgh Diploma and the Helen  
 Grayson Award from Anney,  
 France for his creative film, *Clay*.  
 A 1964 Golden Eagle award win-  
 ner, *The Sea*, by Michael Birch  
 (for Encyclopaedia Britannica  
 Films) won the Minister's Silver



Award-winners dined at NEA headquarters before annual CINE Exhibition ceremonies. Among those at table above are Al Tyler, of AV Productions, Houston, Texas, Ralph Hoy, recently retired Alcoa executive, and producer Don Flagg, whose film "Creativity" won third prize at Rouen Film Festival.



George Stevens, Jr., director, the Motion Picture Service, U. S. Information Agency, addressed guests at this CINE Exhibition



Mrs. George Stevens, Jr., at the CINE dinner with Dr. William G. Carr, executive secretary of the National Education Association.

Cup at the Milan Maritime Fes-  
 tival and the Plaque and Special

Jury Prize at Vicenza, Italy. Film  
 Associates of California took  
 prizes at Vicenza for two 1964  
 films: *Discovering Line* was  
 awarded a plaque and "Jury Ab-  
 solute First Prize" in one cate-  
 gory and *Why Communication  
 Satellites?* received the identical  
 award in another category.

### Wins Brussels' Science Award

The Brussels' Science Festival  
 gave a first prize bronze medallion  
 and scroll to *Molecular Spectro-  
 scopy*, produced by Reid H. Ray  
 Film Industries for the CIEM  
 Study program. A sailing film, *The  
 America's Cup Races*, produced  
 by Agnew Fisher for Thomas Lip-  
 ton Ltd., won the ANEC Silver  
 Cup and honor certificate (first  
 prize) at the Cortina Sports Film  
 Competition. And an experimental  
 film on ocean surfing, *Study in  
 Wet*, produced by Homer Groen-  
 ing of Portland, Ore. received a  
 Diploma of Merit from Edinburgh.

*The Snowy Day*, made by Wes-  
 ton Woods Studio, won the Lion  
 of St. Mark first award in the  
 Children's festival in Venice this  
 (CONTINUED ON THE NEXT PAGE)



Gnoli, counselor for the Em-  
 Italy, prefaced his awards  
 tion with an inspiring sum-  
 of the film's role in modern  
 ication and its history.

Part of the capacity audience which attended CINE Exhibition of 1965 award-winning films and presentations of international prizes at the NEA



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OVERSEAS FESTIVALS:

(CONTINUED FROM PAGE 17)  
 year. A scientific film, *Flow Visualization*, by Educational Services, took the Bronze Buceranium, Certificate of Honor and Diploma of Merit awards of the Italian Association of Scientific Cinematography at Padua, Italy. Rome's Electronic, Nuclear and Telecommunication Exposition gave *Way Out Men*, produced by David Wolper, a silver cup and the Jury Diploma of Merit.

Rouen Prize to Johnson's Wax

The sole American winner at the 6th International Industrial Film Festival in Rouen, France, was the third prize given *Seven Keys to Greater Creativity*, produced by Flagg Films for Johnson's Wax. Charles Guggenheim's NEA film, *Children Without*, was awarded a Lion of St. Mark plaque in the Venice documentary event; *A Quarter Million Teenagers*, produced by Churchill Films, also won the St. Mark at the Venice Children's exhibition.

A picture on sail-planing, *Zero Zero Romeo*, produced by Olaf Soot, won the Silver Wing at Vichy, France, second World Festival on Aviation and Space Films.

Sent 265 U.S. Films Abroad

There were a total of 500 films reviewed by the 241 nationwide

Members of CINE's Board of Directors, pictured during Washington meeting, include: Front row (l to r): Charles Dana Bennett, Farm Film Foundation; Emily Jones, Educational Film Library Assn.; Eyre Branch, Enterprises; president Willis H. Pratt, Jr., AT&T; Reid H. Ray, Reid Industries; Frank S. Rollins, E. R. Squibb & Sons; Thomas W. Hope, Eastman Kodak Co. Second row (l to r): Peter Cott, National Academy of Television Arts & Sciences; Alden H. Livingston, E. I. DuPont de Nemours Co.; Dr. Anna L. Hyer, National Education Assn.; Ralph P. Creer, American Medical Assn.; John A. Flory, Eastman Kodak Co.; and Dr. Don Williams, University of Missouri at Kansas City. Back row (l to r): Michael F. Mullen C.M., St. John's University; Ott Coelln, Business Services; James Culver, CINE treasurer; William J. Connelly, Union Carbide & Graphite Co.; Brig. Gen. Willard Webb (Ret.); Dr. Harold Wigren, NEA coordinator.



George Struck (at left) as vice-president, Eastman Kodak Company, chats with Saul Bass, producer of "The Searching"

CINE jurors. Out of these, 265 factual documentary and theatrical short subjects were shown abroad under the Council's auspices this year. 72 of these won honors and of these, 23 were awarded at these overseas festival events — 51 competitions in a

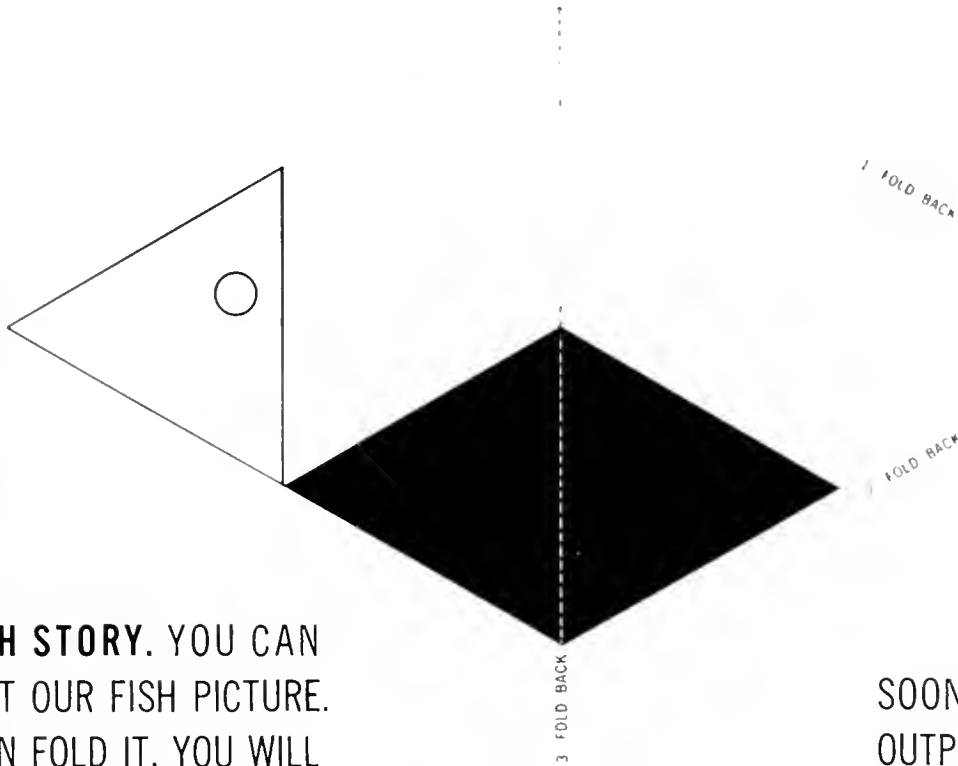
\* \* \*

Theaters Showing 150-Minute "Tokyo Olympiad" on '64  
 ☆ Theaters across the U. S. are showing the 150-minute official color motion picture, *Tokyo Olympiad* and its thrilling recollection of the Olympic Games held in Tokyo last year.

The film is being distributed by the Toho Company Ltd. and is entirely filmed in Eastman Color.



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THE NINTH ANNUAL San Francisco International Film Festival, held October 21-31, gives primary emphasis to the feature entertainment motion picture and to the arts and documentary phases of film production. For the past five years, however, two phases of the festival program have also recognized factual and business use of the medium.

"Film as Art" and "Film as Communication" were honored at two special events during the program and awards were presented to winners of these events at a banquet program held on Saturday evening, October 23, at the California Palace of the Legion of Honor. A reception preceding the dinner also honored 150 pre-screening jurors and members of the local consular corps. Richard Fowler, executive vice-president of Vista Productions, San Francisco, presided over the ceremonies as chairman of the Festival's "Non-Theatrical Division."

#### Nature Study Film Wins Highest Award

Top honor, the Golden Gate Award, was given to *White Throat*, produced by Dan Gibson Productions, Ltd. of Toronto, Canada. The film also received the Redwood Empire Association Award as "The Most Outstanding Foreign Entry." Both awards were presented by the dean of the San Francisco consular corps, Senor Rudolfo G. Dominguez, Consul General of Mexico.

Winners of second place Silver Awards in each category were: Category I (for industrial, government and institutional films for internal use): to Audio Productions, Inc. for the East-

## GOLDEN GATE HONORS

### Top Award to Canada's "White Throat" Silver Trophies to Audio and Vision

ern Air Lines' production, *Sunrise at Eastern*. The winner in Category II (government films for general public information) was *White South Africans*, produced by the Department of Information, Pretoria, South Africa.

Silver Award winner in Category III (films sponsored by industry, companies or com-



San Francisco cited "Sunrise at Eastern"

mercial groups for general public showing) was *Railway With a Heart of Gold*, produced by Carson Davidson Productions, New York.

Category IV (films sponsored by civic and community or other non-profit institutions for public showing) brought a Silver Award to *Point of View*, produced by Vision Associates,

Inc., New York, for the National Tuberculosis Association.

Category V (classroom films, primary, elementary) was represented by the Golden Gate Award Winner, *White Throat*. The Silver Award, in Category VI (classroom films, secondary, college) was presented to *Thousands of G*, produced by Alfa-Laval of Tumba, Sweden.

In the Film as Art competition, the Golden Gate Award went to *Moods of a City*, produced by the late Herrick L. Johnston of Los Angeles. The award was given for "the elegant, witty and resigned treatment of a depressing subject, the growing pains of Los Angeles and for a distinguished achievement in documentary film."

#### "Yeats Country" Has Subtlety and Beauty

The Silver Award went to the film *Yeats Country*, produced by Aengus Films, Ltd. of Dublin, Ireland, for the Department of Internal Affairs of that country. It is a beautiful subtle film inspired by Yeats' poetry.

The Frank Stauffacher Award was won by Philip Greene for his film, *Dorothea Lankester*, a sensitive portrayal of the art and view of this famed photographer.

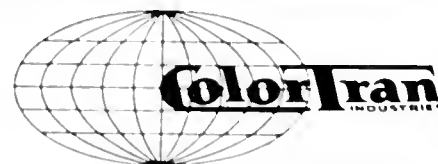
A final group of prizes, totaling \$1,000 in cash (The Second Annual Harold L. Zerkbach Awards), went to three young filmmakers. Robert Nelson received a \$500 prize for his film, *Oh Dem Watermelons*; \$200 prizes went to Jean Mayo, Allan Willis and Fred Padual in this presentation made to encourage, recognize young film makers.



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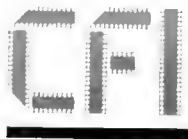


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## FILMS TO SAVE LIVES

**Damon Study of Traffic Safety Film Shows Urgent Need for More Pictures**

**T**RAFFIC ACCIDENT DEATHS and injuries have literally wiped out the population of a good-sized American city in a single year. A single holiday weekend's toll makes even the most casual casualty lists from Viet Nam look mild in comparison. Yet the majority of such accidents have been *avoidable*; their causes traceable to carelessness, moments of relaxation, too much alcohol, poor driver preparation and simple lack of courtesy.

Europe, as well as the United States, has the same problem. Wide, open freeways and tollways help but open roads don't end the menace. Safety experts believe that an intensified program of *hard-hitting education through the film medium can help*. But it will take more than those *good but too-brief* television spots—the "drive-to-live" lesson *must be delivered in depth*, beginning in the schools, carried through clubs, PTA's, union meetings, Grange halls, and into short subjects for *both* theater and television exhibition.

Members of the National Committee on Films for Safety, who have performed notable service in the U. S. through their well-conducted National Safety Film Contest, prevailed on the retired vice-president of the Automobile Safety Foundation, Norman Damon, to make an informal study of available motion pictures on traffic safety.

The purpose of this study was to determine which areas of traffic safety, in his expert opinion, were in the greatest need of more films. This winner of the 1964 Paul Hoffman Award put his 40 years of experience in the field of street and highway accident prevention into this study of a vital educational NEED.

A list of 23 subject areas for possible films has been issued by the Committee. The Damon study titles *prospective films* in such areas as *While the Public Sleeps*; *The No. 1 Traffic Accident Problem: Drinking and Driving Don't Be a Tail Gater!*; and *How to Avoid One-Car Accidents*, to name just a few.

The full list of *potential film subjects* available on letterhead request from William Englander, secretary of the National Committee on Films for Safety, 425 N. Michigan Ave., Chicago, Illinois 60611. If only a few of the urgently needed subjects hit the screen this year, the savings in lives and property would be tremendous!

\* \* \*

**Kodak Premieres Picture, Makes Awards at National 4-H Congress in Chicago**

☛ The recent annual 4-H Club Congress held in Chicago was the scene of a premiere of a new Eastman Kodak motion picture, *Parents Are Necessary*. Kodak also hosted its first National 4-H Photography Award presentation during the meetings.

The film was created by John Mills, Jr., of the company's informational films division, with the aim of stimulating interest in 4-H photography and to encourage adults to become leaders in 4-H, generally, and in photography in particular.

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## International Management Film Festival

Society for the Advancement of Management Sponsors I  
Second Annual Awards Contest and Audio-Visual Worksho

A FILM PRODUCED FOR Eastern Air Lines by Audio Productions, Inc., was awarded the Grand Prize at the second International Management Film Festival held on October 15 at the Hotel Commodore in New York. *Sunrise at Eastern* was the winner.

The Management Film Festival, which was sponsored by the Society for Advancement of Management, also presented nine other awards, in three major categories, from over 75 entries. Category A dealt with films in the community service field. Category B with management techniques and teaching films, and Category C dealt with management of a specific area of a company or organization.

### "Industrial Film At Its Best"

The grand prize winner depicts the steps taken by Eastern Air Lines to improve the services, operations, and image of its company through new equipment, new and improved facilities, improved employee morale and effective management. According to the film judges, Eastern's entry represented industrial film making at its finest.

The Festival judging panel consisted of Dr. Louis Goodman, an industrial training expert; Jack Blazier, a management engineer; Harold Klein, Executive Director



Dr. Solomon Dworkin, Bell Telephone Labs, told the Workshop "Sources and Techniques of Visual Aids for Management."

of the New York Film Production Association; Leonard Schmitt of Local 644, IATSE (Motion Picture Cameraman); Henry A. Singer, Executive Director, SAM; Peter Livingston, Film Festival Director, SAM.

### First Award Plaque Winner

Other awards presented included first prizes in each of the categories to: (Category A) *Sunrise in America*, produced by Walt Disney Productions for American Iron and Steel Institute; (Category B) *Follow the Leader*, produced by Henry Strauss Productions; Pan American World Airways and (Category C) *Sam's Secret* produced by Portafilms.

Second prize winners in e

Management film awards: top left, Gerry Hotchkiss, Eastern Airlines, receives grand prize from Henry A. Singer; top right: Karl Kuechenmeier, Modern Talking Picture Service, accepts first award plaque for picture "Sam's Secret" on behalf of the producer, Portafilms. Below, left: Ed Martin, Henry Strauss & Co., receives first award plaque (Category B) Pan American film "Follow the Leader." Below, right: Edward J. L... of the American Iron & Steel Institute, receives first award in Category C for the picture, "Steel in America," produced by Walt Disney Product



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Speaking on "Producing Films for Management Education and Information" were (left) Nathan Zucker, president, Dynamic Films, Inc., and (right) Ted Westermann, eastern vice-president of The Jam Handy Organization.

**MANAGEMENT AWARDS:** (CONTINUED FROM PAGE 24) of three categories were: (Category A) *Rochester: A City of Quality*, produced by The Jam Handy Organization for the Rochester Gas & Electric Co.; (Category B) *The Pursuit of Profit*, produced by the Jam Handy Organization for Procter & Gamble; and (Category C) *Catalog Merchandising*, produced by Academy Film Productions for Montgomery Ward.

Third prize winners in each of

the three categories were: (Category A) *Pacemakers*, produced by Film Enterprises, Inc., for IBM World Trade Center; (Category B) *A Forward Look*, produced by Douglas Aircraft Co.; and (Category C) *Formula for Success*, also produced by Douglas Aircraft Co.

**Hold Discussion Workshops**

Running concurrently with the film screenings at the Festival was an Audio-Visual Workshop whose participants discussed "Visual Techniques in Management Development." "Producing Films for

Management Education and Information." "Sources and Techniques of Visual Aids for Management." "Using Motion Pictures as an Effective Management Development Technique," and "Television and Management Education."

Participating in the Workshops were John Kiermaier, President of WNBT, New York's educational TV station; Bennet H. Korn, President, Metropolitan Broadcasting Television, WNEW; Dr. Solomon Dworkin, Head of the Educational Programs and Photographic Services Department, Bell Telephone Laboratories; Raymond Dinkin,

Acting Chief, Div. of Employee Development, Social Security Administration; Harvey Plants, Communications and Training Manager, Birds Eye Division, General Foods Corp.; Dr. Emil Mees, Cornell University; William Walton, IBM, President, National Visual Presentation Association; Irene Cypher, Director of Adult Visual Education, New York University; Theodore H. Westermann, Vice-President, The Jam Handy Organization; and Nathan Zucker, President, Dynamic Films, Inc.

\* \* \*

**E B Films Acquires Wm. Ince Productions, Inc., of Detroit**

Encyclopaedia Britannica Film Inc. has acquired William Ince Productions, Inc., Detroit. Ince has been named vice-president for production operations in the Chicago area-based educational film company.

Also announced by EBF President Charles Benton was the appointment of Dr. Milan Hergotz as the newly-created position of senior vice-president for production and international relations.

\* \* \*

**Potomac Films in New Location**

Potomac Films, Inc., Washington, D. C. producers, is now occupying new quarters at 2222 Street, N.W., in the capitol city.



Bob Rennerstrom (at left above) accepts multiple awards given The Jam Handy Organization for "Rochester - A City of Quality" (2nd, Category A); and to "The Pursuit of Profit" produced for Procter & Gamble (2nd, Cat. B).

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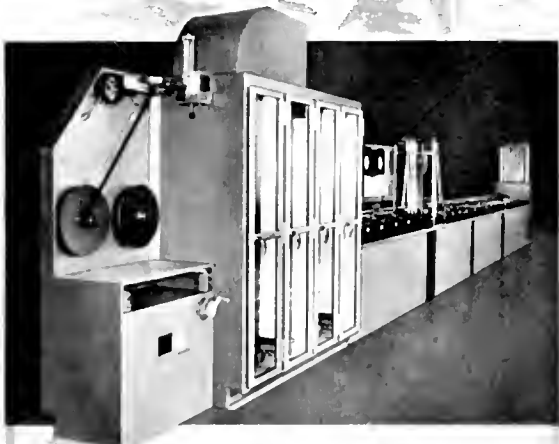
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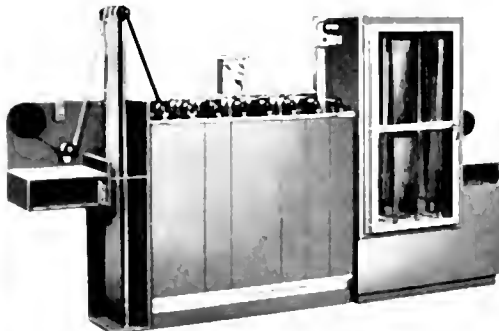
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Shown at "Cavalcade" preview (l to r): Sterling exec. v.p. Roger Cahancy, F. S. Prather, manager, Public Affairs Programs, General Telephone & Electronics Corp.; Sophie Holme, senior vice-president Sterling Movies U.S.A.

## A "Cavalcade" Series for Movie-Goers

A NEW SERIES of two-minute featurettes for theatrical use was premiered last month in New York by Sterling Movies U.S.A. The series is designed to follow the format of the old theatre newsreel, familiar to most movie-goers but increasingly missing from today's programming.

Thus *Cavalcade*, the overall title of the series, will try to serve both the theatre-goers appetite for newsworthy reports of interesting

developments in today's world, at the same time that it offers business and other organizations a much-needed public relations exposure with large theatre audiences.

The first *Cavalcade* release contained five stories — on executive air travel (Lear Jet), modern community living (Gulf American Land), home decorations (Barwick Mills), engagement customs (Sears Roebuck) and foreign trav-

el (South Africa). Each story ran two minutes and all were narrated by Jim Ameche.

Participation in *Cavalcade* follows an established Sterling Movies U.S.A. pattern, in which Sterling absorbs the cost of all post-filming production, provides the



"Chuck" Dolan describes series

talent and the release prints. This leaves only the cost of original footage and distribution for participants to pick up.

"*Cavalcade* participants can, and frequently will, arrange with their own film producers to provide us with the original color footage," Charles F. Dolan, president of Sterling, said at the premiere,

"and we expect to solicit producers ourselves since *Cavalcade* represents a new business opportunity for them, too."

National distribution chain and independent theatres is already under way. Sterling expects to complete the distribution assignment of 500 boxes in "first-run" theatres in less than a year. By that time, second and third *Cavalcade* releases will be completed and in distribution.

"Sterling Movies U.S.A. has been in business for years," Mr. Dolan said. "I strongly believed that the ground story on American business life needs to be exposed continuously by our public communications outlets. Our free entertainment system is as basic to our national welfare as human rights are to individuals. The information contained in *Cavalcade* will go far beyond contributing to a richer appreciation of the investment technology and research which American business' investment in all our futures."

\* \* \*

### Most-Honored Films of the Year

The next issue of BUSINESS SCREEN will review the "most honored" films of the year and evaluate today's film festival

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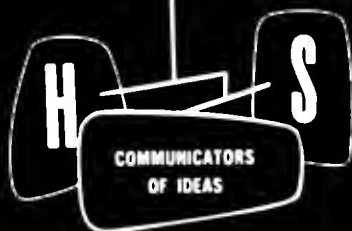


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## TRIPOD HEADS AND ACCESSORIES



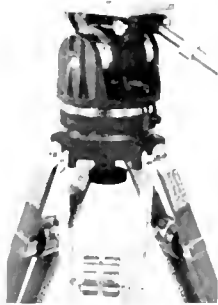
**CM 101—O'Connor Model C Fluid Head.** Perfectly controlled pan and tilt action for cameras weighing up to 20 lbs. Fully adjustable drag—independently set for both pan and tilt. Counterbalanced head in tilt position.



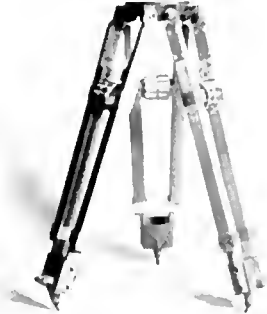
**CM 102—O'Connor Model 100-B Fluid Head.** Professional model for use with cameras weighing up to 100 lbs. Fingertip control and counterbalanced spring action.



**CM 103—Miller Model D Fluid Action Tripod Head.** Precision built on a semi-hydraulic principle for use where smooth panning and tilting is essential. No slack, no bounce, no backlash.



**CM 104—NCE Hydrofluid Ball-Leveling Pan and Tilt Head Tripod.** Smooth pan and tilt action utilizes the silicone dampening effect. Ball-type adjustment permits fast leveling of tripod.



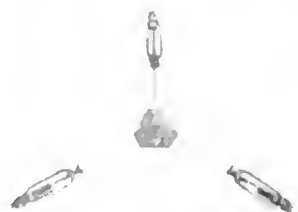
**CM 105—NCE Baby Legs.** Seasoned maplewood with self aligning leg locks. Adjustable from 24" to 32".



**CM 110—Camart Sta-Sets.** Fits easily and securely into tripod leg. Provides non-slip, quiet, vibration free support.



**CM 106—NCE Hi-Hat.** For low angle photography.



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## SEE THE U. S. A.

A Colorful New Film Visits Festivals All Over America

**T**HE UNITED STATES Travel Service has introduced a new documentary film, *Festival USA-66* which will have a major role in the Service's 1966 campaign to attract foreign tourists to the U.S.

Produced by Audio Productions Inc., *Festival USA-66* will be made available for distribution abroad for showings to prospective U.S. visitors as part of an extensive advertising and promotional campaign carrying out the President's renewed proclamation designating 1966 "a year in which all persons are especially invited to see the United States."

Prints Available from Audio

USTS Director John Black explained at a recent New York preview that the film would be made available to travel agencies, airlines and other interested parties for foreign showing by Audio Productions, which will also mount a distribution campaign throughout the United States.

The 15-minute color compendium of typical American festivals eliminates the language difficulty in foreign showings by using no narration. Twenty-four different



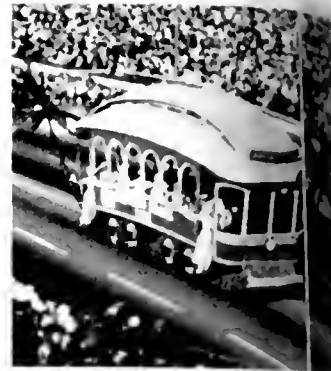
Indian ritual in "Festival USA"

festivals are covered, from Kamehameha Day in Hawaii to the Seafood Festival in Rockland, Maine, and the flavor of each event is realized in an average of 30 seconds per sequence.

Tall Timber and Zany Boating

One highlight, the Oregon Timber Festival, evokes a strong nostalgia for pioneer America in its Bunyan-like lumbermen felling huge logs and racing down hundred-foot tall trees. Festival zaniness is capsuled in the Seattle Sea Fair, half a minute of speed boats and planes scurrying in all directions for a wild Keystone Kops effect.

Others include the Greenwich Village outdoor art festival and



Scenes from 24 festivals around U.S.A. highlight this touristic

the Berkshire Music Festival in Lenox, Mass., which captures the spiritual quality of our festivals.

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The type of film you use depends on the particular kind of slide you're making. To make a line copy slide like you see here, you want to use PolaLine Type 146-L transparency film. It's especially for line copy work.

For continuous tone work, there is

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Both kinds of film make slides that fit any standard lantern slide projector. Both can be used in any Polaroid Land camera that takes Series 40 film, except for the J-66.

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# Camera Eye

THE EDITORIAL VIEWPOINT

## TIME MARCHES INTO AUDIOVISUALS

**E**VENTS OF SIGNIFICANCE in the broad news spectrum of factual film production and use included such noteworthy items as the TIME announcement of its new, broad involvement in audiovisual education and training activities (with General Electric and textbook publisher Silver Burdett); the \$100,000 grant of the National Council on the Arts for a preliminary study of a proposed American film institute; and the unveiling of the new laser technique for three dimensional photography in Chicago. The year was ending on a surge of activity.

\* \* \*

### *Time, Inc. Joins With General Electric, Silver-Burdett in an Educational Program*

☆ Recognition of the top priorities now given to education and training in the U. S. was further emphasized this month as Time, Inc., Silver-Burdett and the General Electric Company announced plans for joint ventures in this field. The program, as disclosed in a recent editorial foreword in TIME magazine, includes development of a wide range of audiovisual media.

\* \* \*

### *National Council on the Arts Allocates \$100,000 for Study of a U. S. Film Institute*

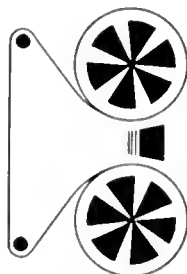
☆ The National Council on the Arts has allocated \$100,000 for a study of the possibilities of an American film institute to provide professional film training for young people. The council has also earmarked \$500,000 as a matching grant to help finance such an institute if the study should indicate its need.

\* \* \*

### *Laser Beams Provide Amazing Realism in Exhibit of New 3-D Photographic Method*

A major attraction at the recent National Electronics conference in Chicago was the University of Michigan exhibit of a new three-dimensional photographic process. A flat (CONTINUED ON THE FOLLOWING PAGE 33)

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## EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 32)  
Graphic plate shown in the exhibit was created by a laser beam and was so utterly clear that it permitted viewers to see behind objects in the photograph.

**You Can See Behind Chessmen on Board**  
The scene showed a chess board, with five chessmen on it, arranged so that some of the chessmen were behind others. By moving his head from side to side the viewer could see behind the chessmen, reconstructing pieces just as if they were real chess pieces. The new three-dimensional process was developed by Emmett N. Leith and Juris J. J. J. of the University of Michigan. It is considered to represent the first radical change in optical techniques in decades.

The new process uses a camera without a lens. A laser beam is used and the light reflected themselves are recorded on the plate. The laser emits a beam of coherent light in which all waves travel in the same direction. Ordinary lighting sources emit irregular waves. The beam of coherent light is directed at the object to be photographed the light reflected from the object bounces back to a simple lens that has only a shutter.

**Negative Smudges Become Optical Code**  
The negative produced in this way is smudged, has no recognizable image. But the smudges represent an optical code which projects all the information about the object including that which is not seen by an ordinary camera. When a laser beam is shown through the negative, it liberates the "frozen" light and the viewer then sees a three-dimensional picture which changes as he moves.

\* \* \*

**Veteran Arthur Miller Is Elected**  
President of Cinema Laboratories Association  
Congratulations are due members of the Cinema Laboratories Association, Inc. for the election of Arthur J. Miller, vice-president of Du-Art Film Laboratories of New York as their 1965-66 president. Arthur Miller has been active in the film industry since 1922 and is a 40-year veteran of the film processing

Two other new officers join Miller following the election which took place in November at the association's annual Fall meeting during the SMPTE Convention in Montreal. Alfred W. Truch, president of Capital Film Laboratories, Washington, D. C., is now vice-president; Robert A. Colburn, vice-president of W. Colburn Laboratory, of Chicago, was elected treasurer. Neal Keehn, national director of sales for DeLuxe-General Laboratories, continues as secretary of the ACL and Preston Bergin, of Washington, D. C., is the group's executive secretary.

\* \* \*

**Proper Exposures for Color Films**  
**Underwater Photographic Situations**  
Exposure tests of American-made color films in actual underwater photographic situations have been completed by Ernest H. Brooks II, international board member of the  
(CONTINUED ON THE FOLLOWING PAGE 34)



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**THE EDITORIAL VIEWPOINT:**

(CONTINUED FROM THE PRECEDING PAGE 33)  
 Academy of Underwater Photographers. Initial results indicate that supplementary lighting is necessary to retain the warm colors of the spectrum as depth increases. Yellow-green tones retain visibility longer, according to Brooks.

"The critical part of the study is in determining the exact spectral response to depth and a method for correction of red, orange, yellow, green, and blue without artificial light. To a limited degree, some correction can be made on the first 20 feet," Brooks noted.

With increasing interest in oceanography, both by the military and for its economic implications, underwater filming is expected to greatly increase in the years ahead. A full report on the exposure tests will be made in a technical paper to be presented before the Academy in February.

\* \* \*

**70th Congress of American Industry, Held in New York, Offers Ideas for Needed Films**

☆ From December 1st through the 3rd, some 1,500 delegates from American business firms gathered for the 70th Congress of American Industry, hosted by their National Association of Manufacturers at the Waldorf-Astoria in New York City.

There's an aspect of real challenge in the theme of this meeting: "Emerging Opportunities in an Age of Ferment." The opening ses-



Sir Arthur Elton (right), president of the Scientific Film Association in England, was recent visitor to the U.S. Sir Arthur is pictured during discussion of film technique with Steve Knudsen, manager of Iowa State University film production unit during brief visit to Ames. He was also an honored guest of the Chicago Film Council and attended CINE Exhibition in Washington, D.C.

sion took up the international aspects of monetary and economic ferment; featured on the second day was a topic on which all too-few (if any) authoritative motion pictures exist: "New Wealth From the Sea." And there are other film themes in subsequent panel and other discussion topics: unrest on college and university campuses, solutions to employment problems; and steps toward solving the high school dropout problem.

This department is indebted to the NAM for its aid in sending us to the Sixth International

Industrial Film Festival at Rouen, France. Association is the official U. S. clearinghouse for American entries into this significant and authoritative showcase of the very best in industrial film making throughout the world.

\* \* \*

**Canada's International "Expo 67" Begins to Take Shape on that Island in St. Lawrence**

L'envoi New York, hail Montreal! A scene on Flushing Meadows returns to the park lawns, new pavilions begin to rise on island in the St. Lawrence where the Universal and International Exhibition "EXPO 67," will be held from April 27 to October 27, 1967. This is the first of "first category" world exhibition to be held in the Western Hemisphere. It will commemorate 100 years of Canadian confederation and the 325th anniversary of the founding of Montreal.

The last exposition to be given "official recognition" by the strong International Bureau of Exhibitions was held in Brussels in 1958. The Seattle Fair, in 1962, had been approved in a limited category. New York World Fair never received the approval of a powerful international group and ultimately failed to erect Pavilions.

An estimated 80 nations are expected to participate at Montreal and some 45 industrial corporations have indicated that they will exhibit. Films for "EXPO 67" are already in planning and production stages and technical experts as Crawleys and the Reevesour

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**A**

**B**



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Desmond, vice-president, United World (left), pictured at "Time to Live" with Edward J. Mulligan of the American Institute, hosts at the recent show.

who designed and engineered exhibit audiovisual systems at both Seattle and (work) are actively consulting on films arrangements.

\* \* \*

an Petroleum Institute Premieres an Energy's Dynamic Role in Life "Time to Live!", a new film which tells the of the dynamic role that energy plays in a life, was given a premiere showing in New York on November 3 before an audience of businessmen, educators and the press. Frank N. Kard, president of the American Petroleum Institute, introduced the picture, which was produced by the Institute.

The 28½-minute color production depicts

the energy revolution that has swept this country since the first oil well was drilled a little over a century ago. In two fast-paced montage sequences, energy is shown at work all around us, three-quarters of it from oil and gas.

The film portrays the often-disappointing but never-ending search for petroleum to supply the hundreds of millions of gallons consumed daily.

It also points out how energy has freed Americans from the drudgery of the past and given them time for more leisure and more education.

Produced for the API by John Bransby Productions, "Time to Live!" has an original musical score.

The film is being distributed by United World Films, Inc. A ten-minute version for theatres is now in preparation.

\* \* \*

**1966 Will Mark 20th Anniversary Year for the Calvin Motion Picture Workshop**

☆ It doesn't seem possible but 1966 will mark the 20th anniversary year of the effective, highly-successful Calvin Motion Picture Workshops. On February 7, 8, and 9, some hundreds of earnest "learners" of film production and processing techniques will gather on the stages of the Calvin Productions in Kansas City for another program replete with information, film showings, and talks by authoritative personalities.

Topics already released include: film pre-planning, writing, studio and location lighting,



Among principals at premiere of "Time to Live" were Kerryn King, Texaco, Inc. (left) and the president of the American Petroleum Institute, Frank N. Kard, whose group sponsored picture.

studio and location photography, sets and properties, camera stocks, special effects, the role of the director, the editing process, film music, art and animation, studio and location recording techniques, lab operations and the finished print.

Sound like a short course in film production? That's what these Workshops aim to give those who are fortunate to attend; at no cost other than living expense while you're in town!

\* \* \*

**Audiovisuals Show Leader Groups Details of a Study on Community Health Problems**

The findings and recommendations of a \$2 million, three-year study of community (CONTINUED ON THE FOLLOWING PAGE 36)



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### THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 35)  
health problems have been presented to a cross-section of the nation's community leadership at major meetings using a full complement of audiovisuals.

The National Commission on Community Health Services used film, integrated sound tape and slides at a series of meetings held in San Francisco, Chicago, Atlanta and Philadelphia to explain the results of the study to these leader groups. Nicholas C. Read of Potomac Films, Washington, D. C. produced the show. Included was a 16-minute filmograph, *The Task We Face*, which traced the historic development of community health services.

An eight-minute slide presentation introduced members of the Commission; and a special 15-minute sound-slide production told *The Springfield Story*, which demonstrates how one of the 21 communities participating in the "self study" portion of the Commission's program went about analysing its own health needs and initiated action to carry them out in this Illinois city.

\* \* \*

#### *Notable Camera Work on New Steel Film*

*Credited to Reid Ray's Production Team*

☆ The new American Iron and Steel Institute motion picture, *Steel and America*, was previewed in the previous issue of BUSINESS SCREEN. But what the reviewer didn't mention was those superb sequences filmed in the Chicagoland area by crews under the direction of Reid H. Ray, president of Reid H. Ray Film Industries, assigned to this project by producer Walt Disney.

More than a week was spent filming action in Chicago plants early this year. Footage was shot at the structural and plate mills of U. S. Steel; at the seamless pipe, galvanized and tin plate mills of The Youngstown Sheet & Tube Company; and in the open hearth steel-making plant and slabbing mill of Inland Steel.

Scenes of iron ore mining and shipping were filmed the preceding fall and these include ore loading in the Chicago district. Credit the Ray group with superb technical quality throughout these important sequences of the film. •

(CONTINUED ON THE FOLLOWING PAGE 119)

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## Trends in the BUSINESS of Audiovisuals

Lipsner-Smith Now Sole Owner of Eastern Effects, New York

The Lipsner-Smith Corporation, owner of 50% of Eastern Effects, Inc., New York-based optical effects house, has purchased the remaining 50% of the company from Maurice Levy and is now the sole owner.

Operating personnel will remain unchanged. New officers elected to serve as vice-presidents include, Rodney Friedson, general manager; Lester Price, production; and Ed Berger, quality control. Jerry Lipsner continues as executive vice-president and sales manager.

While Levy is no longer connected with Eastern Effects, he will be available as a special consultant. The company also plans to offer the new EMMEL camera to producers on a lease basis. This new camera eliminates optical work, artwork, tedious panning and permits intricate zooms and pans to be done automatically by prior camera adjustments. The EMMEL recently received a CLIO Technical Achievement Award presented by the Film Producers Association of New York.

### General Aniline Earnings Set Record for First Nine Months

Third-quarter earnings of General Aniline & Film Corporation were the highest for any quarter in the company's history, lifting earnings for the first nine months of 1965 to a record. Consolidated net income for the third quarter reached \$3,777,000 or 32¢ per common share (up \$630,000 from the same period in 1964).

Net income for the first nine months climbed to \$10,117,000 equal to 85¢ per common share, an increase of 29 per cent over the \$7,873,000 for the same period

last year. Increased sales income in all of GAF's major product lines, including photographic products and Ozalid diazo reproduction lines, as well as improvement in manufacturing costs, were behind the record net income according to Dr. Jesse Werner, chairman and president of GAF.

### Technicolor Reports Slightly Lower Earnings for 39 Weeks

Earnings of Technicolor, Inc. and its wholly-owned subsidiaries were off slightly for the first 39 weeks of 1965. Earnings for the 1965 period were \$3,684,601 or \$1.10 per share as compared to \$3,725,338 and \$1.18 per share for the same period last year.

Figures for the period have been restated to include operations for the period in which companies were acquired in 1964 and 1965.

### Wilding Net Loss is \$380,280 in First Nine Months of Year

Wilding, Inc. reported net sales of \$3,283,079 and a net profit of only \$5,918 or 2¢ per share for the third quarter ended September 30, 1965. Net sales of \$8,081,169 and a net loss of \$380,280 or 91¢ per share were reported for the first nine months of this year. The stock is traded over-the counter.

### Electro-Netic Company Acquires the Radiant Manufacturing Corp.

Radiant Manufacturing Corp., projection screen manufacturer widely known throughout the a-v industry and a former subsidiary of the U. S. Hoffman Machinery Corp., has been acquired by Electro-Netic, makers of magnetic laminations, television tuners and other items, headed by Cary Wang.

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1965: in EXHIBITION  
National Gallery of Art, Wash., D.C.  
"The World Was There"

1965: WASHINGTON, D.C.  
National Aeronautic Assn. (FAI)  
"The World Was There"  
"X-15" (feature)\*

1965: VICHY  
"X-15" (feature)  
"The World Was There"

1965: WASHINGTON, D.C.  
(FAI) (2nd Prize)  
"The Shape of Things to Come"\*\*\*  
"Research Project X-15"

1964: VENICE  
"Apollo-Manned Flight  
to the Moon"\*\*\*

1964: NEW YORK  
"Apollo-Manned Flight to the Moon"

1963: VENICE "Ariel"

1962: PADUA

1961: EDINBURGH

1961: VENICE

1960: VENICE

1959: VENICE

1958: VENICE

\*United Artists Release

\*\*Norwood Studios, Inc.

\*\*\*Pelicon Films, Inc.



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Waiting airline passengers view films in new free skyport cinema operated by Modern Talking Picture Service at Minneapolis-St. Paul Int'l airport.

### Modern Opens Skyport Theater at the Twin Cities' Int'l Airport

☆ A new Free Skyport Cinema for waiting passengers in the Minneapolis-St. Paul International Airport was opened in late October. William M. Oard, vice-president of Modern Talking Picture Service, Inc., operators of the facility, helped inaugurate the new theater with representatives of the terminal and first guests from among waiting air travelers.

The daylighted theater features free travelogs, sports films, business information and other public relations films sponsored by various companies and associations. It seats 40 persons and is open from 9 a.m. to 8 p.m. daily.

Oard noted that the Twin Cities cinema is patterned after the highly-successful unit which has been operated by Modern at the Greater Cincinnati Airport for more than a year. Studies the company made show that airport passengers spend an average of one hour and

five minutes viewing free films and that 70% of these out-bound travelers spend a portion of their waiting time in the free cinema. •

### Parthenon Acquires the Stock of Raphael G. Wolff Studios

☆ Executive producer Charles Palmer of Parthenon Pictures, Hollywood, has acquired the capital stock of Raphael G. Wolff Studios, Inc., with stage and production quarters at 1714 N. Wilton Place in that city. The company will be operated in conjunction with the Parthenon business-film group.

Wolf retired in 1961, selling his interest to Canadian industrialist William S. Gerrie, who has joined v.p. Norman Glazer in charge of corporate marketing for the Parthenon - Datafilms - Wolff group. The Wolff acquisition is expected to accelerate a program initiated last year to put the film medium into related but new fields of business. •

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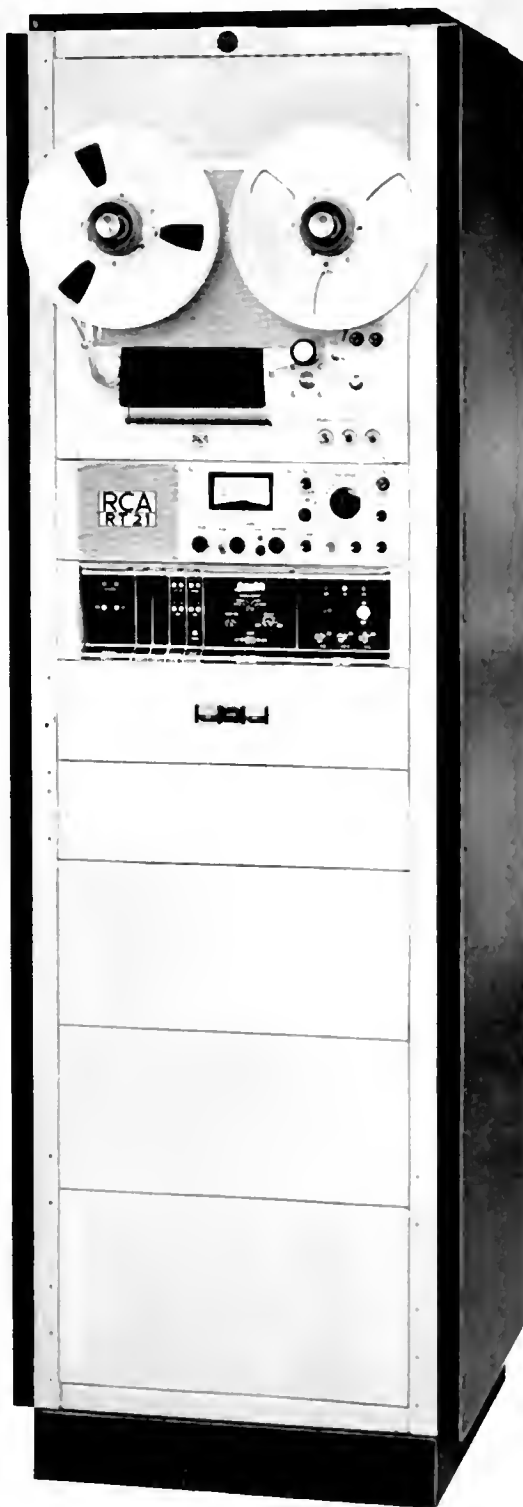
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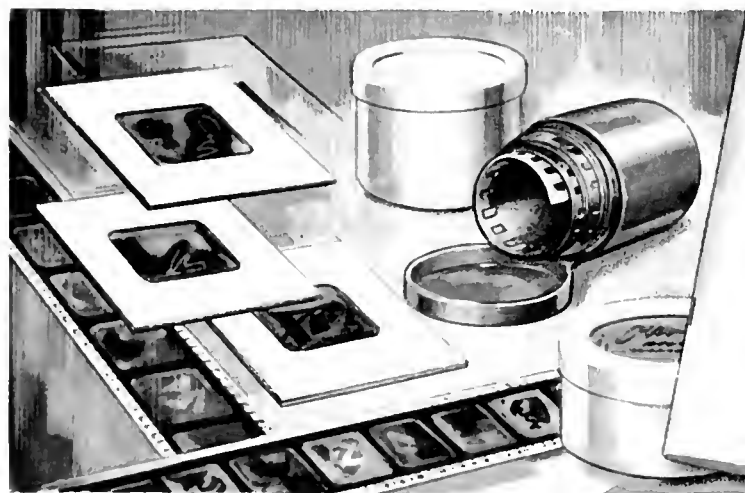
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# Alliance for Progress at Work

First U. S. State Department Film on Foreign Relations Shows "The Unending Struggle" to Aid People of Ecuador

WHEN JUDGES AT THE recent San Francisco International Festival chose *The Unending Struggle* as one of the best American government films for the general public, their decision called attention to an interesting development: the return of the U. S. Department of State to the film field.

Not since 1948 has the Department sponsored a new film for the American public. Even before 1948 the Department made only a few films, largely in connection with the second world war effort, in the best recollection of present officials. With the release in June of *The Unending Struggle* produced for the Department by Vision Associates, the drought ended, and the State Department is now planning further films for the future.

## Response to Public's Interest

What brought State back into the film field is "a long delayed effort to respond more effectively to mounting public interest in our foreign relations," according to W. Blair, Jr., Director of State's Office of Media Services, which supervised production of the film. In the space of one generation, public interest in foreign affairs and foreign policy matters on the part of the American general public has increased geometrically," Blair says. "Until fairly recently, however, we were still trying to respond to this interest, and to the numerous public demands on us for information, with the tools of an earlier day — the press release, the boilerplate letter, and the banal speech.

While these things are still important, they are no longer adequate by themselves to meet the demand. Accordingly, in recent years, we have been trying to modernize our efforts, and to use newer media like television and films, as additional means of communication with the public."

## Picture Has Three Objectives

*The Unending Struggle* was produced for three purposes, the official said. A half-hour black-and-white documentary photographed entirely in Ecuador, it was planned first of all to illustrate graphically for a wide audience in this

country the nature of our national interests abroad, and the different ways in which U. S. representatives abroad work to advance those interests. For this general audience, it is currently being shown widely on television and distributed non-theatrically by the Department of State.

The film is also being used to help recruitment for the U. S. Foreign Service, as well as in training



Indian mother and child shown in film "The Unending Struggle."

and orientation programs of the military services and of various government agencies involved in foreign affairs.

## The People Behind the Film

Writer-director of the film was Lee R. Bobker, president of Vision Associates, with Irving L. Oshman (editor of *David and Lisa*) as editor, and Helen R. Kristt as executive producer. The film includes a number of documentary sequences probably never before photographed, such as one in which the American Ambassador in Ecuador discusses Alliance for Progress problems in the country with the ruling military junta.

In other unusual sequences, a young American Foreign Service officer is seen looking into communist propaganda among Ecuadorian university students, and two U. S. labor attaches are shown working among banana loaders at the port of Guayaquil.

As most of the work of the Americans who figure in the film is conducted in Spanish, Vision used two narrators — Alexander Scourby for the narration, and Ralph Comargo for a running translation of the live Spanish dialogue.

*The Unending Struggle* is an excellent beginning to a most valuable series of public service films



Children of Ecuador in documentary film: "The Unending Struggle."

by the State Department. Particularly impressive were scenes showing America's real shirt-sleeve diplomats — of labor union, farm, and teaching backgrounds—doing their daily jobs amongst the people of Ecuador. It is a picture that is not often presented by other media.

Vision's crew, under the direction of Lee R. Bobker, covered the entire country from the jungles of Oriente to Guayaquil, Quito and such upland villages as Cayambe. (Vision Associates, by the way, has filmed in 22 countries around the world these past 18 months.

## 300 Prints Being Kept Busy

The Department of State has been highly pleased with public reaction to the film to date, which is keeping its 300 loan prints busy and producing sales of additional prints through Precision Film Laboratories in New York. The Department has now contracted with Vision for a second film, scheduled for release next summer.

which will be an authoritative statement on U. S. foreign policy, in which the Secretary of State and other principal officers of the Department are expected to appear.

While there is a strong possibility that the second film, because of its subject matter, may be given some distribution abroad as well as at home, neither film is intended for overseas audiences. "The information job overseas is the mission of the U. S. Information Agency," Blair comments. "USIA's films and other materials are made specifically for foreign audiences, and are distributed exclusively abroad. Our job is to help keep Americans informed about their foreign policy. Both our films are being made for the American audience."

\* \* \*

Ed. Note: Inquiries concerning the film should be addressed to the Office of Media Services, Room 4831, Department of State, Washington, D. C. 20520.

Vision Associates' cameraman Ray Long checks light for a scene being filmed for State Department film on its people, programs in Ecuador.





Members of the Industrial Audio-Visual Association in general session for fall meeting at Sheraton in Boston.

Picture and Text Report  
by Robert Seymour Jr.

the boys. We must above all... something he said — make... tive decisions, and have... that communications skill... positive value in today's... ment picture.

Program committeeman... Rice (Norton Company) ... together for the meeting... perts in the use of the fun... als of audio-visual commu... Alexander Nesbitt, Chairm...



Harold Read, Liberty Mutual Insurance Company, was program chairman for IAVA's fall meeting.

Visual Design and Director of Graduate Program, Southwestern Massachusetts Technical Institute; Domenico Mortellito, Design Advisor and Chairman of the Upper Color Council, The DuPont Company; Tony Nappi, Creative Director; Myron Helfgott and Partners; script writer Edward Knowlton.

Mr. Nesbitt held his audience entranced with an illustrated talk on the history of typography and its uses in today's visual communications. He demonstrated the importance of the use of appropriate type to represent visually the type of a company. Saul Bass, IAVA had done outstanding work with typography on the screen, and exact styles — often from International



Ben Schultz, Technifax, illustrated his talk on "putting life in written visuals" through design.

## IAVA Studies "Anatomy of Communications"

Industrial Audio-Visual Association's Annual Fall Meeting in Boston Reviews Latest in Tools and Techniques; Hear Experts on Fundamentals of the Medium

**A** NEW LOOK at the Anatomy of Communications" headlined the activities of the Annual Fall Meeting of the Industrial Audio-Visual Association, held this year at the Sheraton-Boston Hotel in Boston, October 19-21.

Some 60 members — audio-visual communications managers of

major American business concerns — were on hand opening day to take part in a stimulating program constructed by Program Chairman Harold Read (Liberty Mutual Insurance Company) and his committee of active Boston area IAVA members.

Seven new members joined the

Association at this meeting. As introduced by Membership Chairman Gordon Butler (Dixie Cup Div. American Can Co.) they were: Thaddeus M. Bonus, Manager, Internal Communications, Xerox Corp.; Leo Coyle, Information Manager, Ohio Bell Telephone Co.; William Crowley, Production Manager, Public Relations Department, Monsanto Chemical Co.; James L. Fagan, Manager, Audio-Visual Communications, Atlantic Refining Co.; Rex E. Ingersoll, Creative Director, Developmental Projects, The Boeing Company; Robert E. Parker, Asst. Director, Audio-Visual Department, Deere & Co.; and Robert F. Unrath, Port Promotion Manager, The Port of New York Authority.

### Intern Program Will Continue

It was announced that IAVA's program of student memberships, which has been successfully undertaken by the Central Region, will be continued. It is hoped that this program will be extended to other regions.

After opening remarks by IAVA president, Harold Butler (Honeywell, Inc.), keynote speaker Gurth Abererombie, Associate Dean of Northeastern University School of Continued Education, set the stage for the meeting with an address on *A Paradigm of Communications Theory — The Dilemma of Choice, Chance and Change*. The burden of his remarks was that *chance* is not something to lean on, but something to be quickly seized when it comes. We live in a world of *change*, he said, but we can control these changes and make them work for us. *Choice* is the vital element that separates the men from



Modern's president, Carl Lenz, used "Stop Light" presentation to show film's status as a recognized medium.



Dean Gurth Abererombie, Northeastern University, delivered keynote speech of fall meeting.



Alexander Nesbitt illustrated his talk on "putting life in written visuals" through design.



Dr. Gaylen Kelly, Boston University, told "how industry can help the field of education"





Members of IAVA pictured at Boston (left to right): Robert Parker (Dress & Company), Leo Coule (Ohio Bell Telephone Company); Rex Ingersoll (The Boeing Company), and James L. Lagan (Atlantic Refining Company). Three other members were also accepted

— to fit different moods.

Nesbitt urged visual communicators not to be modish — like women's fashions; communications must be more stable. Other guidelines: Don't use fussy types that are in people's hair. "Neutral" types, like Caslon, are excellent for promotion work. Typefaces such as Ultra Bodoni, fine for the printed page, lose effectiveness and clarity on the screen.

**Color's Influence on Buying**

Mr. Mortellito said that color has a great importance in creating a mood. It can influence people to buy, irritate or soothe, be repulsive or nauseous. We are now going from a gray age to a color age, he said, and we will see this in hundreds of ways in the near future.

Mr. Nappi's subject was "how to arrive at good concepts in advertising and visual communications." His steps along this road are: (1) examine the purpose, (2) find a relevant difference, (3) be simple, (4) be dramatic, and if the previous points are adhered to, (5) don't be afraid to be adventurous.

Mr. Knowlton described the

function of a film script writer as opposed to any competent copy writer. He explained how to get the most value out of a script writer — by setting financial parameters, supplying background material early, and delegating one man, rather than a whole committee, to work with the writer.

**Demonstrate Tools and Media**

Equipment and materials demonstrations at the meeting included those of Robert Weisgerber and Bernard Drayton of Advance Film Reproductions, who showed 8mm reproductions in color, taken from a TV tube; David Lutyens, Ealing Corp., who screened his company's single-concept films; Walter Hamton, Hamton Engineering, with a versatile slide programmer; Peter Hldau, with a remarkable demonstration of the new quiet self-blinded Arriflex 16BL motion picture camera; and Ben Schultz, Technifax Corp., who showed that the overhead projector is now more than an amateur gadget but a most versatile tool for professional communicators.

The overhead projector also received accolades from one of another group of speakers gathered together by Program Committee-

(CONTINUED ON PAGE 100)



Dr. Edward Waterhouse, director of the Perkins School for the Blind, demonstrates audio-visions, used for education of the blind and deaf-blind.



Frank Stedronsky, A. B. Dick Company member, speaks up at the Topical Go-Round session.



Bill Connelly, Union Carbide Plastics, was moderator for the Topical Go-Round session for members.



Tom Nappi, Mylon Holtzoff & Partners, gave his views on making visuals meaningful.



Lawrence Warneck, Ind. Bell Co. member, demonstrated "The Great Fiction Package."

Harold Dutka, president of IAVA, sets before members a



David Lutyens, of Ealing Corp., reviewed some of his company's single-concept 8mm film subjects.



Peter Hldau, Arriflex Corporation of America, showed group the new Arriflex 16BL, self-blinded camera.





Tom: "I saw the wires running along the river. Do you think we could have electric lights?"



"Where goes the family today? It isn't easy to look ahead . . . see strength in individuality . . ."

## Anniversary Film Looks to Human Values

Portland General Electric Company Observes a 75th Birthday of Service With Different Kind of Anniversary Film: Showing Inner Values of the Individual

THE CORPORATE ANNIVERSARY is often well-observed through the medium of a motion picture which brings employees, customers and shareholders a review of company history, updating progress, products and policies. But the Portland General Electric Company, observing its 75th year of service to the people of Oregon, merits special attention for an anniversary, *doesn't* show long sequences on its new generators, *doesn't* have a sequence on how "the West was won" and turns, instead, to the story of two families, past and present, as their lives reflect the changing times from 1889 to 1965.

Portland GE's 28-minute color film, *The Constant Heart*, was produced by Fred A. Niles Communications Centers, Inc. Because this investor-owned utility is one of the community's leaders in effecting change and progress, the film became a most appropriate expression of its point of view about change. It was created for audiences of opinion leaders and has been well accepted by such groups, showing in color on regional television and attaining wide distribution to audiences throughout PGE's 30 square mile service area.

Fred Kempe, assistant vice-president in charge of advertising and public relations for the utility company, supervised this highly-creative effort. *The Constant Heart's* "families" of yesterday and today might well be your neighbors. They adjust and adapt to the exigen-

"Here is change . . . but a curious sort of continuity, too . . . for this is a building block of civilization. Is he civilized? Born in the darkness of a jungle, would he grow up to study law? Do centuries really make that much of a difference?"



Niles' vice-president Lionel Grover discusses scene in "The Constant Heart" with Fred Kempe, assistant vice-president for advertising and public relations at Portland General Electric.

cies of the late '90's, meet the problems of the depression days of the 30's and, as they enter the post-war decades, their values remain constant but today's patterns of women's influence emerges, the children develop wider latitude in their activities.

This picture deals, primarily, with the changes that occur in the outer fabric of life — boom or bust — war and peace. But it also seeks to show the *inner values* of the individual — love and faith, trust and hope, giving and getting — making something of one's self and working toward a better life. These, the film shows, are the human values that in the midst of change are constant. These are the values that forge dreams into reality.

Illustrating this "constancy of values through change" the same cast is used through the three main periods of the story: 1889, 1933 and contemporary. The periods were chosen with good reason: 1889 was the birth date of Portland General Electric; 1933 was a time of major change; modern times provide a frame of reference for "what is to come."

Lionel Grover, Niles' vice-president and writer of the script, took special care in research of set dressing, props and story elements. Casting is excellent, with special emphasis on the young people in the picture. The net result: viewer reaction has been most rewarding. •

## TV in EDUCATION

Definitive Bell System Film Shows How ETV Helps Maintain Top-Quality Teaching

NEWS REPORTS TELL THE STORY of progress in educational television—ETV. Daline, Puerto Rico. The Department of Education has placed an order for nearly 1,800 educational TV sets to improve the quality of education in that island commonwealth. Daline, Dade County, Florida. More than 23,000 Catholic school pupils began receiving classroom instruction in November as Miami became the nation's first Catholic Diocese to use the form of multiple-channel educational broadcasting. Daline: New York City. The Roman Catholic Archdiocese of New York will utilize one of the largest educational television systems in the United States . . .

Spurring the nation's schools into broader thinking about ETV in recent years has been a 27½-minute color motion picture, sponsored by the Bell System. *Television in Education*, produced by Parthenon Pictures, has provided U. S. educators with a documentary survey on film, of how the television medium is being used in pioneering ETV installations.

### On-the-Scene Record of Installations

Filmed and recorded in actual classrooms and ETV studios in schools, colleges and broadcasting stations from South Carolina to California, it shows how this medium is being used to maintain top-quality instruction despite explosions in school population and new information. It is completely non-commercial.

But the film has also provided the company's representatives with positive answers to the many questions asked of them. With this picture, the Bell System has prepared its people with a complete "package" which has been supplemented by a second Parthenon-produced film, *Communications Services for ETV*. This film provides specific data on equipment.

### Helpful Guidance for School Committees

*Television in Education* helps the school committees considering this subject to know what instructional TV is, how it is integrated

"Television in Education" asks "will you pay attention to a teacher on a tube?" And "they've been doing it all their short lives"



the curriculum; how the lessons are created and distributed; the relationship between the teacher in the classroom and the teacher on television; and how young pupils react to television instruction.

For educators who cannot visit ETV installations for background, the picture provides a clear and definitive survey of the above topics. Its mission: to give this concerned audience an across-the-board "short course" which enables them to approach their local applications with solid knowledge of the whole scene.

#### How Difference Between ETV and ITV

The film clearly differentiates between ETV and ITV under an "umbrella" term which includes not only instruction, but also cultural and enrichment programming, and Instructional Television (ITV) which is defined as the regular teaching of school subjects in day-to-day classes. It compares the two methods by which tele-lessons are distributed: Open-Circuit and Closed-Circuit, i.e. the broadcast station v.s. the schools' system of coaxial cables and micro-links.

Contributions of each are shown: Open-Circuit broadcasts covering a large geographical area at a relatively low-cost per pupil, but restricted to one lesson at a time; Closed-Circuit permitting the transmission of several lessons to multiple grades simultaneously, thus keeping content and scheduling under control.

#### 10,000 Miles of Travel for Research

No time does the film itself editorialize. The narrator presents only obviously factual information. Personal views on ETV are given by heads of various school systems and college-TV centers, in person, on-camera. The reality reflected in this picture may well stem from the 10,000 miles of travel by the producer Charles Palmer and Courtney Johnson, researcher, who visited 12 states. A third "capsule version" entitled *Television and the Teacher* was a final derivative. This three and one-half minute film was prepared for use in displays and exhibits by continuous loop projection. The total program is summed up as a "major contribution to the nationwide discussion of educational television's role in the nation's schools."

Non-director Don Livingston (above) captures up a scene for "Television in Education" in a South Carolina high school classroom.



Sometimes a little knowledge can really be a dangerous thing. The dialogue from the picture: "And you know those rumors about Federated? Well, I can tell you what's really going on..."

## "A Matter of Balance" in Business Ethics

### IBM Presents Realistic Appraisal of Ethical Behavior in Competitive Business

**B**USINESS ETHICS, like the weather, has traditionally seemed a subject more suited for conversation than action. Not so with IBM. As acknowledged leader in its field — and fully aware of the responsibilities which that leadership imposes — the IBM Corporation takes the matter of ethics in business seriously enough to do more than talk about it.

As evidence, the company has underwritten a 22-minute motion picture which takes as its theme the delicate matter of ethical behavior in competitive business situations. By presenting honestly and realistically the problems faced by IBM representatives in conducting the everyday affairs of their company, the film makes clear that management is not unaware of the ethical dilemmas in which its employees sometimes become involved.

#### The Nucleus of an IBM Training Program

By opening the door on the whole question of what is ethically proper in certain basic situations, the film also serves as the nucleus of an extensive IBM training program on the subject of business ethics generally.

*A Matter of Balance* is, as its title implies, a film that touches upon a sensitive scale of values. Produced by Henry Strauss and Co. of New York City as part of the ethics program developed in conjunction with IBM, the film brings to life the criteria with which an individual can measure his actions against the background of pressures, tensions, and temptations that complicate his life.

The pressure to succeed, the tension that accompanies freedom of choice, the temptation to "look good" no matter at whose expense, are factors of business life that are hard to ignore. *A Matter of Balance* takes a long and candid look both at them and at what it takes to stand up to them.

#### Child's Make-Believe vs. Adult Reality

The balancing act that goes on between the desire to win and the knowledge that fair is indeed fair is shown in the film to be a precarious one that has its beginnings in childhood. Scenes of youthful games and fantasies are cut and blended with scenes of typical factory and

office situations in a way that enables *A Matter of Balance* to make the whole business of ethics forceful and dramatic. What was largely and comfortably make-believe as a child is seen as a hard and occasionally painful reality as an adult.

A fuel oil salesman is shown using the sheer size of his company in an attempt to run down his competition. A building contractor relies on a dazzling exposition of expertise to impress a customer. A factory mechanic seeks to gain additional stature by revealing "inside" information about other firms for which he works.

#### The Audience Makes Ethical Decisions

In each of these instances, intentionally removed from the context of IBM to permit a more objective appraisal, the audience is motivated towards recognizing and critically evaluating behavior that edges against the bounds of acceptable standards. And in the process, a viable code of ethics based on the independent judgment of each individual begins to take shape.

Competition, though, is still the name of the game, and it's nice to win. But, as the film makes clear, there are rules — rules that are sometimes hard to live with unless the goals are clearly understood.

In dramatizing the way an IBM salesman reacts to a competitive bid, the manner in which a programmer meets a customer's request for a personal favor, and how a customer engineer solves a problem involving a competitor's attachment to the satisfaction of

(CONTINUED ON THE FOLLOWING PAGE 120)

Below: IBM customer engineer and his manager work out an ethical solution to a delicate problem: "If we could get their representative to come here, we can locate the trouble together."





Scrubbed, gowned and masked, Sturgis-Grant president and executive producer Warren Sturgis mans the camera himself to lens an operating room procedure (at Presbyterian Hospital, N.Y.) for a film on surgical technique.

**T**HE "EDUCATIONAL" LABEL is often stretched precariously to cover films that are sponsored by or receive financial support from commercial concerns. Pulling together industrial and academic interests in a film project is a difficult assignment, but it happens with an uncommon degree of success in the field of medicine.

While medical societies, health agencies, and the U.S. government often finance audiovisual materials from their own funds, a look at the whole spectrum of medical films produced in this country shows that the drug and allied industries have invested millions of dollars in films that authentically accommodate the educational label.

#### Active Sponsors and Subjects

Well-known pharmaceutical firms such as Squibb, Abbott, Johnson & Johnson, Winthrop, Smith Kline & French and Schering, to name a few, are active in the sponsorship and distribution of medical films whose subjects range from *Intra-diaphragmatic Resection of Vagus Nerves* and *Gastroenterostomy*

(Winthrop), and *Technic for Central Commissurotomy* (Squibb) to *Resuscitation of the Newborn* (Smith Kline & French) and *Frontiers of Allergy* (Schering).

During the last two decades, a period that has seen the broadening of medical practice into a wide field of highly disciplined specialties, the established trend of specialization in every branch of medicine has placed unique demands on film-makers who serve the medical-pharmaceutical establishment.

#### Film Maker As a "Catalyst"

Warren Sturgis, president and executive producer of Sturgis-Grant Productions in New York, knows from long experience that the maker of medical films not only has to be well-informed on virtually all levels of medical science, but has to function also as a kind of chemical catalyst. "When you make a film that involves a medical society, a pharmaceutical company, possibly a hospital for location, and a physician who serves as technical advisor," says Mr. Sturgis, "one's powers of di-

## THE WELL-CONCEIVED TEACHING FILM SERVES MEDICINE

### Higher Standards in Content, Production Increase Films Use by Medical Profession

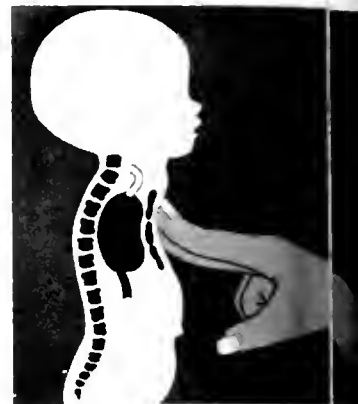
plomacy and discretion must be utilized to the full!"

In addition to bringing various institutional and policy interests into focus and harmony, there is the ultimate need for a film that hangs together visually as good cinema — a film which will not only please its sponsors but command the attention of its intended audience. And physicians, Mr. Sturgis is quick to underscore, "are by profession and nature among the most critical film-viewers anywhere."

#### How One Film Serves Medicine

Typical example of an industry-supported medical teaching film is a recent production by Sturgis-Grant for The American Academy of Orthopaedic Surgeons, made with a grant from Johnson & Johnson. Titled *Plaster Casts and Splints: Preparation — Application — Removal*, the film is being circulated through the Film Library of the American Medical Association to hospitals, medical schools and societies.

A supplementary brochure published by Johnson & Johnson sums up the film's genesis and purpose: "The need for an educational motion picture on basic techniques of immobilization with plaster of Paris has long been recognized by the American Academy of Orthopaedic Surgeons. Such a film should be broad enough in scope to provide a good fundamental knowledge of the more common pitfalls of cast application, as well as to point out various short cuts and methods familiar to the experienced medical orthopedist.



Above: diagrammatic animation (below) a doll manipulated in "the scene" were techniques used in Smith Kline & French teaching film "Resuscitation of the Newborn."



"Because firsthand experience at the side of a skilled technician is not always easily attainable, this film should help to answer many questions and fill the need for proper, basic instruction in the 'Preparation, Application and Removal' of the more familiar types of plaster casts and splints.

"It is hoped that medical societies will find the film useful as a basis for discussion and that hospitals will take advantage of it."

Preliminary film layouts are reviewed (left to right) by Warren Sturgis, art director Orsted, Calpin, and Dr. Ronald V. Chapple, medical director of Ortho Pharmaceutical Corporation, an active sponsor of medical films.



This animation artist is rendering a diagrammatic scene to illustrate a part of fetal circulation. Medical teaching films demand such skills, requiring the ability to interpret anatomical detail in the appropriate cinematic style.



...ity to instruct profession-  
...technical personnel in prop-  
...room procedures by incorp-  
...it into their routine  
...ve training programs."

...res, Techniques May Vary  
...it comes to medical tech-  
...and procedures, qualified  
...ns are not always in agree-  
...here are several ways to  
...a medical procedure in-  
...plaster casts or anything

...after a consensus is  
...on techniques to be illus-  
...n a teaching film, a less-  
...instaking producer still can  
...ase if staging, lighting and  
...angles, to say nothing of  
...ation, are not precisely ar-  
...to serve all of the aca-  
...requirements. Not infre-  
...after an advisory com-  
...of physicians screens a  
...nt, the film-maker must re-  
...cenes and sometimes entire  
...es.

...Mr. Sturgis points out,  
...a doctor sees on film for  
...t time what he or a col-  
...has been doing routinely,  
...want to refine or sharpen  
...hase of the procedure being  
...trated. After all, what the  
...does on film will be seen by  
...ds of other physicians. In  
...theatre' of that size, even  
...tuoso surgeon is apt to

oversights in film content or form.

**Teaching Is the Primary Goal**

As for the industrial sponsor who foots the bill, whatever tangential exposure his product may receive, he is logically intent on accommodating the needs of the medical men who are interested in teaching and not advertising. The professional ethics attached to that distinction are well defined and strenuously pursued.

Another example of successful collaboration between industry and medicine is *Modern Obstetrics: Normal Delivery*, a film officially presented by both the American Medical Association and the American College of Obstetricians and Gynecologists. Sponsored by Ortho Pharmaceutical Corporation, the 16mm. color sound film, 27 minutes long, was produced by Sturgis-Grant as an up-to-date teaching aid for the practicing physician, intern and student. Dealing with the care of the obstetric patient and her baby during normal delivery, the film provides details on current widely-used obstetric techniques.

**The Role of the "Product" Film**

The pharmaceutical industry's contact, via film, with the medical community, is not limited to the institutional teaching subject. Doctors are naturally interested in new drugs and equipment which

showings through hospitals and local physicians' groups.

When Squibb was ready to announce what it considered a major break-through in bone grafting, a ten-minute color film was instrumental in promoting their new product, trade-named "Bo-plant." Television, along with national press and periodicals, gave considerable coverage to the new heterogenous bone and cartilage harvested from calves and processed for human bone grafting.

**Use Restraint in Promotion**

Frank Rollins, veteran head of Squibb's motion picture program, acknowledges the broader latitude for product identification in a film such as *Boplant*, but stresses the need to exercise restraint in promotional zeal when the audience is composed of physicians. "The medical audience accepts the fact," says Mr. Rollins, "that somebody has to pay for a film which describes a new product and how to use it. But common sense and good taste dictate the subordination of commercial reference to scientific information."

Also in the product category, Sturgis-Grant will soon complete a Squibb film dealing with radioactive isotopes as well as a Schering film on a new dermatological medication.

**Audience of 200,000 Doctors**

That the multi-billion dollar ethical drug industry is acutely tuned to the communications frequency of physicians is an accepted fact. Pharmaceutical firms generally recognize the efficacy of aiding the continuing education of the nation's 200,000 doctors. Significantly, an ever-increasing percentage of the drug industry's advertising-promotion dollar is being invested in the film medium, possibly on the assumption that a useful educational motion picture is worth as much if not more than 200,000 free drug samples. •



of subjects, camera angle and lighting are all critical factors in rating technique for the proper application of a plaster cast. This being lensed for a recent Johnson & Johnson medical teaching film.

...long over every minute  
...his work."  
...thus, during the editing  
...of the medical film, that the  
...r tries to keep a baleful  
...the budget even as the pro-  
...l authorities involved right-  
...ep their eye on the cutting  
...ewer for possible lapses or

...may improve their practice. Thus,  
...the "product" film, made inde-  
...pendently of professional sponsor-  
...ship, enjoys greater latitude as a  
...commercially-oriented information-  
...al subject. Distribution of this  
...type of medical film is generally  
...handled by the sponsoring film's  
...representatives, who help stimulate

At the right, top to bottom:  
film scenes are representative  
of the Squibb motion picture  
"Boplant," which demonstrates  
the revolutionary new bone-  
grafting material extracted  
from calves for human trans-  
plantation. This color film  
was created and produced by  
Sturgis-Grant Productions.





As told to Business Screen by Producer-Director Ted Sack

At left: film scenes show Captain Hanson and crewman boating a rough

## How to Catch a Porpoise on Film

Sea-Borne Reela Film Crew Joins the Porpoise Hunters to Bring Home Award-Winning Film for the Miami Seaquarium

**S**IXTEEN DAYS spent on a 72 foot yacht cruising emerald-green, sub-tropical waters off the coast of South Florida with professional porpoise hunters is something to remember!

To this exciting adventure add the extra thrill of underwater photography of 600-pound porpoises in their natural habitat, plus aerial photography so high that the yacht is but a white speck in a vivid green sea which is clear enough to see, twenty feet below the surface of the water, eelgrass growing on the ocean floor, swaying with the ebb and flow of the water. That is something you can't forget.

### Seaquarium Commissions Series

This was the experience of the Reela Films' production unit that made *To Catch a Porpoise* for the Miami Seaquarium, an outstanding, world-renowned attraction in South Florida.

In March 1964, Burton Clark, Director of the Miami Seaquarium, commissioned Reela Films, Inc., Miami, Florida, to produce five films: two documentaries, one to be half-hour and one ten-minutes, both to be 16mm color, sound on

film; also three 3½-minute short subjects in 16mm color, silent — for retail distribution.

All subjects were to differ in specific scenes, but all had the same subject matter: the capture and training of porpoises for entertainment purposes.

All of the films were for promotion of the porpoise show at the Florida Pavilion at the World's Fair in New York, which was produced by the Miami Seaquarium. The ten-minute show was to be finished in time for the opening of the Fair, the end of June 1964. This film was used for closed-circuit television within the Fair.

F. F. (Ted) Sack, Vice President and General Manager of Reela, immediately traded his "Vice President" hat for his "Producer-Director" hat and called a production staff meeting. This was too juicy a production to let pass.

Four cameramen were assigned to the production, temporarily called #1159. The Reela staff cameramen were Ralston Princee and Roberto Insua, Seaquarium staff cameramen were Michael Davis, long-time marine-life pho-

tographer, and Don Renn, underwater photography specialist. In addition, Sack assigned Marian Kley, Supervisor of Production at Reela, as supervising editor, with Raul Corvison as chief sound engineer, Grip, electrician, and assistant cameramen completed the crew.

Kley, veteran of many years of production, wrote a tight shooting outline. The finished half-hour show is almost scene-for-scene the same as the outline . . . a rare accomplishment considering the animal stars are quite unpredictable and completely undirectable in their wild state.

The yacht "Seaquarium", official collecting boat for the Miami Seaquarium, is skippered by Captain Emil Hanson, Hanson, a man bursting at the seams with energetic and never tiring knowhow, was invaluable on the production. The boat itself, although officially registered as a yacht, is actually a work boat, comfortably and efficiently appointed for its purpose . . . to transport a crew of three and huge quantities of marine specimens.

### They Aren't Easy to "Shoot"

There are several factors in porpoise hunting that make photographing the entire catch very difficult. Porpoises are wary and very intelligent. They are caught in a type of nylon net — three quarters of a mile long and weighing well over a ton. When this net is played out over the stern, the speed of the boat is "wide open". When the net has porpoises in it, the net is shortened and pulled around into a pocket. Porpoises are hauled

out of the ocean in the pocket and put into a skiff by three professional porpoise hunters working a team.

This action must be fast work or the porpoises can be hurt. Once the porpoise is boarded, it is docile. But the actual boating of 600-800 pounds of porpoise thrashing animal is very exciting and, until #1159, was photographed from a skiff along the boating skiff. If the sea was rough the hobbing of the boat made filming nearly impossible.

### Camera Platform Really

Captain Hanson was consulted on the possibilities of building a special camera platform to be extended from the side of the collecting boat near the stern, so that in a rough sea — scenes of boating of the porpoises would not have the eyetearing, p-a-down motion.

Hanson and his crew built a platform strong enough to support with the camera crew's needs would support the weight of cameraman, assistant, battery, reflectors and/or other gear, the director.

This platform made it possible to photograph every step of exciting moments of the net and capture, from the moment the net was played out, at top speed to the transfer of the porpoise from the skiff to the deck of the mother ship.

### Tight Schedule and High Hopes

Shooting began April 19, 1964. Dockside scenes of the yacht "Seaquarium" being loaded with supplies, etc. Reela had a tight schedule and high hopes: yachtsmen

In the picture below, made during the filming of "To Catch a Porpoise," trainer Jimmy Klue is working a porpoise through a high jump. At right: Reela Films' crew included (left to right) cameraman Ralston Princee; grip Bill Cabana, producer-director Ted Sack (pointing); cameraman Mike Davis.





Doug Bonham tempts a porpoise into a high jump at World's Fair.

sea — 14 days; dockside five; odd pickup scenes. Three. Shooting at the Pavilion showing the porpoise performing at the World's Fair. Two days. The shooting, due to other and other delaying factors, took 28 days, instead of the scheduled 24.

The yacht crew, under the close eye of Captain Hanson, had a tight shooting schedule. There was never a time when they weren't sitting on the deck; moving nets, rigging and equipment to make room for a new camera setup.

For a time when, if they were to move the cameras in their hands, they weren't working. Grips, gaffers, or anything else — all in addition to their other duties. Previously mentioned limitations held production to a minimum.

It began a Nine-Day Chase. The first five days were spent in shoot-out surface scenes at sea. During that time . . . always on the lookout for porpoises. No matter how many scenes had to be shot, the goal was to get as many porpoises as the first concern of the yacht crew, "the porpoise" and its crew.

At the time the lookout at the helm or the Captain shouted, "Porpoise", the crew jumped into the water with the precision of a military unit. Under full speed, the yacht began a huge circle, feeding the porpoise net out over the stern. After the netset and return of the porpoise, it took from two to five hours, depending on the weather, wind, and sea.

The aerial scenes caused real

havoc in the schedule. Due to the necessity of split-second timing with the netset, and the position of the camera helicopter having to be synchronized with the speed and position of the boat, coupled with the possibility of not finding any porpoises to catch when we had the helicopter in the right overhead position . . . we had citizens-band communication set up.

When an attempt was made to communicate sea to air, something went wrong with the "walkie-talkies". We could hear the cameraman in the helicopter, but he couldn't hear us. On the second day we got new communication sets and were able to get the scenes we wanted.

#### Timing Was a Vital Factor

The timing of the 'copter and boat had to be perfect and added to a perfectly timed netset. Every time that net was set, the yacht crew had to move on the double without stopping a single second for at least twenty minutes.

That net was run out and taken in three times on the morning of each day we made the aeriels. The aeriels are breathtakingly beautiful. It was with great difficulty that we selected which aeriels to use in the half-hour show. The collecting crew was exhausted and our good relationship with them was somewhat strained.

Although the waters in Biscayne Bay and the Atlantic Ocean off the coast of South Florida are beautiful and photograph in vivid color topside, Reela, like other producing units, had to go to the Bahamas to shoot the underwater scenes. (Continued on page 113)

## PICTURE PLAYS KEY ROLE IN SELLING COMPANY IMAGE

### A Film Helps Win Sales for Mogen David

Chicago-Based Wine Maker's Picture Building Business by Showing Company's Size, Scope and Product Quality

**H**OW IMPORTANT IS THE NAME of a company or a product? How directly can a name be related to sales?

Management at Mogen David Wine Corporation can provide some cogent answers to these questions. The firm is currently riding the crest of a still growing wave of consumer popularity.

Yet, through the end of World War II, Mogen David was basically a sacramental wine used during religious ceremonies.

#### Among Most Popular Wines

Today, the Mogen David label is among the most popular with wine consumers in the United States.

"Mogen David caught on so fast, and so surprisingly, that, at the end of World War II, we actually had to 'dump' tanks of other brands we produced and bottled just to make room for it," recalled Bernard Wiernik, President and Chief Executive Officer.

Traditionally, there was little historic market for wine in the United States. In addition, there are many legal regulations on the sale of wine. Thus, to increase sales of Mogen David, it was first necessary to create a growing market for wines as a mass consumer product.

"The wine market is booming today," Wiernik explained, "because well-placed advertising and effective point-of-purchase displays opened the door to the consumer market. Once this was done, consumer tastes developed, and the door was pushed open wider by word-of-mouth.

"But this was not enough. In

order to sell OUR wine to the public, it became necessary to sell OUR image to distributors, principals, distributor salesmen and consumer groups," Wiernik concluded.

#### Film Helped "Sell" Image

Much of this image-selling has been accomplished with a single 16mm color and sound motion picture film stressing the size and scope of the company and the quality of Mogen David Wines.



Bernard Wiernik, President Mogen David Wines, Chicago

The film was designed to tell this basic story to all groups affecting sales of Mogen David Wine — from key distributors on down to individual consumers.

In contrast to most business films, the motion picture has a story line — and a humorous one, at that. The story line is a direct take-off from Mogen David's well-known advertising slogan: *Wines Like Grandma Used to Make.*

The film opens with a little old (CONCLUDED ON PAGE 122)

District sales managers review the Mogen David color film they are using throughout the field to show distributors and retailers the company story.



**THE INDUSTRY  
FILM PRODUCERS  
ASSOCIATION, INC**

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1965 - 1966

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**Official Publication**

BUSINESS SCREEN MAGAZINE

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**For Information, Write**

Industry Film Prods. Assn.  
Post Office Box 1395  
Thousand Oaks, California



Members of the Television and Film Department, Space & Information Systems Division at North American, outlined the uses and potentials for closed-circuit television in an industrial complex at this recent chapter meeting.

**TV & Film at North American Aviation**

**Members of Space & Information Systems Division  
at Downey Hosts for Los Angeles' Chapter Program**

**T**HE TELEVISION & FILM Department, Space & Information Systems Division of North American Aviation at Downey, Calif. was host to members of IFPA's Los Angeles Chapter in October. Despite an unseasonal heat wave and the 20-mile drive from Hollywood to Downey, some 60 members gathered in the large Studio "A" to learn more about the development of one of the nation's largest industrial television organizations.

Chapter chairman Jim Swift's brief word of greeting, followed by national president Harald Dyrenforth's report on national activities were preliminaries to the main program event as Bob Lloyd, marketing representative for the S&ID closed-circuit television organization gave a brief history of the department.

He also outlined the purposes of this activity, the many trials and



Bob Lloyd presented a brief history of the NAA closed-circuit program.

tribulations it has faced during its first three years of operation and then presented a TV-tape recording which graphically illustrated the many varied uses and potentials of a close-circuit activity within an industrial complex.

Following this introductory presentation, members separated into three groups for guided tours of

IFPA President Harald Dyrenforth reports on national activities of the association during the recent October meeting of the Los Angeles Chapter.



the TV facilities. Each group led by a member of the S&ID and Film Department. Fred Deets (IFPA editorial v.p.) and Reed, IFPA member and former "Cindy" award winner and Lloyd took their respective roles through the plant.

**Story of Film Operations**

During a "coffee break" Reed delivered the story of Film Operations within the unit. He also noted that although the film



Cal Reed described Film Operations during the Downey S&ID program.

unit "spawned" the television station, this offspring promise for a long time to turn into a "master about to consume its own are"

Both Reed and Lloyd were refreshingly candid and said forward in their comments neither hesitated to outline the difficulties members of each department had to overcome. But by now, personnel in both film and TV realize and understand how each group member can help to complement the efforts of his counterpart; many production staffers now interchange duties between the two media.

**Role of Closed-Circuit**

It was an exciting and thought-provoking session for those who attended. Questions kept coming at the various speakers until 11 p.m., when the meeting adjourned.

We are sure that many members, most of whom are film people, went off pondering the statement made by Bob Lloyd: look closely at these presentation activities, because if you look forward to TV's role in your organization you will learn many of the advantages and how to live with it.

But to those who do not care for television in their facilities, it is noted that this also gave them a good look at its capabilities.

Under no circumstances, it is noted, should anyone feel that it should halt its arrival on the industrial scene... it is well on its way now as even a cursory look at present





Chapter Chairman Jim Swift led members to the recent North American Aviation. "hardware" sales to in-

### Discuss Animation Techniques at Meeting in San Francisco

☆ Members of the Northern California Chapter took active part in the recent San Francisco International Film Festival last month. During its preceding (late September) meeting, the chapter opened its fall-winter program with a session on "Animation". Two animated films produced by the National Film Board of Canada were screened and their techniques discussed following dinner.

Cameron Guess, Jeffrey Hale and Barry Nelson, of Cameron Guess Associates in San Francisco, conducted the screening and discussions on the two films: *Christmas Cracker* and *The Great Toy Robbery*. These short films are wryly satirical in content and both have had feature theatrical release. *The Great Toy Robbery* was especially successful, having been distributed by Columbia Pictures. It was generally "packaged" with the feature *Dr. Strangelove*.

Guess and Hale produced both films while members of the Film Board staff and, because of this, an authoritative discussion was held on the techniques and equipment used as well as the trials and tribulations endured during production.

H. Vin Agar, chairman of the Northern California Chapter and Jim Goldner, program chairman, are lining up a series of highly interesting programs for the months ahead, including a promised visit (right after the first of the year) by noted Hollywood cinematographer James Wong Howe.

All former members and others in the area interested in joining this conveniently-located Chapter

# IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

should contact Vin Agar at W. A. Palmer Films in San Francisco. •

\* \* \*

### List Exhibitors and Sponsors for the 1966 National Conference

☆ Eight exhibitors and four sponsors have already "signed on" for

the 1966 National Conference to be held next June 2, 3 and 4 at the Miramar Hotel in Santa Monica.

Recording secretary Elaine Dolnick, coordinator for the National Conference and Bob Dickenson of Magnasynce Corporation, chairman

### Confer With Kodak

on a Program for Seminar A's proposed series of Seminars to be conducted in the Los Angeles area by our office is making considerable progress. Through the generosity of Neal Keehn, national sales for DeLuxe-Genm Laboratories, the aid of Kodak has been assured and help developed for a seminar. Meetings have already been held with Dr. Harald Dyrenforth, president; Roy L. Deets, Editorial v.p., Mr. Keehn, Hugh C. Shaner and J. L. Robertson (of EK's West operations) to review matters, approach and other involved in getting the project underway. •

## Meet Jim Swift: Man Behind the Camera

OUR CLOSEUP for this issue is focused on the dynamic chairman of the Los Angeles Chapter of IFPA — Jim Swift, supervisor of the motion picture unit of Hughes Aircraft Company in Culver City, California.

James R. Swift was born in Cleveland, Ohio but moved to California at an early age. He attended school in the Hollywood area and began his higher education at Pasadena Junior College.

Jim's career had already started to take shape while he was in high school. During his spare time, he worked in a local portrait studio and was bitten by the "photographic bug" — although it took several years for the results to develop into a profession.

Meanwhile, Jim had become an expert ice skater, and was offered a job as a professional skater in ice shows, which he accepted. His ice-skating talents also led to his participation in professional ice hockey for two seasons.

World War II interrupted the skating potential of Jim Swift, and he served in the Navy from 1941 through 1945 as a deep-sea diver and as a tug master.

By the time of his military discharge, the photo "bug" had taken hold and he began the career that was to lead him from still photographer to motion picture executive. In 1946, Jim was employed by Shiney Wright, a color illustrator, to do his magazine, fashion, and advertising photography.

In 1947, our seasoned cameraman joined the Steve Hanagan Publicity Agency in Sun Valley, Idaho as a still and motion picture cameraman. He shot news stories to service movie fan magazines, wire services, and newsreel companies with information on Hanagan's clients. The Hanagan office,



L. A. Chairman Jim Swift

(and Jim), moved to Las Vegas in 1948. During this time, Jim accumulated credits for more than one hundred magazine covers and advertising layouts.

Then, in 1950, Jim took a fling at operating his own photo studio, known as Buck and Swift Photography, in Las Vegas, in partnership with another former Hanagan employee. But, by the end of 1950, Jim was back in Los Angeles as head cameraman for Rocket Pictures, Inc.

Five years later, he accepted a job with his present employers, Hughes Aircraft Company. Starting as a motion picture cameraman on the Falcon missile program, he steadily advanced to become supervisor of the motion picture unit.

When asked about his hobbies, Jim always replies that it is the buying and remodeling of older homes filled with character and charm. But somehow, for those who have seen his remodeled homes, they seem to take on a new vitality — just as has the Los Angeles Chapter of IFPA under Jim Swift's chairmanship during the past six months. •



Three guided-tours of S&ISD facilities at Downey was conducted by Editorial v.p. Roy L. Deets, shown with members of his tour party.

(CONTINUED FROM PAGE 53) of the Exhibitors' Committee, disclosed that the Arriflex Corp. of America, Amega Corporation, Baeh Auricon, Inc., F&B Ceco, Inc., Hollywood Film Co., Magnasyn Corp., Ralke Company, Inc., and S.O.S. Photo-Cine-Optics, Inc. are the first exhibitors signed.

Sponsors for the upcoming Conference include Brown's Motion Picture Labs (San Diego), Color Reproduction Company, Consolidated Film Industries, and Film-service Laboratories, Inc., all of Hollywood.

As additional organizations join our Exhibitors' Roll or become Sponsors for the National Conference, they will be listed in these JOURNAL columns.

\* \* \*

### National Board Tables Motion to Change Name of Association

The motion for a change in the name of the Industry Film Producers Association to "Informational" Film Producers Association was tabled at the meeting of the National Executive Board — primarily because of the extreme closeness of the vote by the general membership.

Although only a relatively small portion of the membership partici-

# THE INDUSTRY FILM JOURNAL

## A LISTING OF SUSTAINING MEMBERS OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

Arriflex Corp. of America	Filmservice Laboratories
Birns and Sawyer, Inc.	General Film Laboratories
Byron Motion Pictures, Inc.	Division of DeLuxe Labs.
Cinema Research Corporation	Hollywood Film Company
Cinesound Corporation	Magnasyn Corporation
Color Reproduction Company	Mole-Richardson Company
Consolidated Film Industries	S O S Photo-Cine-Optics

pated in the mail vote (thus not giving the Board a real expression of total membership feeling on the name change), it was felt best not to make the change at the present time.

Those in favor of the name change expressed the opinion that perhaps they had not done a proper job of "educating" the membership on why they felt that a change in name (but retaining the "IFPA" letters) would be advantageous at this time.

### "Sea Lab" Experiment Films

#### Shown at the San Diego Chapter

Films made during the recent "Sea Lab" experiments conducted deep below the Pacific Ocean off the coast of San Diego were featured on the October program of IFPA'S chapter in that city.

\* \* \*

### Filmmakers, Sportsmen Mourn

#### Loss of Producer Joseph Maestro

Joe Maestro, a leading figure in San Diego film production and the

official photographer for the "Chargers" professional football team since 1961, died at his home last month. He was an enthusiastic supporter of this Association, its work and principles.

Joe was also famed for his camera work of the annual horse races in Pasadena and the Portland (Ore.) annual regatta. We'll miss him!

\* \* \*

### DeMello Producing and Directing a Hughes Film on "Clean Room"

The operation of the "clean room" at Hughes Aircraft is described by Marvin Miller in the forthcoming one-reel color film, "Clean Is Clean?" being produced and directed by Paul DeMello and George Stimson.

\* \* \*

### S.O.S. Photo-Cine-Optics New Western Branch Opening

The Western office of S.O.S. Photo-Cine-Optics, Inc., located at 10635 Burbank Blvd., North Hollywood, California, Herbert Huffman is now managing this branch, assisted by Clyde Pitts, formerly at the company's New York headquarters.



NORTH AMERICAN AVIATION, INC. / LOS ANGELES DIVISION

21 October 1965

Mr. Amateau  
Institute of Foreign Language  
7046 Hollywood Blvd.  
Los Angeles, 28, California

Dear Mr. Amateau:

The movie "Speed and Heat" that you translated and narrated for us in French was very well received in Europe. We have had much success with it there, and I must say part of the credit is due to you and we want to take this opportunity to thank you for your assistance.

It has been a pleasure to work with you and both our motion picture department and Mr. Galichon were very pleased with your performance.

Sincerely,

*Gordon F. Gray*  
Gordon F. Gray  
Public Relations  
Los Angeles Division

/dce

It is a privilege to serve sophisticated clients who appreciate a job well done!



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# BUSINESS SCREEN INTERNATIONAL

*Winners at Rouen:*

*ort on the Sixth International  
strial Film Festival . . .*

*ce Wins the Grand Prix*

*ain's New Look in Pictures*

*and Widens Film Horizons*

*rnational Listings of Film*

*luction & Distribution Services*





Le Gros Horloge: historic clock tower of this Normandy town.

## Films of 21 Countries Compete at Rouen

France Wins Grand Prix With Seven Awards; British, German Films Win 12 Prizes as the Sixth International Industrial Film Festival Attracts Hundreds to Normandy

**T**HU TURNING YEARS brought the International Industrial Film Festival back to Rouen, France in October, 1965. Since its birth in this ancient Norman city in 1960, this foremost industrial film showcase of the Western World has grown in stature and in numbers of participating countries. The Sixth International at Rouen brought nearly 130 films from 21 lands and the horizon of competition expanded to new continents as Africa, Australia and Japan brought films to Rouen. Joining this expanding group of participants were Canada, Ireland and Israel. The Festival was held for a full week, from October 11 to 16th.

Some 500 delegates and jurors were there,

joined by wives and by a growing number of interested industrialists from all over Europe. The international press coverage was amazing, considering the highly-specialized nature of the event. Over 40 journalists from Austria, Belgium, Britain, Denmark, Finland, Germany, Italy, Norway, Spain and Switzerland joined a large number of their counterparts from the press of France for the week of showings.

The Grand Prize of the Festival at Rouen was won by the host country—France—which accumulated the necessary points when its entries won two first prizes, three second prizes and a fourth prize. Although no official recognition was given to runners-up," the

The Cinedit cinema in Rouen was the showcase where nearly 150 industrial films competing for Festival honors were shown to jury members.



Festival delegates at Rouen gather for the opening of the "Film Photography in the Service of Industry" exhibition held during the



A Report from Rouen by Ott Cohn

honors for second place went to Britain, whose films won two first prize awards, a second prize and three third prizes.

Six special prizes were also awarded to members of the international press, the French Productivity Association, the French Federation of Industries, the City of Rouen and Inforfilm, international film distributor organization now serving some 19 countries, including the U. S. and Canada.

Their Hospitality Knew No Bounds

These are the "vital statistics" of the Rouen Festival. But there was another, vastly more appealing side to this story in the tremendous "show" which the organizers of the Festival officials of Rouen and of the Seine-Normandie



Claude Auguste-Dormeuil, of the Department of Cinema, Kodak-Pathe in Paris, registers attendance at festival showings in Rouen.

district and the people of that area put together for the comfort and enjoyment of the delegates, jurors, press and other guests.

Industrial films reigned in Rouen; a flag of competing nations hung throughout the town; guidebooks "posted" the daily showings; students from the University of Rouen attended the judging session. The "Paris-Normandie" newspaper carried a column inches every day with Festival news items and critiques of the day's films. The Regional Prefect, representing the regional government, the Mayor and the President of Rouen's Chamber of Commerce all gathered

ceptions. The French hosts at all these  
 shore than upheld traditions of grandeur.  
 a's lavish hospitality all but submerged  
 and-pressed jurors and we speak from  
 ice! The publisher of BUSINESS SCREENS  
 official delegate for the United States,  
 ating the participating National Asso-  
 of Manufacturers. With our counter-  
 om Denmark, France, Germany and  
 ve helped judge the 21 films entered  
 egroup B. Our fellow delegates and

nation (all wrapped in one memorable eve-  
 ning), was the almost total absence of time  
 and place for some discussion and viewpoint  
 exchange with industrial film men from all  
 over Europe and abroad. For Rouen was truly  
 a "United Nations" of specialized film makers  
 and users. Festival authorities finally answered  
 our call on the last day of the week, permitting  
 a brief two hours of early Saturday morning  
 discussion among the members of the inter-  
 national juries, who were most appreciative.



"The Forth Road Bridge" won both first and special prizes. Story of one of Britain's most important civil engineering projects has scenes which capture grandeur and excitement of magnificent feat.

from the U. S. were Carl Lenz, president  
 dern Talking Picture Service, and John  
 consultant to the Motion Picture and  
 ion Markets Division, Eastman Kodak  
 ny, who served as an alternate juror.  
 principal shortcoming, amidst this week-  
 circuit of daily ceremonial luncheons,  
 receptions in historic halls and chateaux,  
 ating in an awards banquet-fete-coro-

At the end of jury deliberations French  
 entries led that country to the Festival's Grand  
 Prize with two first awards, three third prizes,  
 a fourth and the one of the two special awards  
 given by the Conseil National du Patronat Fran-  
 cais (the French Industrial Federation).  
 Britain also took home seven prizes, includ-  
 ing dual honors for an inspiring film story of  
*The Forth Road Bridge*, co-sponsored by

g delegates (left to right): M. Lorailiere; M. Lecanuet, mem-  
 ber of the French Senate; and M. Weil-Lorac of the French film industry.



Rene Arnaud (third from left); secretary-general of Council of Euro-  
 pean Industrial Federations; right, M. Dauge, festival jury president.



"Der Heissen Frieden" (The Hot Peace) was a first prize winner at Rouen for its sponsor, Badische Anilin-und Soda Fabrik. The film emphasizes the importance of scientific research for industrial progress. It was produced by Gesellschaft fur bildende Filme.

Shell-Mex and British Petroleum Limited. This film won first prize in Category B and also received the unanimous vote of the press for a special "Journalist's Award." Britain wound up with another first (*Triumph of Childbirth*); as well as a second prize and three third prizes.

German film entries also did exceedingly well at Rouen. That country's industrial films also won two first prizes (*The Third Factor* and *The Hot Peace*); took single second and third prizes and finished up with a special award from the French Industrial Federation for an important "employee attitude" film titled *The Log Is Grey*. Belgium was a surprise winner as this comparatively smaller

## CATEGORY A AWARDS:

## Films of 21 Nations Compete:



H. T. Wolff (at right), representing the German Government Information and Press Office, accepts first award in Category A for "The Third Factor." The presenters (left and center): E. Loraillere, secretary-general of the Rouen festival, and E. Mayolle, vice-president, the Conseil National de Patronat Francais.



M. M. Mignard (left), representing N. V. Philips' Gloelampendabrieken, of Holland, receives second prize in Category A for "Interludium Electronicum," produced by N. V. Multifilm, of Hildersum in the Netherlands.

## CATEGORY B AWARD:



V. J. A. Lillie-Costello (right) accepts first prize, Category B, awarded "The Forth Road Bridge." The presenter: M. Heudier, president of the Employers Federation of the Seine-Maritime region. Film was sponsored by Shell-Mex and British Petroleum Ltd.; produced by Random Film Productions Ltd.

(CONTINUED FROM THE PRECEDING PAGE 57)  
 nation scored a first award for a thrilling non-verbal fishing film (0.333); won a fourth prize (*Inclinaison vers l'Eau*) and then received the City of Rouen's special prize for the film *La Cybernetique*, detailing the principles of cybernetics.

### Films of Holland and Italy Match Honors

Holland and Italy were matching winners as the Netherlands' entry, *Interludium Electronicum*, sponsored by Philips of Eindhoven, won a second (and to many at Rouen deserved a first!). *Interludium* was judged the winner of the first annual Infortilm award, given by the international distribution organization. Italy also won a second prize as the Fiat-sponsored film, *F4CB—Acciaio su Misura* was accorded that honor. A special award to the Italian entry *Qualcosa di Nuovo Fra Gli Olivi* (a film on improving olive culture) was given by the French Productivity Association.

Who brought up the rear ranks? Well, the U. S. A. for one as only one third prize was won by this country when the Johnson's Wax film, *Seven Keys to Greater Creativity* (produced by Flag Films) was so honored. Japan, with only two entries compared to the U. S. total of 14 submissions, had a better "percentage" as its informative wide-screen film *A New Railway Is Born* took a similar third prize. Denmark won a fourth award for a very useful motion picture, *57 Million Bubbles*, describing an historically new marine salvage method using polystyrene granules to raise a wrecked freighter.

### Training Subjects Win First for France

The French winners have not been mentioned by title thus far but merited the jury consensus. First prizes went to two extremely useful "working" films: *Le Soudage de l'Aluminium* (The Welding of Aluminum), sponsored by L'Aluminium Francais; and to *Le Secretariat*, (The Secretary) co-sponsored by Olivetti and the Institute National Pedagogique (produced by Les Analyses Cinematographiques of Paris). French second prize awards were of equally high quality. *Pompey Aciers Speciaux*, on the specialized steels of its spon-

The skill and pride of the workers who built "The Forth Road Bridge" make this a shining hour of triumph over height, wind, weather.



Upholding opening day tradition are M. Loraie (left), official of the French picture industry and (right) M. Loraie, secretary-general of the Festival at Rouen.

sor, Societe des Acieres de Pompey; *Tilt*, a brief eight-minute color film on the structure of material, sponsored by the country's Commissariat a l'Energie Atomique; *Ne Le Prenez Pas a la Legere* (don't take heavy things too lightly), sponsored by the Nord et du Pas-de-Calais, all won second awards at Rouen.

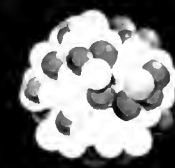
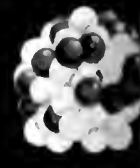
France wound up with a fourth prize for *Le Concorde*, sponsored by Sud Aviation, presaging the new super-sonic air transport plane now in early stages of production. The host country completed its prize-taking at Rouen with a special award from the French Industrial Federation to *The Iron Mountains*, sponsored by S. A. des Mines de Fer de Madagascar. This picture shows iron ore mining has begun in the heart of Africa.

### Britain Almost Won the Festival Prize

And Britain might well have won its second successive Grand Prize (which it received last year in London) but for a six-point difference in final totals. *The Forth Road Bridge*, repeatedly mentioned for its first and special award, had a counterpart first prize winner in France.

(CONTINUED ON THE FOLLOWING PAGE)

146 NEUTRONS
143 NEUTRONS

# ISOTOPES

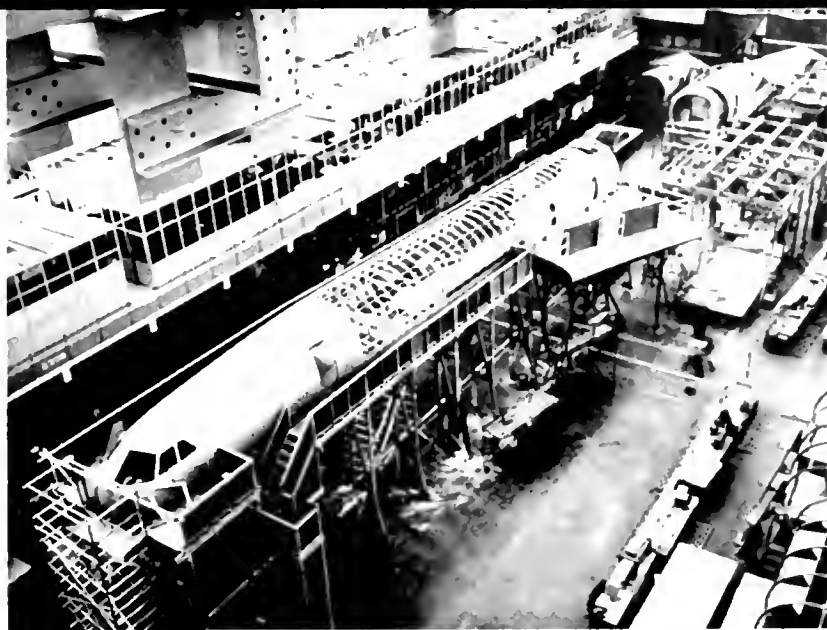
"Atome Tilt," an eight-minute color film sponsored by the French Atomic Energy Commission, won the second prize in Category B for its clarity of exposition on the structure of material: atoms and molecules. The film was created by Paris Cite Productions.

## GRAND-WINNING FILMS OF FRANCE

TWO FIRST PRIZES, three seconds and one fourth award, plus the special prize given by the French Industrial Federation, carried France to the Grand Prix which it won at Rouen. Films on job skills and safety were notable.



Specialized steels of Pompey were described in great detail in a color film awarded second prize. Created by Films Caravelle.



"Le Concorde" won a fourth prize at Rouen. This Sud Aviation film on the advance planning for this super-sonic airliner gave viewers a significant and timely reminder of today's smaller world, united by air.

The winning French entries at Rouen had several things in common: first, the painstaking care and skill used by their producers to delineate the subjects; secondly, where color was vital (as in *Pompey Aciers Speciaux*), the quality shown was superb! Content was also most timely in Sud Aviation's advance look at *Le Concorde*, their new super-sonic airliner. *Le Montagne de Fer* shows iron's role in developing Africa. But two first prizes won by France went to job instruction films: to show *how* to weld; to *improve* secretarial skills.



"Soudage de l'Aluminium" was another winner, a first prize (Category D). Sponsored by L'Aluminium Français and produced by Films du Centaure, this 28-minute color film shows methods of welding aluminum.



"Le Secretariat" won a first prize at Rouen for its producer, Les Analyses Cinematographiques, of Paris. This scene shows Monique as the perfect secretary, the boss' right hand. She excels in relations with other workers.



"Ne Le Prenez Pas a la Legere," sponsored by Houilleres du Nord et du Pas de Calais, was cited for safety message: "don't take heavy things too lightly, because anything heavy is dangerous and statistics prove it."



Absit (right) accepts first prize in Category D for the film "Le Soudage de l'Aluminium" sponsored by L'Aluminium Français. Mayolle was the award presenter.



Georges Roze (right), of Les Analyses Cinematographiques, receives first award in Category F for his film "Le Secretariat-Part III." Film was sponsored by Olivetti and I.P.N.



M. Chaniand (right) of Houilleres du Nord et du Pas de Calais, receives second award in Category G for "Ne Le Prenez Pas a la Legere," produced by Son et Lumiere, of Paris.



"Triumph in Childbirth," sponsored by Smith Kline & French Laboratories Ltd., describes two methods of relieving fear-tension characteristics of child delivery: hypnosis and psychoprophylaxis. It was created (for professional use) by Little King and Partners.

(CONTINUED FROM THE PRECEDING PAGE 58)  
Smith Kline & French-sponsored film, *Triumph of Childbirth*. Britain's second prize award was given the Fruit Producers Council for *Be Careful Boys*, a humorous but pointed film on care in handling perishables.

Three third prizes (in Categories C, D and E) helped Britain's score mount up. *The Bargain*, a humorous cartoon film that leads its perplexed hero to the benefits of bank services, won a third prize for its sponsor, Barclays Bank Ltd. Produced by W. M. Larkins Studios in association with the Film Producers Guild it merited even higher honors. The Shell International film, *Detergents Up-to-Date*, was a third place winner and that group also included *Water in Biology*, sponsored by Unilever Ltd. and produced by World Wide Pictures Ltd.

**Did National Interests Influence Jurors?**

*Were jury decisions fair?* Our own experience proved this point to our complete satisfaction as experienced men from five different lands had almost total unanimity in final selections for Category B in which we judged. Friendships were born, problems discussed in candor and respect for our "home" countries engendered.

To Javier de la Cueva, of Spain, our Category B jury chairman; to Erik Heimann Olsen

of Denmark; to Jean Bacon of France; and to Dr. G. Scharnhorst of Germany we send our fondest regards and await the day when we shall meet again!

**Confusion Didn't Affect Winning Entries**

Through the years, confusion in placing films in their correct categories has persisted.

Fortunately, none of the winning entries were affected by the confusion in categories but there were noteworthy questions raised among the jurors. A recruiting film (from Britain) hardly seemed to fit the defined areas of Category B (products and projects) where it was placed for judgment. A Swedish film (*The Alno Bridge*) turned up in Category D, so ostensibly it was for highly specialized audiences, while the prize-winning *Forth Road*



"Water in Biology" was sponsored by Unilever and produced by World Wide Pictures Limited. This third prize winner (Category E) shows that industry is concerned with scientific principles which underlie its manufacturing interests. "Every living thing, plant or animal, depends on water for vital life processes."

*Bridge* (in Category B) was placed there because it was intended for public showing.

The United States submitted no films sponsored by either Federal or state governments, interpreting this competition as restricted to industrial films. But Europe takes a different view of such matters, as witness entries from the German (government) Press and Information Office; Belgium's Maritime Commission; the Japanese Ministry of Foreign Affairs; the Belgium Government's 0.333 (winner of first prize in Category C and sponsored to promote



"The Bargain" won a third prize at France's sponsor, Barclays Bank Ltd. Produced by W. M. Larkins Studios, in association with the Film Producers Guild Ltd., this cartoon film pictures the trials and triumphs of a man who learns to employ banking services

that country's fishing industry); and the French Atomic Energy Commission. A recruiting army film, *Ten Foot Tall* was also destined for prize honors but certain did originate within industry.

**Important Subjects Presented at the Istiv**

Over-riding such "problems" (and the any film competition where they don't arise) was the sheer interest, the revealing facts, the contrasting excellence of film work illuminated the two screens of the Circuit a neighboring theater where jurors sat to competing entry. Subject matter related to industry concerns such as productivity, technological progress, and export promotion (not only products but of engineering skills). The stage came to light on screens at Rouen and did advances in air and rail transportation.

Japan's entry *Un Nouveau chemin de fer est ne* (a New Railway Is Born) sped views along the high-speed, automated right-of-way out of Tokyo. This development is of great importance in both Europe and the US. French "design stages" look at *Le Cere* presaged the super-sonic airliners which shorten the distance across the Atlantic little more than two or three hours.

An historic "first" in marine salvage was revealed in Karl Kroyer's film, *9000 Feet Lion Bubbles*, in which this Danish filmbo



Karel Simons (right) receives first award in Category C for the film "0.333" on behalf of S. A. Belgavideo and S. A. Sofidoc, sponsors and producers. The presenter: M. Mayolle.



Giacomo Guiglia (right) receives the second prize in Category C, for "F 4CB-Acciaio Su Misura" on behalf of Fiat. Presenter was R. T. Wolff, president, French Press Assn.



Beryl Stevens (right), of W. M. Larkins Studios, producers of "The Bargain," with P. Smart, of Barclays Bank Limited, the sponsor. They accepted third award in Category



## ROUEN AWARD WINNERS FOR THREE CATEGORIES

RECIPIENTS OF PRIZES pictured below received honors in these categories. Films in Category D presented specific industrial products, materials or projects, or were about industrial technique. Category E included films on industrial application of scientific principles and research for special audiences; Category F covered films on management and manpower training for industrial audiences.



ium Electronicum," a most imaginative composition on human perception, shows helping man to exceed these limits.

ing of a valuable cargo vessel by the special pumping system and polygranules. Banking services were properly the clever animated film. The Barclay's Bank is using through-ain. It was created with consummate Beryl Stevens and the W. M. Larkins in association with the Film Producers or Charles Barker & Sons Ltd.

### Competition Brings Out Cinematic Flaws

Flaws which mar otherwise useful pictures become apparent in competitive. Two U. S. entries lost ground from shortcomings. One of these, *Cover Girl*, took coals to Newcastle when it carried a lovely young American girl dressmaker salons of Paris but unfortunately conveyed double entendres to frustrated French viewers at Rouen. An otherwise fascinating film, well-liked by its feminine audiences in the U. S., *Cover Girl* was a bit *too* much for the French. Would it be that this *single feminine audience in all the Festival* was beyond the grasp of industry-oriented male jurors?

Another good U. S. film, *Winds of Change*, an aircraft was sailing along to awards when it came to a natural conclusion. What? An irrelevant sequence on tour-  
 CONTINUED ON THE FOLLOWING PAGE (62)

"Careful Boys" for this lady is not for handling. She's the only "live" figure in the 11-minute cartoon film sponsored by the Fruit Producers' Council to induce workers to reduce waste, damage and spoilage of fruit and other perishables. It was Biographic Films Ltd., England.



H. Sauer (right), of Siemens & Halske A. G., receives second prize in Category D for the film "Mehr Schen-Besser Erkennen" sponsored by Siemens-Reiniger-Werke AG, of Germany. Film was produced by Siemens & Halske A.G.



Hugh Wickham (right), of Shell International Petroleum, receives third prize in Category D given "Detergents Up-to-Date" produced by the Shell Film Unit. The presenter: Maitre Allard, representing the Mayor of Rouen.



Dr. W. Paekeniuss, (right) of Badische Anilin- und Soda Fabrik, receives first award in Category E for "Der Heisse Frieden" produced by Gesellschaft fur Bildende Filme, of Germany.



S. Jovanovic (right), of Unilever Ltd., accepts third prize in Category F given his firm's film, "Water in Biology," produced by World Wide Pictures. The presenter: M. Columbiere.



Michael Shersby (right), of the British Industrial Film Association, accepted second prize in Category F for "Be Careful Boys," on behalf of its sponsor, the Fruit Producers Council. The presenters: M. Heudier and M. Lorallere, festival secretary-general.



Carl Lenz, president, Modern Talking Picture Service (right), receives third prize in Category F for "Seven Keys to Greater Creativity" on behalf of Johnson's Wax and Hagg Films. Presenters: M. Lorallere; M. Vaudour, president of Rouen's Chamber of Commerce.

## Evaluating the Films at Rouen:

(CONTINUED FROM THE PRECEDING PAGE 61) ism, literally tacked on after a fine ending, cost this picture a possible Festival prize.

The most general single flaw in many films at Rouen was their tendency to compress too much within a single reel. To know when to end the picture, how to simplify and direct the message was a lesson many industrial film makers still need to learn!

Color dominated the winning entries at Rouen with 22 out of 23 award-winning subjects of excellent color quality. The sole black and white subject was Les Analyses Cinematographiques' *Le Secretariat*, which obviously didn't need color to show aspiring office secretaries the qualities which help them succeed.

Also worthy of comment was the near-perfect job of translation provided jurors at Rouen. Head-sets were provided and controls for these "walkie-talkie" receivers permitted a choice of English, French or German translation on every subject. Experienced translators were on hand early and late. About the



R. L. Bassett (right), Smith Kline & French Laboratories Ltd., accepts first prize given "Triumph of Childbirth" (in Category F). It was again presented by M. Mayolle (left).

only time they seemed superfluous was in the ceremonial events outside the screening rooms where every formal introduction and talk was laboriously translated into the three "official" languages of the Festival. But that's protocol!

## What This Festival Achieved

THE MOST SIGNIFICANT CONTRIBUTION of these annual International Industrial Festivals is their complete specialization in an era when most other film competitions are confused into a mixture of cinematic entertainment, experimental and underground filmmaking, pot-pourri of classroom, religious and other types of films. The emphasis at Rouen, as it has been throughout the previous festivals, is upon *industrial* concerns. Even the term "business" has special meaning brought to it.

There is strength in this unity of approach and in this direct comparison: where the Festival lacked strength it was only because of European tendencies toward nationalization of industries, i.e. railway films from France and Japan were government films. But its value of little note when compared to the better of important industrial executives who found it worthwhile to view the offerings at Rouen because they knew their time would not be wasted by irrelevant material.

There is no single comparable event of

## SIX WINNERS OF SPECIAL INDUSTRIAL & INFORFILM AWARDS AT ROUEN



The first annual Inforfilm Award was presented at Rouen by (left to right) Jan Botermans, general secretary of international film distribution group, to Messrs. Gerdes, Mignard who accepted on behalf of sponsor, Phillips, and the producer, Multifilm, of Holland.



Giacomo Guiglia (center), of the Italian Confederation of Industries, receives special prize awarded by the French Productivity Association to the film "Qualcosa di Nuovo fra gli Olivi" produced by Gruppo Cinema Montecatini for Societe Monteshell Petrochimica.



Karel Simons (right), of the International Audio-Visual Technical Centre, receives special prize awarded by the City of Rouen to "La Cybernetique" sponsored by the Belgian Service Cinematographique du Ministere de l'Education Nationale et de la Culture.



P. R. Wolff (left), president of the French Productivity Association, presents the special Inforfilm Award given "The Forth Road Bridge" to A. J. A. Lillie-Costello, who accepted on behalf of sponsors: Shell Mex and B.P. Ltd.



Mme. P. Ouzilleau (right) accepts a special prize given S. A. des Mines de Fer der Mauritanie for their film "La Montagne de Fer" by the French Federation of Industries. Producer was CAPAC. The presenter: M. Mayolle.



B. König (right), of August Thyssen-Hütte AG, receives special award of the French Federation of Industries given his company's film "Nur der Nebel ist Grau" produced by Deutsche Industrie und Dokumentarfilm GmbH.



ze (left), president of Laboratoires Paris, chats with Peter Rigg, Euro-tion of Business Screen, in the lobby of the theater, Rouen festival showcase.



Ott Coelln (left), jury member and delegate for U.S. at Rouen festival (and publisher of Business Screen) enjoys one of many official luncheons given by hosts of Sixth Festival.



Kerst Blaauw (left) and Jan Botermans, both members of the Inforfilm official family, enjoy a brief respite during Festival showings as they chat in the foyer of the Cinedit theater.

de in the United States or anywhere the world, for that matter. There is the U. S. for such an event, sponsored industrial organization of the stature of S. participant at Rouen: the National ion of Manufacturers.

#### t of European Industrial Federations

United States, however, has no official this European-dominated event. While ants are the industrial federations of an countries (and their officers were presented on juries at Rouen), the host s the Council of European Industrial ons. Secretary-general Rene Arnaud of ncil told us at Rouen that it has been standing U. S. decision not to partici- cially in European events of this kind. Festival achieved noteworthy success ral other important areas. Friendly, urs exchanges with sponsoring com- and Federation executives as well as rs was most (and we hope, mutually) We hoped for *time* away from the awe- cial schedule to have "official hours" discussion. This is an important aim re Festival-planners. Such a "United " of industrial film people should let et better acquainted, formally, with pective interests and developments.

#### Well Represented at the Festival

e "important areas" of achievement certainly include the presence at Rouen

of journalists from throughout Europe as well as the French press. Columns about industrial films, their purposes, their values and their results, appeared in the largest dailies of these countries. Men like John Chitcock, Kenneth



John Flory, Eastman Kodak Co., alternate juror and delegate at the Rouen Festival, pictured beside busy waterfront of the Seine.

Myer and Frits Van der Molen wrote learned pieces, reacting to Festival events. They have awakened interest among non-visitors in high places among Europe's industries. For instance, the Berlin business paper "Handelsblatt" issued a four-page supplement in both German and French, discussing international developments in German industrial films.

Domestic use of business-sponsored films was stimulated among viewer groups exposed

to this extensive press coverage. Showings will be made easier-to-get through the growing influence of the international distribution organization, Inforfilm, whose chiefs from many countries were at Rouen through the festival week.

Members of Inforfilm also held their own two-day conference in Rouen. With the admission of a new representative in Finland, Filmihymä Oy, of Helsinki, this group can now provide film showings in 15 countries throughout Europe, the U. S. and Canada.

#### A Most Profitable Week for All Concerned

We emphasize the benefits gained by delegates and jurors during this Festival week. A sense of excitement in the potential of the film medium was engendered and even those whose films failed to gain awards benefited by seeing their flaws in competition on screen. The industrial executive not yet active in films could also profit greatly by this unequalled showcase from so many countries, with so many ideas and techniques for his edification.

The 1966 International Industrial Film Festival may be held in Venice, Italy next fall. Its advance planners should spend time and ask co-operation from all countries on such subjects and by all means schedule their events so there is a planned period for pre-judging counsel, instruction of the jurors, review of categories, etc. Even if it means one less ceremonial banquet. *Au revoir, Rouen!*

diners (left to right): Michael Shersby, British Industrial Film; James Carr, World Wide Pictures; Hugh Wickham, Shell Intl.

Rouen's Festival hosts excelled in hospitality. These delegates were pictured at the reception given by the regional Prefect at his home.





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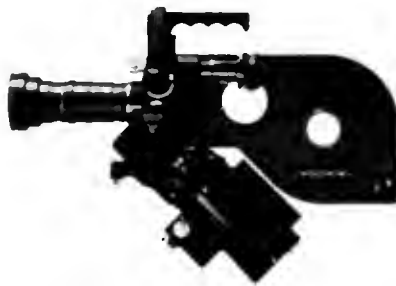
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Scene of contrast from "Holland Today" brings helicopter into focus with familiar windmill.

## The Wide World of Holland's Film Makers

Carillon Pictures Uphold Tradition of Dutch Explorers in Global Outlook

RENOWNED SEAFARERS OF OLD and now among the leaders in international air transport (with their KLM airlines), the Dutch look to the world with an interest fortified by centuries of experience. Films of Holland at the recent International Industrial Festival (see other pages), included a 35-minute color film on Latin America produced by Carillon Films of Rijswijk. Sponsored by Philips of Eindhoven, *Latin American Rhapsody* throws light on some of the varied aspects of life on that continent of contrasts, presents a picture of progress and, in so doing, manages to show a good bit of its sponsor's contributions to better living among South Americans.

We met Carillon Films' principals, Gerard J. Raucamp and Ted de Wit, at Rouen. And after we had seen still another of their pictures on-screen there (*Holland Today*) we accepted with keen anticipation their kind invitation to visit the company's studio on a brief journey to Holland after the festival. It turned out to be one of the high spots of a most eventful European journey.

Films Reach Viewers Throughout World

The "true story" of all film makers is told on the screen. The work of Carillon Films is showing on cinema screens all over the world. The perspective of this Dutch-based company reaches from Indonesia to South America. Commissioned by the government of that Far Eastern land, Raucamp and De Wit are com-

pleting an entire series of films on its people, products and problems. Their forte is truly pictorial, often requiring no verbal tracks but



A leisure day is as good as any to look at the Dutch. These lakeside week-enders appear in one of many color sequences within "Holland Today."

letting exciting cinematography carry viewers into a sense of "being there" as the screen unfolds.

For example, *Holland Today* brings the image of that country up to date without "pushing all the windmills over the dikes." Sans narration, scripted by Raucamp and edited in a fascinating off-beat way (by Carillon's Olga Servaas), this KLM-Royal Dutch Airlines' production is presently distributed in 11 different versions in many hundreds of Technicolor 16mm prints. There is a one-reel

Reported from Holland by Ott C...

"theatrical" short subject companion entitled *Holland Off Guard*, now on sale throughout the world by Paramount Pictures. This short will reach an estimated audience of 40-50 million viewers.

Production Here is a "Team" Operation

Documentary films produced by the Dutch are justly world-famous. Many of these have been "one-man" efforts but the job at Carillon is a "team" operation. There is a "studio" staff of 30 talented people, working together from script to screen. Animation services are among the notable assets. Sound people and equipment at the studio work toward "foreign" versions as an every-day challenge, keeping dozens of commentators active for these long than-frequent overseas dubbing jobs.

Other Carillon productions (like its well-known *European Rhapsody*) characterized by broadness of scene and visual excitement, these film makers impart to their work, far from Madrid or Istanbul are as familiar to the lenses as the production lines in Amsterdam or Eindhoven. By the end of each picture the viewer is aware that a vast amount of subject have been covered, a mass of information disclosed without tiresome verbalisms. It is a secret of successful international public relations' use of the screen medium?

A fine "blending" of cinematic skill with real subject empathy was apparent in several Carillon productions. Let these be examples of skills abroad in the interpretations of products or people from the "wide world of Holland's truly creative film makers."



Above: Gerard J. Raucamp, talented producer and one of the principals at Carillon Films. Below: Ted de Wit of Carillon "off guards"



In this scene from film "Candid Europe" Carillon Films' camera shows Turkish coffee being charmingly served on a terrace of the Istanbul Hilton beside the Bosphorus



# International Scene in Focus

## Virginia's Ports Authority Shows "Gateway to the World"

DURING A THREE-WEEK goodwill tour of Europe, William J. Murray, Director of Commerce Department of the Virginia State Ports Authority, was host to over 100 of Britain's major shippers at a reception in September. They saw *Gateway to the World*, the Ports Authority's promotional movie produced by Per Smith Studios of Lauderdale, Fla. This is a film which convinces convincingly that the Virginia Ports can offer capacity, turnaround and direct access to the heart of the U.S.A. through railroad and waterway sys-

### Handling Grain, Tobacco Port

British shippers learned from the movie that more grain and tobacco are shipped out of the Virginia than any other in the U.S.A. More coal than from any other port in the world — and the Virginia ships have ample space for other bulk and mixed cargoes. They also saw the overseas links of the Ports Authority in their offices in Brussels and London and agency operations in other countries — all of whom advise local manufacturers about transportation facilities — and of port openings.

### Overseas Office in Brussels

Speaking to BUSINESS SCREEN at the show, Mr. Murray said the Virginia Ports Authority was the first to set up a permanent office — in Brussels in 1964. Since then they kept in touch with their regular overseas shippers through a monthly broadcast through an essential factor in new business was the Ports Authority film. *Gateway to the World* was shown by all overseas shippers and there were foreign language versions in French, German, and Japanese. He visited

Europe and Japan every other year and each time organized meetings to see the latest film.

On the current trip Mr. Murray has shown the film to a conference of 700 shippers in Denmark, 200 in Antwerp, Belgium, and similar groups in Rotterdam, Holland, as well as to audiences organized by the Authorities agents in Germany, France and Spain prior to the London meeting. He was enthusiastic about the power of the film to show shippers the things they need to know to place business — "as effectively as if they visited with us".

*Gateway to the World* was released in May 1965, and will be outdated by November due to extra port capacity becoming available, and the installation of new handling facilities.

### Sells U. S. Goods, Facilities

This was a fine practical example of the use of film to sell U.S. goods and facilities and certainly would put the Virginia State Ports Authority one up on its competitors in the eyes of European shippers.

\* \* \*

## Bulova's "Moon Mission" Film Helps Boost Exports to Britain

Bulova boosted exports to Britain through a highly successful exhibit at the 10th International Watch and Jewelry Trade Fair in London recently.

In their small movie booth they showed *Moon Mission* — a 20 minute film trip to the moon in Project Apollo showing how two Astronauts will land on the moon and return to earth — also Astronaut White's walk in space. Bulova time-pieces similar to those seen in the space capsule were then demonstrated to a highly impressed audience of trade buyers.

Then word got out and mem-

bers of the public, anxious to see the N.A.S.A. films, got in, and the Bulova movie booth became the Exhibition's focal point.

Note for exporters: there is no better way of attracting attention than with the movie everybody wants to see — and if it shows your product in use, it becomes a sales argument which cannot be beaten!

\* \* \*

## German Information Picture Is Awarded to Marathon Int'l.

The new spirit of Germany and its effect on the arts will be the subject of a new color film awarded to Marathon International Productions, Inc. of New York City by the German Information Center.

The new film, as yet untitled, will show how freedom of thought in Germany has brought exciting forms to architecture, art in general, industrial design and even to the people of that country, according to Dr. Joseph Thomas, director of the Information Center. It will be presented in the German Pavilion at the 1967 World Exposition to be held in Montreal.

\* \* \*

## "Laser & Living Cells" Film Honored by Military Surgeons

A French-produced film, *Laser and Living Cells*, which was made available in the United States by Merck Sharp & Dohme, has won the annual honor award of the Association of Military Surgeons for outstanding biological cinematography. It was created by Dr. Mareel Bessis, French cytologist, one of the world's foremost investigators of cell structures.

The film depicts the destructive effects of ruby laser beams on living cells while visually recording reactions of neighboring cells, such as phagocytosis, to intracellular dissection.

Photography involves the enlargement of microscopic images, relayed to a television screen, and then photographed using time-lapse motion picture techniques.

The film is recommended for persons interested in laser research and in basic scientific aspects of cellular effects of energy, the sponsor notes.



Anita displays an Indian sari.

## India's "From Fields to Forms" Shows Elegance of Silk Saris

Asia Telefilms, of Hyderabad, India, is producing a new film series titled, *From Fields to Forms*. The first of the series is a film titled *The Story of Cotton and Cottonwear Fashions*, featuring a leading star, Anita, in graceful flowerprint saris.

This Indian film producer maintains a regular staff of talented English-artists; films are distributed through cinemas in 35mm color, also via mobile vans and by special projection at large gatherings. From one to five English-version prints are kept active on such sponsored films.

\* \* \*

## Int'l Labor & Industrial Film Triennial in Antwerp May 1966

The 5th International Labor & Industrial Film Triennial will be held May 16-21, 1966 in Antwerp, Belgium. Its announced program includes a series of showings of representative films of that type in various Belgian cities and an "international plenary session at which the best of these pictures are to be shown."

Films submitted for this event must be entered in the period from January 31 to March 15, 1966. Address inquiries to 5th Triennial, Frankrijklei 128A, in Antwerp.



Pictured at left: *The Chairman of the Film Producers Guild, Mr. K. Lockhart-Smith confers with Mr. C. Awouwer-Williams, the Managing Director of the Ghana Film Industry during the latter's visit to his London agents while premiering Ghana's first feature film. The Guild produces bi-weekly newsreels for Ghana cinemas.*

Scene at right from "Project D" newly-released by Ford of Britain, shows prototype vehicle getting "cold room" test at 30-below zero.





Flag-bedecked convention hall where Combined Insurance executives met at the Hilton. President W. Clement Stone is in front row, fourth from left.

## Winning Combination for a Meeting Abroad

600 Executives of Combined Insurance Company of America Find Advanced Sales Seminar at London Hilton a Real Hit

**M**ORE THAN 600 EXECUTIVES and sales representatives of the Combined Insurance Company of America and their wives attended a week-long convention at the London Hilton Hotel in September.

The delegates, flown in from the United States, Hawaii, West Indies, Canada, Australia and New Zealand were to participate in the first full scale Advanced Sales Seminar to be conducted in London by W. Clement Stone, founder and President of the Company.

### Ritt Sets Up the Meeting

In charge of the Convention arrangements was Mike Ritt, Combined's International Sales Promotion Manager, a member of I.A.V.A. Mike led an advance party to the Hilton two weeks before the event — but this trip was the culmination of months of preparation in Chicago.

It was to be an all-American convention, and all the flags, the bunting, the novelties, even the note-books had to be shipped over and cleared through Customs. Preliminary arrangements and purchases had to be made in Chicago — for this was the first time an American Company had held such a Convention overseas — and there were no local precedents.

### London A-V Facilities Used

Long before the Convention Mike asked BUSINESS SCREEN'S London office if a-v facilities could be obtained locally — the answer was "Yes — what do you want?"

The intention was to record the events through Auricon sound on film cameras — the cameras could be had for rent in London but the film, pre-stripped Ektachrome, is

not yet available in sufficient quantity for the job — so this would have to be shipped by Combined.

Next was a request for closed circuit television facilities and video recording equipment. Was this available and compatible with U.S. playback equipment? Again the answer was "Yes".

Similar enquiries came in for sound recording equipment, a 16 mm. arc motion picture projector and a number of portable 16 mm. machines to show training films to small groups. In each case local suppliers were sought out and alerted to the requirements.

### A Most Comprehensive Show

By the time that I met Mike and his team and we had carried out a preliminary reece of the convention hall and facilities, I felt that this was shaping up to be the most comprehensive a-v coverage yet seen in London.

The Hilton is a new Hotel, designed with conventions in view — accommodation for nearly 900 and the Ballroom is designed for big meetings. Its seating capacity as an auditorium is 1,000 and for dinner 750 places. The Combined required tables — and, seated in rows of 15 or so, all the delegates were comfortably accommodated.

A concealed catwalk encircling the Ballroom high under the roof which, with spotlight ports, enabled a complete lighting plot to be worked out for the stage — back-up table and podium, the band, set to the side of the stage — and travelling spots to pick up delegates as they spoke from the floor or moved up to the podium.

Nine microphone channels in the hall and on the stage were fed into a control console in the pro-

As Reported by Robinson P. Rigg, European Editor, Business Screen

jection box where there were full tape recording facilities and amplifier to loudspeakers throughout the hall. Hall lighting and air conditioning were also controlled from the box.

The assembly lobby, hospitality desk, small conference rooms and dining rooms were conveniently placed to the convention hall — and away from the Hotel's normal lobby traffic.

### Problem in Communications

In describing how he would direct operations of his 27-man convention staff and officials, Mike showed me his "walkie-talkie" equipment which had just arrived. And here we hit snag number one — the U.S. "citizens band" to which they were tuned is reserved for defense purposes in Britain and may not be used. With



Mike Ritt is at the controls of amplifier and tape deck console.

three days to go before the arrival of delegates a supplier had to be found. British a-v dealers do not carry "walkie-talkies" on their shelves (I reckon at least one will from now on!) This involved contact with the manufacturers — to be told that all available equipment was out in use on sales demonstrations at golf tournaments, police exercises, motor rallies. Eventually the sets were discovered and delivered.

Photo coverage was arranged by British Travel Association and Combined's own staff photographers, but Mike wanted each delegate to have a souvenir picture of himself and his wife — so Polaroid picture frames were obtained and printed with Combined's logo.

### Why the Company Went Abroad

As I lunched with W. Clement Stone, who incidentally is the author of "The Success System That Never Fails" and whose voice I already knew from the Business Men's Record Club discs, he ex-

plained why he brought his people over to London for their Convention. Many, he explained, had never been outside the United States and this was a great experience for them to have the opportunity to visit Europe. After the Convention they would tour in many countries as part of their annual holiday. This, he reckoned, would be a measure of reward for good service and strong motivation toward achieving his sales target.

In fact, Mr. Stone conducted his seminar with so much conviction that he put the fear of God into his staff to the extent that they just had to justify his faith in him. He himself is fully convinced of the value of the film and recorded tapes which are used not only at the Conventions, but also by 500 managers at Sales Seminars which are held in the Regions every three months. "Training with Combined is a continuous process and it relies heavily on audio-visuals" said Mr. Stone.

### Some Useful Items of Advice

I asked Mike Ritt about any special problems in organizing a Convention 4,000 miles from the Home Office. He had twelve items of advice:

(1) It is essential to clear all lines with the British Customs prior to shipping the convention stores, to ensure their duty-free importation and re-importation into the U.S.A. The first step should be to contact the British Travel Association in New York, who will give every assistance.

(2) It is most important to engage a liaison man in London to handle the supply of audio-visual equipment and stores, film processing, etc. and to look after copyright requirements, as there are many differences between U.S. and overseas conditions viz the "citizens band" for "walkie-talkies" and different frequencies and voltages for electrical equipment. Lamps, flash bulbs, even film codes may have different code numbers which can cause confusion, and requires a professional a-v man to look after the Convention on his own interests.

Other than that, Mike felt that organizing a Convention in London was no more complicated than in any typical U. S. city.

... and the money to pay for it? W. Clement Stone said that it came from Combined's overseas earnings in Canada, Australia and Britain, so there was no export of dollars!



# Here are four new things you can do with the KODAK CAROUSEL Projector, Model AV-900

Now you can use thick glass slides. Kodak is offering a new KODAK CAROUSEL Universal Slide Tray with compartments that can hold 80 slides of any thickness within the ASA tolerance of .125 inch. It fits *all* KODAK CAROUSEL Projectors, too.

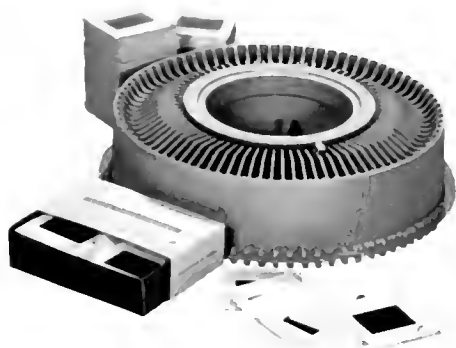
Now you can have *professionally* smooth dissolves. There's a new KODAK CAROUSEL Dissolve Control that lets you dissolve smoothly from slide to slide. You can use two projectors to program up to 160 slides and get as much as 40 minutes of uninterrupted program with a fresh slide, automatically, every 15 seconds. You can also select automatic intervals of 5 seconds

or 8 seconds. Or, for complete flexibility in pacing the program, you can use manual control.

Want sound? Now there's a KODAK CAROUSEL Programmer that lets you synchronize your slides with any standard tape recorder.

Need unattended operation? The AV-900 has the long-lasting, heavy-duty components and special safety devices that let you set up for continuous, unattended operation month after month.

Kodak has a new free booklet to help you acquaint people in your organization with the benefits of audiovisual presentation. The booklet, **AUDIOVISUALS IN BUSINESS AND INDUSTRY**, introduces audiovisual methods and applications. It includes a bibliography of current literature on a variety of AV subjects. Please use the coupon.



Motion Picture and Education Markets Division  
EASTMAN KODAK COMPANY, Rochester, N.Y. 14650

11-47

Please send me literature on the KODAK CAROUSEL AV-900 Projector and its associated equipment  Also send **AUDIOVISUALS IN BUSINESS AND INDUSTRY**

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**Kodak**  
TRADEMARK

# FILM PRODUCTION SERVICE COMPANIES IN ENGLAND AND CONTINENTAL EUROPE

## Film Laboratory Companies in England

### COLOUR CENTRE CINE LTD.

Farnham Royal, Slough, Bucks  
Phone: Farnham Common 4443  
J. Hornsby

SERVICES: 16mm color duplicating; 16mm Ansichrome processing; 16mm Ektachrome commercial processing.

### COLOUR FILM SERVICES, LTD.

22-25 Portman Close, Baker St.,  
London W. 1, England

Phone: HUNter 2881

Cable: Colorphilm, London, W. 1.  
R. G. F. Chase, *Director*

SERVICES: 16mm Ektachrome processing. Color & B & W cutting prints; Editing; Sound Recording and dubbing; release printing Kodachrome 5269 and Eastman Color; Preview theatre facilities.

### FILMATIC LABORATORIES LTD.

Lonsdale Road, London W. 11

Phone: Bayswater 9391

J. C. P. M. Davis, *Managing Director*

R. F. Ebbetts, *Technical Director*

SERVICES: 16mm processing and printing, Ektachrome; Eastmancolor B & W reversal, neg. pos. etc. 35 16mm and 16 8mm reduction in color and B & W neg. cutting and edge numbering.

### FILMPRINT SERVICES LIMITED

71 Grosvenor Street, London  
W. 1.

Phones: Mayfair 2456, 0600

Cable: Filmprin, London

D. J. Aldridge, *Director*

L. C. Osliff, *Director*

SERVICES: 35mm - reduction to 8mm or 16mm, colour and black & white; 16mm - contact and reduction to 8mm, colour and black & white. Processing, cutting, editing, titling, etc.; 8mm - magnetic striping and sound transfer; Cassette loading facilities for Technicolor 800 series, Fairchild, Videotronic, Javark projectors.

### GEORGE HUMPHRIES & CO., LTD.

78/81 Whitfield Street, London  
W. 1.

Phone: Museum 3636

Cable: Humphrikab London

Telex: 262907

P. Adorian, *Chairman*

H.S.A. Baillie, *Dept. Chairman & Joint Managing Director*

B. Litchfield, *Joint Managing Director*

R. G. Ellis, *Laboratory Manager*

SERVICES: Full laboratory processing facilities. 35mm B & W Eastmancolor, opticals, traveling matte; neg. cutting, etc. 16mm B & W or color, negative and reversal, Eastmancolor, Ektachrome; Kodachrome, etc. Contact and reduction printing, 8mm B & W and color.

Magnetic striping 16 8mm. Animation; titling; recording and re-recording. Preview theatre and conference room at 111 Wardour St.

### KAY LABORATORIES LTD.

49A Oxford Road, Finsbury Park,  
London

Phones: Labs: ARC 3050 Studios: MAI 1141

Ernest C. Roy, *Managing Director*

SERVICES: Processing, color and black & white, all gages; sync studios; RCA recording and dubbing; cutting rooms; filmstrips.

### THE RANK ORGANIZATION

Film Processing Division

Denham, nr. Uxbridge, Middx

Phone: Denham 2323

Cable: Denlab Uxbridge

Olympic Laboratory

School Road, London N.W. 10

Phone: Elgar 4030

Cable: Harles London

W. M. Harcourt, *Mging. Director*

R. Dibley, *General Manager*

SERVICES: Complete processing facilities for 35mm, 16mm, 8mm, Eastman Color, Kodachrome, Ferrania-color, Ektachrome, Gevacolor and black and white. Dupes, reduction printing to 8mm. Film cleaning and protection. Projection: 35mm, 16mm married and double film. Sound and Dubbing: 35mm optical (five channels); magnetic (three channels). Transfers: magnetic and optical to 16mm. Post synch. and commentary recording.



### TECHNICOLOR LIMITED

Bath Road, Harmondsworth,

West Drayton, Middx.

Phone: Skyport 5432

Cable: Technicolor West Drayton

A. Allan, *Managing Director*

F. George Gunn, *Director - Sales*

Frank C. Littlejohns, *Plant Mgr.*

SERVICES: see Technicolor, U. S. A.

### Animation Services

#### BIOGRAPHIC FILMS LTD.

90 Dean Street, London W. 1

Phone: Gerrard 9682 4579

SERVICES: Animation. Photo-animation. Live action. All services 35mm.

#### CARTOON ANIMATION SERVICE

The Colonnade, Maidenhead,  
Berks.

Phone: Maidenhead 21756

Ralph Ayres

SERVICES: Cartoons for all purposes. Stop motion, diagram photoanimation, special effects.

### Animation Services:

#### HALAS & BATCHELOR CARTOON FILMS LTD.

Lysbeth House, 10a Soho Square,  
London W. 1: 3 — 7 Kean St.,  
London W. C. 2.

Phones: Gerrard 7681/2

Cable: Habafilm London

Studios: 2, 3 & 4 Dean St., London, W. 1; Animation Stroud, Church Road, Ca in e r o s s, Stroud, Gloucester.

Associates in United States: Stephen Mann, RTV International, Inc., 405 Park Avenue, New York, N.Y. 10022. Phone: HA 1-0650; Louis de Rochemont Associates, Inc., 18 E. 48th St., New York, N.Y. Phone: PLaza 5-9710

Associates in Germany: European Artists, Kampchaussée 12, Hamburg 205. Phone: 715675. Eberhard Kruger.

John Halas, *Producer, Director*  
Joy Batchelor, *Producer, Director, Scriptwriter*  
Richard Taylor  
S. Eckman, Jr., C.B.E., *Director*  
Harold Whitaker, *Key Animator*  
Tom Bailey, *Chief Designer*  
Bernard Gitter, *Manager of Sales*  
Jack King, *Chief Editor*

SERVICES: Full, semi, photo animation; special effect photography in 16mm, 35mm, wide screen formats; studios for 3-dimensional model work; cutting and editing facilities.

#### STEWART HARDY FILMS LTD.

Imperial Studios, Maxwell Road,  
Elstree Way, Boreham Wood,  
Herts.

Phones: Elstree 3730/4743

Ken Hardy, *Managing Director*

Peter Dards; Ken Gay; Joyce Messenger; Louis Dahl, John Williams, *Animation Directors*

Guy Fergusson, *Writer, Producer*

SERVICES: Diagram and cartoon animation for educational, technical, scientific, medical and industrial films. Specialized animation for TV commercials, 35 & 16mm editing, cutting rooms, theatre, Rostrum cameras.

#### "THE LARKINS STUDIO" LTD.

51 Charles Street, London W. 1

Phones: MAY 1138/GRO 7432

Miss Beryl Stevens, *Joint*

*Managing Director*

D. R. Galpin, *Joint Managing*

*Director*

W. Leach, *Editor*

D. Jensen, *Animator*

Miss S. Keenan, *Designer*

SERVICES: Treatment scripts; storyboards, animation - cartoon and diagram; graphics, photo animation; live action inserts; model and stop frame; matte work; titles. Rostrum and Model cameras; cutting room; theatre with double head projection, optical and magnetic.

## PRODUCER SERVICE

### Editing and Recording

#### ASSOCIATED BRITISH PATHE LTD.

(Production Division)

Film House, 142 Wardour St.  
London W. 1

Phone: Gerrard 0444

Cable: Patherima Rath London

Harry Field, *Director/Chief*

Lionel Hoare, *Production*  
*Department*

SERVICES: Sound recording and dubbing theatres in 35 16 8mm cutting rooms and a comprehensive editing department. Pathe library of 1000 reel material dating back to 1895. Studios available at Wardour Street and Elstree. Complete production facilities available.

#### BIRMINGHAM COMMERCIAL FILMS LTD.

Film House, 25 Sutton Street,  
Birmingham 6

Phone: ASton X 4294

Offices and City Centre  
Theatre: 14 Colmore Circus

Birmingham 4. Phone: CENT

1055.

Year of Organization: 1933

Harold Juggins, *Chairman*

Godfrey Davies, *Managing Director*

John Hatton, *Retail Sales Director*

SERVICES: Recording, film editing, work, titling and rostrum camera filming; location filming facilities; equipment hire with or without technicians; Perfectone sync recording; editing rooms; recording facilities for 16mm magnetic and 35mm optical, single or double head; equipment sales.

#### CAMPBELL FILMS LTD.

358 Strand, W. C. 2, London

Phones: Temple Bar 7037

Year of Organization: 1930

John Hamm-Campbell, *Managing Director*

Sam Hindley; Joan Hall-Campbell, *Directors*

SERVICES: 35 16mm sync scriptwriting, direction, etc. 35mm editing rooms for 35 16mm data foreign and domestic language versions. Arrillex cameras, Acmla Acmade editing machines, rostrum & post production plant available.

#### CINEMA LIAISON LTD.

Trading As: Sound Film Services

22-27a Charles Street, Cardiff

Phone: Cardiff 25402

R. Colwyn Wood, M.L.E.M.

A. James Hiett; A. Watson, *Directors*

SERVICES: 16mm editing and sound recording suite and rostrum theatre; production facilities

EDITOR'S NOTE: Producers are listed in detail in the pages of the Annual Production Review issue. The first number of each publication

**LIFORD STUDIOS LTD.**

Gate Lane, Shepperton, Mdx.  
 Phone: Walton-on-Thames 26341  
 Hallsfilms Shepperton  
 The Andrews, *Studio Manager*  
 Two sound stages with floor area 6,000 sq. ft.; 1,000 sq. ft. available on each stage. Dubbing; preview theatre; dressings; offices; workshops.

**CARLTON HILL STUDIOS**

Carlton Hill, London N.W. 5  
 Phone: Maida Vale 1141  
 Roy, *Managing Director*  
 Parkhouse, *Studio Manager, Director*

Services: Synch studio production; preview theatre.

**RECORDING STUDIOS**

White Square, London W. 1  
 Phone: Gerrard 7511

Services: Recording; dubbing; RCA 17.5mm, 16mm, 8mm. (See Laboratories Ltd. for services)

**DERRICK KNIGHT & PARTNERS LTD.**

Broadwick Street, London W. 1

Phone: Gerrard 0761/2  
 Dick H. Knight, *Producer Dir.*  
 Douet, *General Manager*

Services: 35/16mm editing; servicing; cutting rooms for hire, with out crews; Hollywood Movielancillary equipment; script; and research. Complete film production facilities.

**VERS-RICH & CO. LTD.**

Ma House, 80 82 Wardour Street, London W. 1  
 Phone: Gerrard 4161

Donald Barnes-Heath; Fred Fleming, *Joint Studio Managers*

Services: Sound transcription; 35mm optical and magnetic; optical and magnetic (edge or track); 17.5 magnetic; Discs; 1/4" tape; Synchopulse; Perfectone; Fairchild and one at all standard speeds. These may be cross-transcribed. Overnight transcription. A striped prints recorded on sprocketed master. Dubbing facilities: 35 16 8mm interlocked to six 35mm mag tracks. Six 16mm mag tracks. Four-way Gram turn-Live mike for commentary. Location and editing facilities.

**A. GREAT BRITAIN LTD.**

John Way, Windmill Road, Sunbury-on-Thames Middx.  
 Phone: Sunbury-on-Thames 5511  
 RCA London  
 Phone: 25605

Services: Complete service for striping and recording 35mm and release films from producer's monaural, multiple track, or stereo sound masters employed through six sound tracks. Dubbing facilities available.

**STANLEY SCHOFIELD PRODUCTIONS LTD.**

6-8 Old Bond Street, London W. 1

Phones: Mayfair 4642/3  
 Cable: Eskofilms London W. 1  
 Year of Organization: 1913  
 Stanley Schofield, *Managing Director/Producer*  
 Kenneth Rittener, *Asst. Producer*  
 Robert E. Eaves, *Production Supervisor*  
 Gordon Pitt, *Chief Sound Recording Engineer*  
 Alan Haynes, *Electronic Engineer*

Services: Studio, preview theatre, sound recording studio, cutting rooms, etc.

**SHERATON PRODUCTIONS LTD.**

171 Wardour Street, London W. 1

Phone: Regent 2089  
 Digby Turpin; G. Neale

Services: Complete production service for live action and animation. Sheraton Preview Theatre, 8-35mm double head.

**SIXTEEN SERVICES LTD.**

Kinocrat House, Cromwell Road, London S.W. 7

Phone: Frobisher 2242  
 Cable: Kinocrat London

Year of Organization: 1937  
 Gerald Cookson, FIBP, *Managing Director*  
 Brian Gibson, FIBP, *Technical Director*  
 Odrian Walsh, *Director*  
 Alec Snowden, *Production Manager*  
 Eric Thirer, *Chief Editor*  
 Innes-Watson, *Sales Director*

Services: Script writing; studio and location filming (16mm); editing; sound recording; dubbing; preview theatre; double head optical, quadruple head magnetic; cutting rooms; negative room; recording and dubbing studio; closed-circuit tv.

**DIGBY TURPIN FILMS LTD.**

171/173 Wardour Street, London W. 1

Phone: Regent 2074  
 Digby Turpin; G. Neale

Services: Complete production services for live action and animation.

**ZONAL FILM FACILITIES LTD.**

Zonal House, Westfields Road, Acton, London, W. 3

Phone: Acorn 6844  
 Cable: Zonagram London

Year of Organization: 1950  
 F. V. Royce, FCA, *Chairman & Managing Director*  
 J. E. Coxhill, *Director*  
 B. V. Boyce, FCA, *Director*  
 D. R. Bedford Smith, FCA, *Director*

Services: Magnetic striping of films of all gauges from 8mm to 70mm. Permafilm protection and Perma New scratch removal of film of all gauges. Sole agents for MPO Video-8 sound projector.

**Musical Libraries****BERRY MUSIC COMPANY LTD.**

10 Denmark Street, London W. C. 2

Phone: Temple Bar 1653  
 U. S. Agent, Ad. Ascher, Emil Ascher Inc., 715 Fifth Avenue, New York 22, New York; 1617 El Centro Avenue, Hollywood Blvd., Hollywood, Cal. Phone: Hollywood 3-2051 AC; 213

B. Berry; B. C. Denton

Services: Conroy recorded music library on tape or disc.

**SOUTHERN LIBRARY OF RECORDED MUSIC LTD.**

5 Denmark St., London W. C. 2

Phone: Temple Bar 4524  
 Cable: Southmusic London  
 Mrs. M. J. Peer-Morris; Ralph Peer II; T. H. Ward; T. F. Ward; Robert Kingston, *Directors*  
 Dennis Berry, *Managing Director*

Services: Library of recorded music on tape and disc for tv, radio, film and transcription use.

**SYNCHROFOX MUSIC LIBRARY**

21, Parke Road, Barnes, London, S. W. 13

Phone: Riverside 1633  
 Cable: Synchrofox London SW13  
 Frederick Fox, S. Kaulman, S. J. Marks, *Directors*  
 Andrew Adorian, *General Manager*

Services: Library of recorded music on tape and disc (78' & 33 1/3') for TV, radio, film.

**Location & Studio Equipment****GOLDHAWK STUDIOS, LTD.**

Godolphin Road, Shepherds Bush, London W. 12

Phone: SHe 4466 7 5  
 Year of Organization: 1961  
 Fred J. Robertson

Services: Film shooting, set building; cutting rooms, sound stages, numbering machine, lighting equipment, crews. Westrex sound, Movielas, Vinten velocitators, Newall and Arrillex cameras, 3 stages: 65x35x25; 42x26x20; 35x13x10 projection theatre.

**Consultant Services****AUDIO-VISUAL CONSULTANTS**

136 Grand Buildings, Trafalgar Square, London W. C. 2

Phone: Museum 0641  
 R. P. Rigg; J. L. D. Senior

Services: Preproduction planning; scriptwriting services; negotiation of contracts; production liaison services; film distribution and promotion.

**FRANCE**

— Film Laboratories —

**COMPAGNIE LYONNAISE de CINEMA S. A.**

71 rue de la Republique, Lyon, Rhone, France

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E. LEZE

LABORATOIRES  
 VITFER

1, rue Charles Marie Vidor

PARIS, 16e

TELEPHONES:

288.88.05

647.53.50

# FILM PRODUCTION SERVICE COMPANIES:

## FRANCE

— Film Laboratories —

### COMPAGNIE LYONNAISE de CINEMA S. A.

71 rue de la Republique, Lyon,  
Rhône, France

Phone: 37-88-92

Laboratory and screening room:  
274 cours Emile Zola a Villeur-  
banne (Rhône), Phone: 84-  
87-95

Henri Giraud, *President of  
Administrative Council*

Victor Kandelakt, *Administrator-  
Director General*

Andre Jalibert, *Commercial  
Director*

SERVICES: 35mm developing, print-  
ing, editing, titling; 16mm printing,  
titles; screening room, double head.

### LABORATORIES CINEMATO- GRAPHIQUES C.T.M.

66 rue Pierre-Timbaud Geme-  
villiers (Seine)

Phones: GRE 473 46-00

### LABORATORIES FRANAY TIRAGES CINEMATOGRAPHIQUES L. T. C.

19, Rue Marius Franay, Saint  
Cloud (S & O) France

Phone: MOLitor 69-20

Cable: Labofranay, Paris

Albert Passy, *Co-Director*

Jacques Havadier, *Co-Director*

SERVICES: 35mm: black & white and  
color; *generiques*, special effects,  
trick work, mattes; titling, all lan-  
guages, chemical and optical; thea-  
tre 70mm; negative processing;  
workprints and 35mm optical reduc-  
tion; film treatment, 6 track mag-  
netic re-recording and 4 track (35-  
mm); trick work; *generiques*, 8mm,  
16mm services at Tirage 16mm, 69,  
Ave. Pasteur, Montreuil (Seine),  
Phone: AVRon 35-50.



## VITFER / E. LEZE

### CINE TV LABORATORIES

1 Rue Charles Marie Widor,  
Paris XVIeme, France

Phones: AUT 55-05; MIR 53-50

Branch: Issy, 17 Rue Victor Cres-  
son, Phone: MIC 46-99

Year of Organization, 1931

Emile Leze, *President*

Jean Vernay, *Technical Director*

SERVICES: 35mm: black & white  
processing, printing, Eastmancolor  
printing, 16mm, Ektachrome, process-  
ing, printing, A & B rolls special  
effects, negative, positive reversal.  
Special services: 16mm sound trans-  
fer, optical or magnetic, animation  
stands — 16 35mm One hour serv-  
ice for TV newsreels

For the best in overseas film ser-  
vices use these listing pages thru  
the year ahead. They're dependable!

—Music Libraries—

### CHAPPELL S. A.

55, Boulevard Houssman, Paris 8  
Phone: 387-4293

—Equipment Hire—

### CINE LUMIERES DE PARIS

60, rue Carnot, Boulogne, S Seine  
Phone: Molitor 41.37

Year of Organization: 1955

Mme. Christian Duvalois,

*President, Directrice Generale*

SERVICES: Lighting equipment.

## AUSTRIA

— Film Laboratories —

### WIEN-FILM Ges. m. b. H.

Cobenzgasse 32, Vienna 19

Phone: Vienna 36-22-52

Telex: 01-2824

SERVICES: Studios, 35mm, 16mm,  
b&w and color laboratories; dubbing,  
recording, re-recording facilities;  
cutting rooms; camera hire.

## DENMARK

— Film Laboratories —

### JOHAN ANKERSTJERNE

Lygten, 47-49, Copenhagen, N. V.

Phone: Aegir 1700

SERVICES: 35mm, 16mm, b&w; East-  
man Color.

### A/S NORDISK FILMS TEKNIK

Redhavnsvej-Frihavnen,

Copenhagen

Phone: Tria 2601

Telex: 5006

SERVICES: 35mm, 16mm, b&w and  
color laboratories; preview theatre;  
sub-titles.

For the WORLDWIDE Picture -- Look  
to BUSINESS SCREEN INTERNATIONAL

## Recording Studios TIVOLIS CONCERT HALL

Vesterbrogade, Copenhagen

Phones: ML 1001 1010

## GERMANY

— Film Laboratories —

### Cutting Rooms/Sound Studios

### ARNOLD & RICHTER K. G.

Turkenstr. 89, S Munich 13

Phone: 36591

Cable: Arrifilm

— Sound Recording Studios —

### BERLINER UNION-FILM

### GMBH & CO. STUDIO KG

Oberlandstr. 26-35, 1 Berlin 42

(Tempelhof)

Phone: 70 00 11

Cable: Berlinunionfilm

Dr. Hermann Schwerin, *Business  
Manager*

Kurt Ezner, *Business Manager*

Dieter Charisius, *Business  
Manager*

SERVICES: Music recording; dubbing  
and mixing studios; laboratory for  
16 35mm, black & white and color;  
optical and title services; studio  
rental for film and tv production,  
16 35mm, 6 sound stages, set con-  
struction facilities, 4 channel stereo  
recording equipment, etc.

## ITALY



### TECHNICOLOR ITALIANA

Via Tiburtina, 1138, Rome

Phone: 416-447

Dr. Giulio Monteleoni, *Director  
General*

Renzo Avanzo, *Sales*

Dr. Guido Marpicati, *Plant  
Manager*

SERVICES: see Technicolor, U.S.A.

## SPAIN

— Film Laboratories —

### FOTOFILM S. A.

Traversera de Dalt, 1, Bar-  
celona

Phone: 235-01-00

Cable: Fotofisa

Branch Office: Fotofilm Mad-

S. A. Pila de Zaragoza

Madrid, Phone: 255-4-07

Daniel Aragonès, *Barro-  
gones; Antonio Pujol, Tana-*

SERVICES: 65mm, 70mm, 35-  
16mm, 8mm, black & white  
color. Special effects, title

### FOTOFILM MADRID, A.

Pilar de Zaragoza, 30, Madri-

Phone: 255-36-07

Cable: Quiminsa

(See complete listing under  
film S.A.E., Barcelo)

## SWEDEN

Film Laboratory

### AB NORDISK FILMKPIA

Norra Stationsgatan 79-1,  
Stockholm

Phone: 23-47-85

Cable: Filmkopia

Oskar Ertnaes, *Manager*

SERVICES: 35mm; black & white  
color; 16mm; black & white  
color; reversal print, black &  
white and color. Wetprinting; he-  
subtitling; optical printing;  
studio.

—Equipment Hire—

### AB SANDREW-ATELJE

Filmstaden Solna 2

Phone: S3 04 30

Cable: Sandrewstudio

Eric Wennerholm, *Presium*

SERVICES: Photographers; s  
hire; equipment hire.

## INTERNATIONAL DISTRIBUTORS OF THE SPONSORED MOTION PICTURE

### INFORFILM

Headquarters Office:

147 ave. de l'Hippodrome, Brussels 5, Belgium

Phone: 47.10.03-47.28.77

Jan Botermans, *General Secretary*

### MEMBER COMPANIES

Australia: Sixteen Millimetre Australia, Box 1778  
C.P.O., Sydney, Australia.

Belgium: Sofedi, 117 avenue de l'Hippodrome,  
Brussels 5

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

Denmark: Copenhagen Film Center, 22 Kolma-  
gergade, Copenhagen.

Finland: Filmyhtymä Oy, Kaisaniemenkatu 13A,  
Helsinki

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

Germany: Konferenz der Landesfilmdienste,  
Rhemallee 59, Bad Godesberg.

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

Italy: Difi, 3 Via Domenico Chelini, Rome.

Japan: Educational Film Exchange, 3 Gin-  
Nishi 6-Chome, Chuoku, Tokyo.

Netherlands: Technical Film Center, Stadhov-  
derslaan 152, The Hague.

New Zealand: The H. J. Ashton Company Ltd.  
Box 2511, Auckland.

Sweden: Swedish Council for Personnel Admini-  
stration, Warvings Vag 26, Stockholm K.

Switzerland: Schmaffilm Zentrale, Erlachstr 2  
Bern; Schweizerisches Film-Archiv, Ankerstrass  
3, Zurich 3 36.

United States of America: Modern Talking Pic-  
ture Service, 3 East 54th Street, New York, N.Y.  
10022.

European Office: 191, Wenne de Tervuren  
Brussels.

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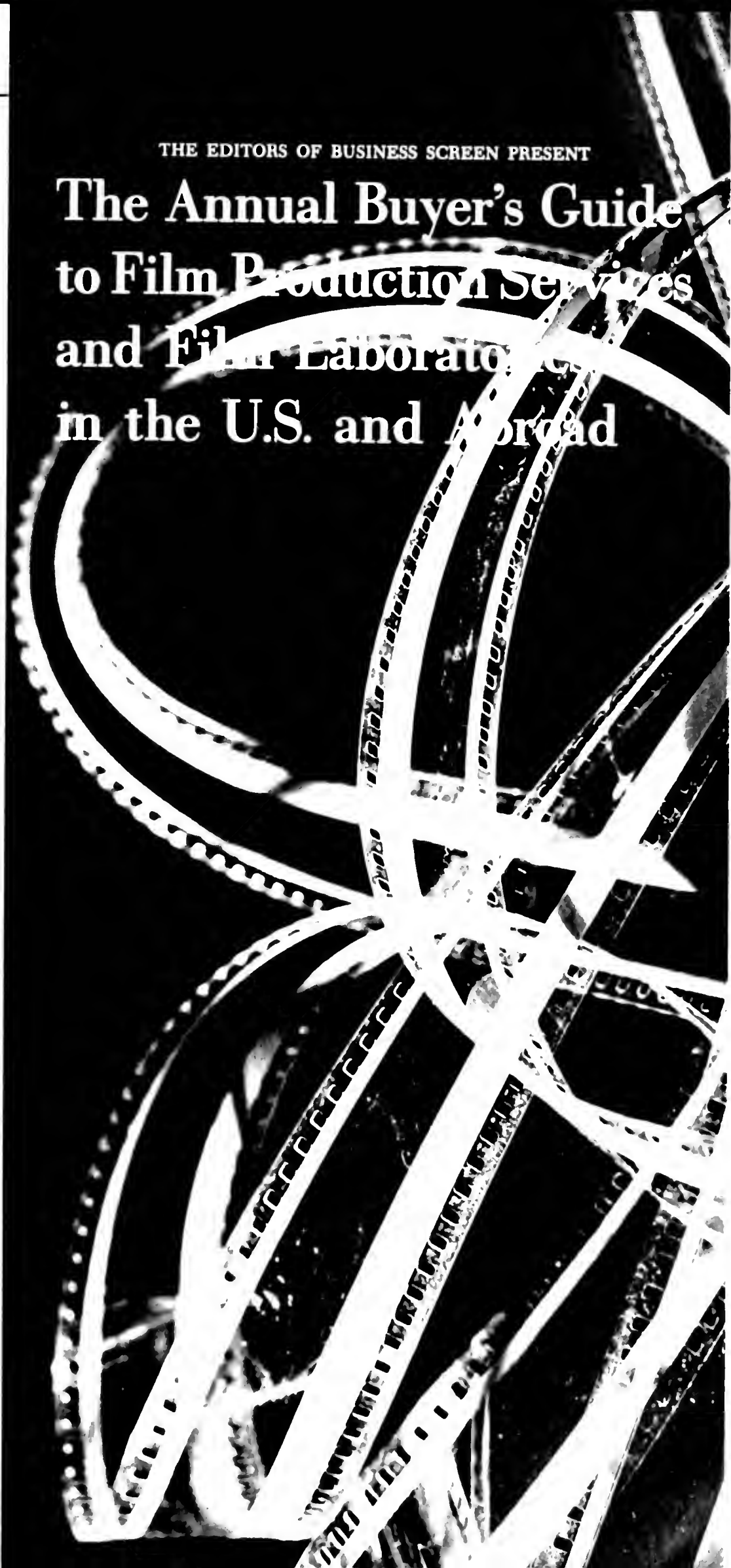
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## A-V CORPORATION

(Formerly Texas Industrial Film Company)

2518 North Blvd., Houston, Texas 77006

Phone: JA 9-4377 AC: 713

Year of Incorporation: 1915

J. C. Rebman, *President*

Albert P. Tyler, *Vice President*

William B. Padon, *Secretary-Treasurer*

**16mm Services:** printing and processing; black & white reversal, negative, sound tracks, dupe negative, positive and reversal release prints, Ektachrome original, work prints, release prints, Eastman color negative, internegative, positive release prints; key or printed edge numbers.

**Special Services:** optical effects & printing, dupe negatives, color internegatives, black & white master positives, Ektachrome or Kodachrome masters; editing and recording, re-recording of magnetic tape, transfer to film; conforming films for printing; animation, sound stage; titles.

Member: Association of Cinema Laboratories.



## ACME FILM LABORATORIES, INC.

1161 N. Highland Avenue, Hollywood, California 90038

Phone: HO 4-7471 AC: 213

400 Madison Avenue, 16th Floor, New York, N. Y. 10017

Phone: MU 2-4100 AC: 212

Year of Incorporation: 1945

Sam Sawelson, *President*

Mel Sawelson, *V.P. & General Manager*

David Christopher, *Secretary, Treasurer*

Bill Sawelson, *Vice President*

Irving Kahn, *Sales Manager*

Robert Troup, *Vice President/Sales*

Pete Wood, *Chief Engineer*

John Killough, *Lab Supt.*

**35mm Services:** video tape transfer to film.

**16mm Services:** color and black & white processing & printing; video tape transfer to film.

**Special Services:** television recording dept. including video tape to film, video tape to tape, film to tape, tape editing and tape viewing, black & white or color.



## ALLSERVICE FILM LABORATORIES, INC.

35 West 45th Street, New York, N.Y. 10036

Phone: LT 1-2960 AC: 212

Date of Incorporation: 1963

Byron Rondabush, *President & Treasurer*

Burton Stone, *Executive Vice President*

& *General Manager*

Peter Agnew, *Secretary*

**35mm Services:** black & white processing and printing, contact and reduction, A & B roll and printing, superimposition.

**16mm Services:** black & white processing and printing, contact and reduction; A & B roll printing, superimposition.



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

## ALPHA CINE LABORATORY

1001 Lenora St., Seattle, Wash., 981

Phone: MU 2-5230 AC: 206

Year of Organization: 1956

Leslie E. Davis, *Manager*

George H. Harvey

**70mm Services:** Eastman color negative positive processing and printing.

**35mm Services:** black & white negative positive processing; Ultrasonic cleaning; Permafilm.

**16mm Services:** Ektachrome processing; Eastman color negative positive processing; black & white negative, positive & reversal processing. Additive color printing, Ink edge numbers, Ultrasonic cleaning, Permafilm, Optical sound transfer.

## ALPHA FILM LABORATORIES

P. O. Box 5325, Baltimore, Maryland 212

Phone: CL 2-4150 AC: 301

Year of Organization: 1919

W. E. Wood, *Owner*

**35mm Services:** developing, printing, title recording.

**16mm Services:** reversal processing, developing & printing; titles, sound recording — live from tape.

## ARTA LABORATORY, INC.

723 Seventh Ave., New York, N.Y. 1019

Phones: JU 6-7556 7 AC: 212

William Kapelmaster, *President*

**35mm Services:** black & white negative positive developing and printing; dupes; workprints and release; high contrast developing.

**16mm Services:** black & white negative positive developing and printing; TV spots.

**Special Services:** optical negatives developed continuously.

## BAY STATE FILM PRODUCTIONS, INC.

35 Springfield Street, Agawam (Springfield) Mass.

Phone: 734-3164 AC: 413

Branch: 80 Boylston Street, Boston, Mass.

Phone: HA 6-8904, Lowell Wentworth, *President, in charge.*

Year of Incorporation: 1943

Morton H. Read, *President*

David Doyle, *Exec. Vice President*

Harold O. Stanton, *Vice President*

Lowell F. Wentworth, *Vice President*

Francis N. Letendre, *Vice President*

A. Herbert Wells, *Treasurer*

Harold M. Fischer, *Production Manager*

**35mm Services:** black & white and color action photography; animation camera; color and equalization; interlock projection, optical and sound readers.

**16mm Services:** black & white and color action and animation photography; interlock projectors; synchronous magnetic recording; film labs for color and black & white, black & white processing, positive, negative, reversal, A & B roll and sound readers.

**Special Services:** hot press titles in color and black & white, still photography, color and black & white; screening rooms; animation department; foreign language dubbing; script services; coloring, printing; processing; sound stage; set design, carpenter shop, film vaults.

Entire Contents Copyright 1965



**BEBELL & BEBELL  
COLOR LABORATORIES, INC.**

West 24th Street, New York, N.Y. 10011  
Phone: 924-8573 AC: 212

LABSBEBELL, N. Y.

Year of Incorporation: 1951

Lars Bebell, *President*  
Frederick Bebell, *Vice President*  
Anne Bebell, *Secretary-Treasurer*

**Services:** black & white reversal cine print and still processing and printing; work in color and black & white, black & white print conversions from color, blowup from 35mm and reduction to 16mm; Anscochrome cine priority processing and printing and test; Eastman negative/positive filmstrip printing and printing and duplicates; internega-

**Services:** black & white reversal cine priority processing and duplicating; duplicate negative work prints in color and black & white, black & white work print conversions from internegatives; release printing; Ansco-reversal cine priority processing, print-duplicates; blowups to 35mm; reductions to 8mm; internegatives.

**Services:** black & white and color reversal processing and duplicating; internegatives; black & white reversal duplicate negatives; black & white and color release prints.

**Services:** filmstrip black & white and color release prints, masters and duplicates in 35mm and double frame and frameless horizontal (no lines); slides & vi-graphs in every size amount processed and duplicated, enlarged and reduced, in color and black & white; test TV commercials cine priority processed and duplicated in color and black & white (35mm & 16-

**Services:** 35mm & 16mm Anscochrome and black & white reversal 30-minute dry-to-dry priority processing for hard news; color and black & white spot and slide processing and printing; titling and special effects; special filmstrips; packaging and distribution.

**Services:** 35mm X-ray slides copied; 35mm & 16mm Roentgen cinematography processed and duplicated; cine-fluoroscopy processed and duplicated; Anscochrome 16mm, 35mm & 16mm processing; color slides and color print-duplicates of techniques and operations.

**JOHN R. BENNETT**

Aberdeen Ave., Columbus, Ohio 43212  
Phone: AM 3-7007 AC: 614

Year of Organization: 1951

John R. Bennett, *Owner and Manager*  
Marie Coffey, *Secretary*  
William Richeson, II

**Services:** fast service on 16mm processing and printing and negative black & white; release printing; workprints, reversal and negative; edge numbering.

**Services:** editing; film repairing and printing; make titles.

**BUCKNER'S**

5500 Unruh Avenue, LaPuente, California  
Phone: 330-2902 AC: 213

Year of Incorporation: 1948

Buckner, *Owner-Manager*

**Services:** color and black & white reversal negative release printing, processing black & white and negative.

**Services:** 8mm processing, striping, editing, and sound from any synch. medium.



**BYRON MOTION PICTURES, INC.**

1226 Wisconsin Avenue, N. W., Washington  
D. C., 20007

Phone: FE 3-4000 AC: 202

New York City Phone: CO 5-7732 AC: 212

Year of Incorporation: 1938

Byron Roudabush, *President*  
Dudley Spruill, *Vice President/Gen. Manager*  
Arthur Rescher, *Sales Manager*

**35mm Services:** black & white spray negative and positive processing. Black & white contact, step & blowup printing. 35mm 32mm printing.

**16mm Services:** black & white negative, positive and reversal processing. Color negative-positive processing. Ektachrome processing. Black & white and color printing. Contact, step, reduction, 1-to-1 optical and additive printing.

**Other Laboratory Services:** edge numbering, ultrasonic cleaning, Peerless film treatment, magnetic striping.

**Other Services:** 35mm/16mm editing, conforming, music library, editorial, room rental; Westrex sound, recording, mixing, transfer-to-optical printing track, interlock.

**Member:** Association of Cinema Laboratories.

**CALVIN PRODUCTIONS, INC.**

1105 Truman Road, Kansas City, Missouri  
64106

Phone: HA 1-1230 AC: 816 Cable: Calvin-Fox

Year of Incorporation: 1931

Leonard Keck, *President*  
William Hedden, *Vice President*  
Frank Barhydt, *Vice President - Production*  
James Hash, *Secretary-Treasurer*  
Richard Bulkeley, *Production Manager*  
James Moore, *Services Manager*  
Donald S. Phillips, *Manager-Contract Division*  
William Serogin, *Operations Manager*  
Larry Kauffman, *Manager - University Films Division*

**35mm Services:** color and black & white release prints; black & white dupe negatives and master positives; color internegatives and interpositives. 35mm processing, color and black & white. Dailies - color and black & white - pictures and sound. 35mm-16mm reductions.

**16mm Services:** color and black & white reversal and positive release prints. Color and black & white workprints; ink-printed edge-numbering, black & white dupe negatives and color internegatives. 16mm processing - Ektachrome commercial and ER, exterior Kodachrome and Type A, black & white reversal and negative.

**8mm Services:** 16mm-8mm reduction printing. 8mm color and black & white, reversal and positive release printing; black & white dupe negatives; color internegatives; magnetic sound striping and sound transferring.

**Special Services:** scripting, location & sound stage photography, sound recording and transferring (1/4" and magnetic film), multiple channel mixing to photographic printing tracks (negative, positive, 35mm, 16mm). Music and sound effects libraries and recording, original scoring, staff narrators; set design and construction; titling and animation, storyboards; editing, cutting, and conforming services; traveling matte optical effects.

**Member:** Association of Cinema Laboratories.

**FILM LABORATORY GUIDE**

**CALVIN-DeFRENES CORPORATION**

(East Coast Subsidiary of Calvin Productions, Inc., Kansas City, Mo.)

1909 Buttonwood Street, Philadelphia, Pa.  
19130

Phone: LO 3-1686 AC: 215 Cable:

CALDEFPCORP

Year of Incorporation: 1963

Lee Davis, *President*  
Steve Ciechou, *Vice President*  
Paul Litecky, *Production Manager*  
Ward French, *Marketing Director*  
Henry McKee, *Art Director*  
John Heidenreich, *Service Director*  
Edward B. Maguire, *Manager, Equipment Rental & Lab Services*  
Robert Collom, *Chief Sound Engineer*

**35mm Services:** black & white and color processing and printing.

**16mm Services:** black & white negative, black & white reversal, Ektachrome processing and printing. Titling, editing, script services; production services.

**8mm Services:** 8mm color positive release printing.

**Special Services:** Music and sound effects libraries, recording and mixing facilities, studio and equipment rentals, editorial facilities rental, editing and conforming services, animation services and insert photography.



**CAPITAL FILM LABORATORIES, INC.**

470 E. Street, S. W., Washington, D. C. 20024  
Phone: DI 7-1717 AC: 202

1998 N. E. 150th St., North Miami, Florida  
33161

Phone: 949-3242 AC: 305

Year of Incorporation: 1949

Alfred E. Bruch, *President*  
William N. Brooks, *Vice President*  
Garland C. Misener, *Vice President, Technical Director*  
N. Dean Cole, *Customer Service - Sales*  
Sam C. Gale, *Customer Service - Sales*  
Joseph K. Hooper, *Customer Service*  
Dana L. Smith, *Customer Service*  
James P. Custer, *Customer Service*  
A. Bruce Conrad, *Production Control*  
Jack Clink, *Sound Director*  
Robert H. Johnson, *Chief Editor*  
Betty L. Seabolt, *Assistant Treasurer*

**35mm Services:** color negative processing, negative-positive color printing and processing; black & white negative and positive processing and printing.

**16mm Services:** Ektachrome processing, all types; black & white negative and positive processing and printing, color reversal printing, negative-positive color printing, 35mm to 16mm reduction printing; 35 32mm processing and printing.

**Special Services:** 35mm and 16mm film editing; music and sound effects editing; music library, sound effects library; title service (by sub-contract); sound recording service - 35mm, 16mm mixing, narration recording, post-synch dubbing, location recording, recording to 35mm, 16mm, 35 32mm optical track.

**Other Special Services:** magnetic striping, Vacuumate treatment, edge numbering, ultrasonic cleaning, reels and cans; videotape to film trans-

# FILM LABORATORY GUIDE

## CAPITAL FILM LABORATORIES:

Members (by sub-contract) with our negative processing and control.

Member: Association of Cinema Laboratories.

## CARLETON LABORATORY

7608 San Fernando Road, Sun Valley,  
California

Phone: 767-8507 AC: 213

Year of Organization: 1949

C. H. Carleton, *Owner*  
Paul V. Manor, *Manager*

16mm Services: specialize in color duplication.  
Special Services: Vitatreating film preservation.

## CHICAGO FILM LABORATORY, INC.

1322 W. Belmont Avenue, Chicago, Ill., 60657  
Phone: 935-6785 AC: 312

Year of Incorporation: 1928

Eugene G. Josephson, *President*  
Robert D. Casterline, *Vice President*  
Howard Schuyler, *Recording Engineer*  
Fred Piemonte, *Laboratory Manager*

35mm Services: processing and printing of black & white picture and sound track.

16mm Services: processing, contact and reduction printing of black & white; reversal color and inter-negative printing.

Special Services: recording, mixing and transferring of 16mm and 35mm and 1/4". Editing, interlock projection, magnetic and optical.

## CINCINNATI FILM LABORATORIES, INC.

3705 Lonsdale Street, Cincinnati, Ohio 45227  
Phone: 271-5540 AC: 513

Year of Incorporation: 1960

M. W. Herbst, *President*  
Max Lasky, *Vice President*  
Elizabeth Peters, *Treasurer*

16mm Services: color and black & white reversal and negative release printing; workprints, key or printed edge numbers; black & white dupe negatives, 16mm processing, black & white negative or reversal, optical sound tracks.

Special Services: editing and recording; conforming film for printing; rerecording of magnetic tape to optical track; voice and music recording.

## CINE-CRAFT CORPORATION

5764 Beverly Blvd., W. Hollywood, Calif.  
90048

Phone: 652-7357 AC: 213

Year of Organization: 1948

George Widing, *President*  
Klaus Wanne, *Executive Vice President*

16mm Services: all color and black & white lab services.

8mm Services: all color and black & white lab services.

Special Services: title



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.



## CINE-CHROME LABORATORIES, INC.

4075 Transport Street, Palo Alto, California

Phone: 321-5678 AC: 415

Year of Incorporation: 1957

Burton Smith, *Engineer*  
Whiteman Smith, *Engineer*  
John Hunt, *Sales*

35mm Services: color and black & white daily and release prints; dupe negatives and master positives; color and black & white processing.

16mm Services: color processing Ektachrome.

## LABORATORIES SPECIALIZING IN FILMSTRIP & SLIDE PROCESSING & PRINTING

### CINEQUE COLORFILM LABORATORIES, INC.

424 E. 89th St., New York, N.Y. 10028

Phone: SA 2-5837 AC: 212

Samuel Marcus, *President*  
B. Sperling, *Treasurer*

Services: Filmstrip production, duplication; 35mm slides in 2x2 mounts; reproductions from negatives, transparencies or art work; direct reversal or negative positive methods.



### COLOR FILM CORPORATION

500 Halstead Avenue, Mamaroneck, N.Y.

Phone: OW 8-6350 AC: 914

WE 3-3322 (New York City) AC: 212

Year of Organization: 1950

Richard N. Jayson, *President*  
C. Nelson Winget, *Sales Manager*  
Maureen K. Hallam, *Office Manager*  
Arthur M. Vilechick, *Production Manager*  
Thomas C. Richter, *Customer Service*  
Pat Mule, *Engineering*  
Fred Gauthier, *Research & Control*

35mm Services: color filmstrips and quantity 2x2 slides only; printing and processing Eastman Color Negative 5251, Eastman Color Print 5385 and Kodak 6008 Internegative; master negative preparation; A&B printing; interpositive, dupe negative and internegative preparation and processing; automatic slide mounting; packing of filmstrips and related materials.

Special Services: processing only misc. sizes Eastman Color Print including 70mm, 55.5mm and 35mm Quad Eight (7385).



### CREATIVE ARTS STUDIO, INC.

814 H Street, N.W., Washington, D.C. 20001

Phone 737-0302 AC: 202

Date of Incorporation: 1912

Milton R. Finley, *President*  
Phillip G. Arnest, *Vice President*  
William Watson, *Treasurer*  
Louis Bara, *Technical Dir., Photo Lab*

Services: artwork, hot-press titles; filmstrip and slide animation camera service; automatic 2x2 slide binding and automatic slide duplication; laboratory processing facility. Distribution of sponsored filmstrips and slides.



### FRANK HOLMES LABORATORIES, INC.

1947 First Street (Box 994), San Fernando,  
California

Phone: EM 5-4501 AC: 213

Year of Incorporation: 1948

Frank A. Holmes, *President*  
Kenneth M. Bell, *Vice-Pres./General Manager*

## CINE-CHROME LABORATORIES:

MS and ER reversal, prints made and processed on 5269 or 7386 reversal, color internegatives and positive release prints; black & white negative positive and reversal processing and printing.

8mm Services: black & white & color prints, to 8mm or 8 to 8mm.

Special Services: Ultrasonic cleaning, Pinafilm processes (including scratch removal), print coating (edge numbers), optical sound transfer, television spot services; vault storage and film maintenance.

Member: Association of Cinema Laboratories.

## FRANK HOLMES LABORATORIES:

35mm Services: color processing Ansco Versa and Kodak color positive, 35mm or 8mm processed; 35mm color filmstrip masters and release prints; 35mm color slide duplication.



## IDENTICOLOR LABORATORY, INC.

849 North Highland Avenue, Hollywood,  
California 90038

Phone: 469-2946 AC: 213

Year of Incorporation: 1961

Dalton B. Creaser, *President*  
William Beale, *Vice President*  
Florence Creaser, *Secretary & Treasurer*

35mm Services: filmstrip masters, color pattern art and hot press titles; cutting, canning and packaging.

Special Services: 35mm slide duplicating and heatseal mounting, imprinting, and packaging original Kodachrome copies of flat art objects.

8mm Services: Slitting, reeling, cartridge and boxing.

## MANHATTAN COLOR LABORATORY, INC.

210 West 65th St., New York, N.Y. 10023

Phone: TR 3-1919 AC: 212

Year of Incorporation: 1952

Chuck Robbins, *President & Treasurer*  
Bernie Barnett, *Executive Vice President*  
Richard Lin, *Plant Manager*  
Cliff Baggs, *Distribution*  
Chuck Iannazzo, *Supervisor, Filmstrip Division*

Frank Matich, *Supervisor, Plant Engineering*  
Sandra Snyder, *Purchasing*  
Pedro Vasquez, *Laboratory Supervisor*  
Ed Zink, *Customer Service*

35mm Services: color film processing of negative and positive; 35 46mm Ansco reversal. Specialized facilities for slides, filmstrips and mounting, E. K. negative, E. K. positive, Ansco reversal, continuous running processing machine, automatic slide mounting machines; automatic processing for E. K. 6008 negative. Cutting, mounting, vacuumating and distribution service.

## SOCIETY FOR VISUAL EDUCATION, INC.

1345 Diversey Parkway, Chicago, Ill. 60614

Phone: LA 5-1500 AC: 312

Date of Organization: 1919

John C. Kemm, *President*  
James J. McEntee, *Commercial Production*

Services: artwork; typesetting; hot-press filmstrip and slide animation camera service; automatic 2x2 slide binding and automatic slide duplication; laboratory processing facility; distribution of sponsored filmstrips to schools.





**CINEMA RESEARCH, INC.**  
LaBrea Ave., Hollywood, Cal. 90038  
WE 3-9301 AC: 213  
Complete data under Film Services



**W. COLBURN LABORATORY, INC.**  
Wacker Drive, Chicago, Illinois, 60606  
332-6286 AC: 312 Cable: COLAB

Organization: 1939; Inc.: 1946  
W. Colburn, *President*  
A. Colburn, *Executive Vice President*  
W. Colburn, *Secretary & Treasurer*  
J. Mathieu, *Vice President - Laboratory Relations*  
L. Young, *Mgr., Printing/Processing*  
Ruppert, *Producer Services*  
Zenner, *Slidefilm/Titles/16mm & 35mm Animation*  
S. Throop, *Sales Manager*  
and Czarnik, *Order Control*  
Hilliard, *Technical Information & Publications Director*

Services: color internegative, positive and printing; black & white duplicate negative and reversal printing; 16mm optical from 35, 28, 17½, 16, 9½, 8; editing, animation, producer service; narration and ¼" tape to 16mm magnetic and optical sound.

Services: color positive reduction printing; sound; 8mm special optical printing 28, 17½, 16, 9½, 8.

Services: Super 8 from 16mm; 8mm & from Super 8; Super 8 from Super 8.

Services: 35mm slidefilm masters and duplicate slides, 16 35mm titles.

Member: Association of Cinema Laboratories

**COLOR REPRODUCTION COMPANY**

Santa Monica Blvd., Hollywood, Cal. 9046

Phone: 654-8010 AC: 213 Cable: COLRE  
Year of Organization: 1939; Inc. 1946

V. Layos, *President - Treasurer*  
Wald S. Dunn, *Vice President - General Manager*  
Elizabeth Bailey, *Secretary*  
and (Jeff) Edwards, *Laboratory Contact*

Services: Kodachrome reversal, color positive, black & white reversal and black & white negative, silent and sound. Electro printing, negative, black, yellow edge numbering, laminating.

Services: Kodachrome reversal, color positive, black & white reversal and black & white negative, silent and sound; reduction from 16mm to contact.



**COLOR SERVICE COMPANY, INC.**  
A Subsidiary of Perfect Photo, Inc.

West 45th St., New York, N.Y. 10036  
Phone: JU 6-0553 AC: 212

Year of Incorporation: 1948  
Robert Crane, *President*  
Peter Samit, *Secretary-Treasurer*  
John P. Curtin, *Vice President*  
John Howard, *Sales Manager*  
John Guidone, *General Manager*

**COLOR SERVICE COMPANY**

John Wengen, *Production Manager*  
Hal Burnett, *Plant Manager*  
Joseph Brown, *Technical Director*  
Robert C. Rhebeck, *Chief Engineer*

35mm Services: developing Eastmancolor dailies, workprints, release prints, interpositives, internegatives, blow-ups.

16mm Services: Ektachrome dailies, workprints, release prints in Kodachrome, Eastmancolor internegatives, release prints.

8mm Services: double negatives and release prints, optical sound prints.

Special Services: code numbering, editorial rooms, screening rooms, negative matching.

Member: Association of Cinema Laboratories



**CONSOLIDATED FILM INDUSTRIES**  
A Division of Republic Corporation

959 Seward Street, Hollywood, California 90035

Phone: HO 9-1441 AC: 213 Telex: 06-74257  
Cable: CONSOLFILM

Branch (Sales Office): 16560 Wyoming Avenue, Detroit 21, Michigan

Year of Organization: 1920

Sidney P. Solow, *President*  
Ted Fogelman, *Plant Superintendent*  
R. S. Rodgers, *Assistant Treasurer & Sales Manager*

35mm Services: color and black & white negative developing, daily prints and release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, master positives.

16mm Services: color and black & white reversal and negative/positive release printing; workprints — key or printed edge numbers; 16mm and 35 32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative positive or reversal; Eastman color.

8mm Services: color and black & white — release printing.

Special Services: 35mm & 16mm title and optical service, color and black & white, including art work & animation photography.

Videotape-to-Film Transfers: 35mm or 16mm negatives from videotape recordings with either 35mm or 16mm reduction or contact release prints.

35mm Filmstrip: 35mm color and black & white, photographing, printing and processing.

Member: Association of Cinema Laboratories



**CRESCENT FILM LABORATORIES, INC.**

7510 N. Ashland Ave., Chicago, Ill. 60626  
Phone: 262-5000 AC: 312 TWX: 312-222-9244

G. Carleton Hunt, *President*  
Myron L. Freedman, *Vice President, General Manager*  
Thomas M. Woods, *Superintendent*

35mm Services: black & white negative developing; black & white positive, EK color, negative positive; filmstrips.

16mm Services: contact reduction printing, silent or sound; negative developing, black & white; black & white prints; black & white reversal processing; reversal color prints; EK negative positive prints; soundstripping.

8mm Services: reversal color prints, negative positive prints; soundstripping.

**FILM LABORATORY GUIDE**



**CRITERION FILM LAB, INC.**

33 West 60th St., New York, N.Y. 10019

Phone: CO 5-2180 AC: 212

Year of Incorporation: 1950

Fred C. Todaro, *President*  
Ernest Todaro, *Secretary*  
Irving Schecter, *Sales Manager*

35mm Services: color and black & white, printing and processing.

16mm Services: color and black & white, printing and processing.

**DELTA PICTURES, INC.**

327 Market Street, Shreveport, Louisiana 71101

Phone: 423-2679 AC: 315

Year of Incorporation: 1955

Robert F. Menasco, *President*  
R. E. Florshem, *Vice President*  
David Bramlett, *Secretary/Treasurer*

Services: 8mm and 16mm black & white processing only. Audio-visual equipment.



**DE LUXE LABORATORIES, INC.**

550 Tenth Ave., New York, N.Y. 10019

Phone: CI 7-3220 AC: 212

Regional Plants and Sales Offices: 1415 North Western Avenue, Los Angeles, Cal. 90027.

Phone: HO 9-3141; General Film Laboratories, 1546 N. Argyle, Hollywood, Calif. 90028; 7510 North Ashland Avenue, Chicago, Illinois 60626. Phone: AM 2-5000, 9 Brockhouse Road, Toronto 14, Ontario, Canada. Phone: CL 9-7511.

Year of Organization: 1911

G. Carleton Hunt, *President*  
Neal Keehn, *Director of Sales*  
Irwin B. Freedman, *Ass't to President*  
Fred Scobey, *Lab Superintendent, N.Y.*  
Kurt Kamis, *Sales Manager, N.Y.*  
Samuel R. Schlein, *Production Manager, N.Y.*

35mm Services: color and black & white negative developing and dailies; lab facilities for reproduction of 35mm black & white and color release prints and intermediate material.

16mm Services: black & white negative developing and dailies, color and black & white release printing including intermediate preprint material.

8mm Services: black & white and color negative and release printing.

Special Services: 70mm color release printing; 35mm black & white and color filmstrip printing including breakdown, canning, and labeling



**DOUGLAS FILM INDUSTRIES, INC.**

10 W. Kinzie Street, Chicago, Illinois 60610

Phone: MO 4-7455 AC: 312

Year of Incorporation: 1945

Fred C. Raymond, *President*  
Arthur R. Jones, *Vice President*  
D. P. Raymond, *Vice President - Production*

35mm Services: Eastman negative-positive processing, Cinex testing, Acme color or black & white registration printing and color correction, color or black & white contact and reduction printing. Negative-positive Hi-contrast processing and printing. Print thru edge number workprints. Photography and editing

# FILM LABORATORY GUIDE

## DOUGLAS FILM INDUSTRIES.

**35mm Filmstrips:** lab services for printing and processing of 35mm color filmstrips and 2" x 2" slides. Art and original photography.

**16mm Services:** Cinex testing, Eastman color negative-positive printing and processing; color internegatives; color reversal printing; black & white negative and positive printing and processing; master positives — dupe negatives; work-printing; blow ups to 35mm negative-positive Hi-contrast processing and printing; edge numbering and production release printing.

**Special Services:** editing and recording to 1/4" and 16mm magnetic tape; optical transfer to 16mm film; 4 channel mixing, music library, interlock screening; 35mm and 16mm editing and conforming; photography and make up of titles; art for motion pictures and filmstrips; animation stand.

**Member:** Association of Cinema Laboratories



## DU ART FILM LABORATORIES

### — DU ART COLOR CORPORATION

245 West 55th St., New York, N.Y. 10019

Phone: PL 7-4580 AC: 212

Branch (Canadian Subsidiary): Associated Screen Industries, Ltd., 2000 Northcliffe Avenue, Montreal, Canada

Year of Organization: 1922

Irwin Young, *President*

Paul Kaufman, *Executive Vice President*

Arthur Miller, *Vice President*

Robert Smith, *Vice President*

Robert Young, *Secretary-Treasurer*

Nat Alper, Ray Fellers, *Sales*

**35mm Services:** color and black & white release printing, overnight dailies, black & white dupe negatives and master positives; color internegatives, interpositives, master positives; 35mm processing of color and black & white.

**16mm Services:** color and black & white reversal and negative release printing; workprints — key or printed edge numbers 16mm and 35 32mm black & white dupe negatives and color internegatives; 16mm processing of color and black & white negatives.

**35mm Filmstrip:** 35mm color and black & white filmstrip printing and processing.

**Member:** Association of Cinema Laboratories

## VIRGIL DUNCAN STUDIOS

4725 E. State St., Fort Wayne, Indiana 46805

Phone: 438-3511 AC: 219

Year of Organization: 1953

Virgil W. Duncan, *Owner*

Laura A. Duncan, *Assistant*

**16mm Services:** reversal, negative, positive processing and printing, color and black & white.

**8mm Services:** printing, color and black & white.

**Special Services:** sound original recording, field and studio to pix.

## ESCAR MOTION PICTURE SERVICE

7315 Carnegie Ave., Cleveland, Ohio 44103

Phone: EN 1-2707 AC: 216

Year of Incorporation: 1925

E. S. Carpenter, *President & Ch. of the Board*

E. R. Rankin, *Vice President*

Virginia Brunnshenkel, *Secretary-Treasurer*

**35mm Services:** color and black & white release printing, black & white dupe negative and master positives, 35 to 16mm reduction printing with hold frames, 35mm processing.

## ESCAR MOTION PICTURE SERVICE

**35mm Filmstrip:** color and black & white filmstrip printing and processing.

**16mm Services:** color and black & white reversal and negative release printing; work prints — key or printed edge numbers; black & white dupe negatives and color internegatives, 16mm processing of black & white negative and reversal film.

**Special Services:** editing, recording and re-recording of magnetic tape or film to optical track; voice and music recording, conforming film for printing; tv commercials, 16mm and 35mm, black & white and color; 35 to 16mm optical printing with frame holds.

## FILM-ART, INC.

3407 Clifton Avenue, Cincinnati, Ohio 45220

Phone: 221-4158 AC: 513

Year of Incorporation: 1950

Chas. H. Metzger, *President*

Ray M. Metzger, *Vice President*

**16mm Services:** black & white processing and printing, color printing; dupe negatives; tape grains, etc.

## FILM ASSOCIATES, INC.

4600 S. Dixie Highway, Dayton, Ohio 45439

Phone: 293-2164 AC: 513

Year of Organization: 1937; Inc. 1946

E. Raymond Arn, *President, Treasurer*

Mildred G. Arn, *Vice President*

Clement V. Jacobs, *Secretary*

E. R. Lang, *Production Manager*

Janice Lawrence, *Office Manager*

David Bartholomew, *Animation*

Robert K. Dye, *Chief Engineer*

**16mm Services:** complete, b&w.

**8mm Services:** processing only.

**Member:** Association of Cinema Laboratories

## FILM SERVICE LABORATORIES, INC.

6327 Santa Monica Boulevard, Los Angeles, California 90038

Phone: HO 4-5141 AC: 213

Gilbert R. Scott, *Vice-President & General Manager*

Lou Vincent, *Laboratory Superintendent*

Virgil St. Clair, *Plant Manager*

**35mm Services:** black & white and color — developing, daily and release printing; splicing, coding, projection and 35mm Ektachrome (ER 5357 & ER 5258) processing.

**16mm Services:** black & white, Ektachrome, Kodachrome and Eastmancolor — developing, daily and release printing, all allied laboratory services including splicing, coding, projection.

**8mm Services:** release printing, black & white or color, contact or optical reduction.

**Special Services:** 16mm color dailies, 8 hour service 16mm Ektachrome and ER processing, 35mm Ektachrome and ER processing; transfers from tape to motion picture films, editorial rooms, theater, Ultrasonic cleaning equipment.

## FILM SERVICES, INC.

113-119 West Hubbard St., Chicago, Ill. 60610

Phone: 644-0735 AC: 312

Year of Organization: 1917, Inc. 1953

Lawrence S. P. Hanchek, *President*

**35mm Services:** printing and processing of black & white negative and positive; printing of color.

**16mm Services:** printing and processing of black & white negative and positive; printing of color, optical sound transfers.

**8mm Services:** printing and processing of black & white, printing of color; sound recording.

## FILMACK STUDIOS

1327 S. Wabash Ave., Chicago, Ill. 60607

Phone: HA 7-4855 AC: 312

Year of Organization: 1919

Irving Mack, *Chairman of the Board*

Bernard Mack, *President*

Joseph R. Mack, *Executive Vice President*

Pat Cascio, *Vice President-Production*

**35mm Services:** color and black & white printing; dailies; dupe negatives and master positives; processing; filmstrip printing and processing.

**16mm Services:** color and black & white negative and positive release printing; work prints — key or printed edge numbers; dupe negative and positive.

**8mm Services:** 16mm to 8mm negative and reversal. Technicolor "Instant" 8mm station.

**Special Services:** editing; conforming; interlock screening; recording services; tape duplication; mastering, processing, pressings or for same day acetate service; sound effects music library; 35mm and 16mm magnetic element, studio or location recording facilities, automatic signalling for DuKane, Labelle and S mate projectors; also pulse-bell signals.

## FILMLAB, INC.

130 West 46th St., New York, N.Y. 10036

Phone: JU 2-2863 AC: 212

Year of Incorporation: 1924

Joseph H. Bursch, *President*

**35mm Services:** photographing, developing, printing black & white and color fast black & white dupe negatives; vacuum cutting and canning filmstrips; developing, printing silent motion picture film; 35mm contact printing on paper from 35mm negative; double frame printing for 2x2 slides.

**16mm Services:** developing and printing, 16mm negative film (black & white silent only) reduction printing from 35mm black & white negative to 16mm positive black & white to 16mm black & white negative.

**Special Services:** developing 35mm unprocessed negative; developing 56mm, 65mm, 70mm, 90mm, and aerographic black & white (no prints); developing microfilm, oscillograph and special scientific recording material photographed on 35mm black & white film.



## FISCHER PHOTOGRAPHIC LABORATORY, INC.

6555 West North Avenue, Oak Park, Ill. 60302

Phones: EU 6-6603; CO 1-2174 AC: 32

Year of Organization: 1949

Eugene J. Fischer, *President*

Joseph E. Fischer, *Vice President*

Don F. Fischer, *Vice President*

Bill Bonn, *Lab Manager*

**16mm Services:** negative, positive, reversal, color and sound track processing, daily black & white and color work prints — optical or ink edge numbers, master positives, dupe negatives, internegatives, color masters, optical printing black & white positive and color positive release printing; reversal black and white and reversal color release printing; A-B roll printing; variable dissolve and fade length. Daily pickup and delivery of Ektachrome and Ektachrome ER to 16mm Chicago. Title photography, hot press, creative art, conforming, special effects. Stereo narration recording, narrators, multi-channel interlock with picture; voice, music and sound effects mixes, 16mm magnetic, edge or center track NEO-pilot and Rangertone 1/4" tape recording and transfer. Optical sound tracks.

PHOTOGRAPHIC LABORATORY

**Services:** color positive, color reversal and white 16mm to 8mm reduction printing; magnetic sound. Contact 8mm prints. Fair-Trade Technicolor magazine loading service.

**Services:** creative editing interlock; little theatre, magnetic striping, film Peerless treatment, repair, vault storage, canning, labeling and drop shipment.

**ORDE MOTION PICTURE LABS**

airview Ave., N. Seattle, Wash. 98109  
 Phone: 652-2510/11 AC: 206  
 Portland Ore.: 2153 N.E. Sandy Blvd.  
 Phone: 234-0553 AC: 503  
 Year of Organization: 1919  
 Location: Owner

**Services:** Anscochrome, Ektachrome, black & white negative positive, reversal processing; black & white duplicating, editing and services.

Member: Association of Cinema Laboratories.

GENERAL FILM LABORATORY

**35mm Filmstrips:** color and black & white film-strip processing and printing. Vacuumating, cutting and canning, packaging and shipping.

**TV Commercials:** 35mm or 16mm service.

**Special Services:** editorial service, ultrasonic cleaning.

**GUFFANTI FILM LABORATORIES, INC.**

630 Ninth Ave., New York, N.Y. 10036  
 Phone: CO 5-5530 AC: 212

Paul Guffanti, Sr., *President*  
 O. Edward Cantor, *Lab Superintendent*

**35mm Services:** black & white release printing, overnight dailies; black & white dupe negatives and master positives.

**16mm Services:** color and black & white reversal and negative release printing; workprints — key or printed edge numbers; black & white dupe negatives. 16mm processing of black & white negative or reversal.

**TV Commercials:** 35 or 16mm.

**Special Services:** re-recording of magnetic tape or film to photographic printing track; conforming film for printing; arrangements for editing.

**HIGHLAND LABORATORIES**

90 Tehama Street, San Francisco, California 94105  
 Phone: YU 6-5480 AC: 415  
 Year of Organization: 1960  
 Barry J. Brose, *Owner*

**16mm Services:** color processing of Ektachrome commercial and ER, Ektachrome dupe with applied sound track; Ektachrome with magnetic stripe; Kodachrome dupe, type 7387.

**Special Services:** sound track application of all Ektachrome films for single system recording. Ultrasonic film cleaning.



**HOLLYWOOD FILM ENTERPRISES, INC.**

6060 Sunset Blvd., Hollywood, California 90028  
 Phone: 464-2181 AC: 213 Cable: Holly Film  
 Mickey Kaplan, *President*  
 Robert Ward, *Vice President*  
 Tom Emmett, *Sales Manager*  
 Richard Wallach, *Comptroller*

**16mm Services:** color and black & white reversal and negative release printing; workprints — key or printed edge numbers; black & white dupe negatives, and color internegatives. 16mm processing — Ektachrome, black & white negative or reversal, and Ektachrome ER; same day service processing color original — furnishing a color "daily" print on Type 7386 color reversal print stock.

**8mm Services:** release prints — black & white, Kodachrome or Eastmancolor; Eastmancolor internegatives, magnetic striping and sound transfer.

**Special Services:** re-recording of magnetic tape or film to photographic printing track, electro-printing on small orders; arrangements for original editing or re-editing, conforming film for printing. Also can handle 70mm black & white processing in rolls up to 1000 feet, and 5 1/2", 7 1/2", 9 1/2", and 12" in black & white or color.

**A Listing of Professional Specialists**

\* The companies invited to submit listing data for this Buyer's Guide are recognized professional specialists within the service groups alphabetically indexed for the convenience of our worldwide reader family.

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**HOLLYWOOD VALLEY FILM LABS, INC.**

2704 West Olive Avenue, Burbank, California  
 Phone: 846-7262 AC: 213  
 Year of Incorporation: 1952

Vernon C. Frith, *President*  
 Elizabeth E. Frith, *Vice President*  
 John W. Trubey, *Processing Foreman*

**16mm Services:** sound & silent, Kodachrome, Ansco, black & white reversal duplicate prints, Eastmancolor internegative and positive print processing and printing; black & white negative, duplicate negative and positive print processing and printing

**8mm Services:** single 8mm Kodachrome duplicates; double 8mm black & white negatives and color internegatives, volume production printing in both color and black & white; 8mm magnetic striping and recording.

**Special Services:** 8mm to 16mm blow-ups, 16mm to 8mm reductions, 35mm to 8mm reductions, super 8 duplicates; super 8 reductions from 16mm or 35mm.

**JAMIESON FILM COMPANY**

3825 Bryan Street, Dallas, Texas 75204  
 Phone: TA 3-8155 AC: 214  
 Year of Organization: 1916

Bruce Jamieson, *President*  
 Hugh V. Jamieson, Jr., *Exec. Vice President*  
 Chester D. Gleason, *Vice President*  
 Lloyd Abernathy, *Director of Producer Services*  
 Jerry A. Dickinson, *Vice President/Television*  
 Walter Spiro, *Secretary*

**35mm Services:** black & white negative processing, dailies, master positives, dupe negatives, release prints; 35mm to 16mm black & white reduction printing.

**16mm Services:** Ektachrome Commercial, MS, and ER Color processing; Ektachrome color dailies; Kodachrome and Ektachrome release printing with scene to scene color correction and optical effects; one to one Ektachrome color masters; reduction color masters from 35mm color; 16mm black & white negative, positive and reversal processing and printing; ultrasonic cleaning.

**Special Services:** 35mm and 16mm sound recording, music scoring, mixing, editing, animation, script writing, and production services; film-strip masters.

Member: Association of Cinema Laboratories.

**KIN-O-LUX, INC.**

17 West 45th Street, New York, N.Y. 10036  
 Phone: JU'dson 6-1850 AC: 212  
 Date of Organization: 1934

Mary E. Pfeiffer, *President*  
 Seymour B. Richmond, *Secretary/Treasurer & General Manager*  
 Frederick Schreck, *Lab Manager*

**16mm Services:** black & white reversal & negative developing, reversal work prints, color to black & white work prints, reversal & positive release printing.

**8mm Services:** black & white & color, black & white reversal or negative developing, workprints, color release and workprints.

**Special Services:** same day service on many phases of printing and developing.



\* this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

# FILM LABORATORY GUIDE



## LAB-TV

723 Seventh Ave., New York, N.Y. 10019  
 Phone: JU 6-2293 AC: 212  
 Year of Organization: 1952  
 Jack Asher, *Owner*  
 Ken Williams, *Manager*  
 George Perno, *Supervisor*  
 Laura Palermo, *Credit Manager*

16mm Services: black & white reversal processing and color and black & white printing. Work prints: color-to-color prints; color-to-black & white prints; raw stock. Ultrasonic film cleaning; A & B roll prints; fades-dissolves; timed prints; edge numbering.

Member: Association of Cinema Laboratories.

## LABCRAFT INTERNATIONAL CORP.

4019 Prospect Avenue, Cleveland, Ohio 44103  
 Phone: UT 1-4334 AC: 216  
 Year of Incorporation: 1951  
 Robert F. Blair, *President*  
 Mae R. Blair, *Vice President - Sales*  
 Oliver Stamper, *Secretary*  
 Michael Bailey, *Lab Manager*  
 George Murphy, *Customer Services*  
 Joseph L. Mitchell, *Editorial Services*

16mm Services: color and black & white reversal and negative release printing; negative, positive, and reversal sound track processing; work prints — printed edge numbers. 16mm to 8mm reduction; color processing — expedited services.

Special Services: editing and recording — sound magnetic and optical.

Member: Association of Cinema Laboratories.

## LAKESIDE LABORATORY

5929 E. Dunes Highway, P.O. Box 2408, Gary, Indiana  
 Phone: 938-1113 (Gary) AC: 219  
 SA 1-4600 (Chicago) AC: 312  
 Year of Incorporation: 1919  
 Wayne E. Shertzer, *President*  
 R. Paul Ireland, *Vice President*  
 Lucille B. Acord, *Secretary-Treasurer*

35mm Services: color and black & white timed answer and release prints; black & white color separations; color internegative, interpositives; reduction printing to 16mm. 35mm processing of Eastmancolor negative, positive and Ektachrome ER and forced ER, black & white negative and positive.

16mm Services: Ektachrome processing with overnight color dailies (work prints); scene to scene color and density timing; additive color printing. Kodachrome answer and release prints; color internegatives and color positive release prints; blow-up printing to 35mm. 16mm processing of Ektachrome (commercial, ER, MS and forced ER), Eastman color internegative and positive, black & white negative and positive.

35mm Slidefilm: color and black & white printing and processing standard and low grain processes, overnight answer prints, frame to frame timing from reversal original to optical dupe negative; contact dupe negatives; black & white color separation, internegatives; cutting and caming.

Special Services: any length Ektachrome continuous processing — 35mm ER, MS, forced ER, MS and print stock — 16mm Commercial, EB, MS, forced EB, MS and print stock, editing service and conforming film for printing; 35mm and 16mm optical effects.

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## MECCA FILM LABORATORIES CORPORATION

630 Ninth Ave., New York, N.Y. 10036  
 Phone: CO 5-7676 AC: 212  
 Year of Incorporation: 1960  
 Bryon Rondabush, *President*  
 Jack Haber, *Exec. Vice President & Gen. Manager*  
 Floyd Weber, Jr., *Vice President*  
 James M. Pierce, *Director, Client Relations*

35mm Services: black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

16mm Services: black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

Eastman negative positive and Ektachrome printing and processing, 16mm and 35mm, offered in early 1966.

Special Services: television commercials, fast service.

Member: Association of Cinema Laboratories.



## MODERN MOVIES FILM LABORATORIES, INC.

832 N. Cole Ave., Hollywood, Calif. 90038  
 Phone: 464-7293 AC: 213; Cable: MOFILAB  
 Year of Incorporation: 1936  
 Eugene R. Johnson, *President*  
 Jean V. Connell, *Secretary/Treasurer*  
 Phil R. Engelberg, *Plant Superintendent*

16mm Services: black & white negative processing and printing.

8mm Services: black & white optical reductions; release printing.

## MOTION PICTURE- ADVERTISING CORPORATION

1032 Carondelet Street, Post Office Box 52768,  
 New Orleans, Louisiana 70150  
 Phone: JA 5-2253 AC: 504  
 Year of Incorporation: 1921  
 Carl J. Mabry, *President*  
 Robert W. Dyer, *Vice President-Production Manager*  
 R. P. Karrigan, *Vice President, Sales*

35mm Services: black & white only. Negative processing; dailies; release printing; Osberry optical facilities.

16mm Services: b & w only; 16mm contact printing, negative positive; 35 to 16mm reduction printing.

Special Services: sound mixing facilities R.C.A. (7 channels), 17 1/2mm & 35mm magnetic or 35mm optical, editing services; equipment rental; sound stages.

## MOTION PICTURE LABORATORIES, INC.

781 South Main Street, Memphis, Tenn. 38106  
 Phone: 948-0456 AC: 901  
 Frank McGeary, *President*  
 James V. Solomon, *Lab Supervisor*  
 Lynn Bigbee, *Ewing Keith, Customer Service*

16mm Services: black & white negative, positive and reversal developing; color processing of Ektachrome Commercial, Ektachrome MS and ER, color and black & white work prints; printing of black & white dupe negative, master positive, positive, and reversal, also printing of color internegative, color immediate positive, color positive, and color reversal.

Special Services: lades, dissolves, superimposition, one to one optical printing and optical printing special effects; original recording, mixing,

## MOTION PICTURE LABORATORIES

optical sound transfer from 1/4" tape, 16mm magnetic and 17 1/4 magnetic film, interlock library, magnetic soundstripping, editing, numbering, preparation of A & B rolls, ink numbering, scripting, titling, VTR to kinescope transfers; film treatments, electronic film cleaning.

Member: Association of Cinema Laboratories.

## MOTION PICTURE SERVICE COMPANY

125 Hyde Street, San Francisco, Calif. 94102  
 Phone: 673-9162 AC: 415  
 Year of Incorporation: 1935  
 Gerald L. Karski, *President*  
 Harold A. Zell, *Vice President*

35mm & 16mm Services: photography, editing and printing, reduction printing, recording, dubbing, black & white only.

Special Services: editing, titles, tv commercials.



## MOVIELAB, INC.

619 West 54th St., New York, N.Y. 10119  
 Phone: JU 6-0360 AC: 212  
 Year of Incorporation: 1931  
 Saul Jeffee, *President*  
 Frank S. Berman, *Executive Vice President*  
 Benjamin Bloom, *Vice President - Sales*  
 Ted Gaski, *Vice President - Black & White Production*  
 John Kowalak, *Vice President - Color Production*  
 Daniel S. Eisenberg, *Vice President - Administration & Treasurer*  
 Murray J. Chikofsky, *Secretary*

35mm Services: developing & printing color and black & white — dailies and release prints; A & B printing on the above services.

16mm Services: developing and printing color and black & white — dailies and release prints; reduction and contact printing; A & B printing on the above services.

8mm Services: color and black & white reduction and contact release printing.

Special Services: interlock projection, 16mm, 35mm, optical and magnetic sound; 16mm, 35mm edge numbering, negative matching, printing, film and tape storage, reversal processing.

Member: Association of Cinema Laboratories.

## MOVIELAND FILMS, INC.

6039 Hollywood Blvd., Hollywood, Calif. 90028  
 Phone: HO 9-7205 AC: 213  
 Year of Incorporation: 1940  
 Nathan Lieberman, *President*  
 Pete Comandinie, *Manager*  
 David Pappmeyer, *Chief Editor/Coordinator*  
 Ray Jacobs, *Sales Engineer*

16mm Services: printing, developing.  
 35mm Services: color and black & white; optical transfer.

Special Services: editing, titles, hot press photography.

## NATIONAL CINE LABORATORIES, INC.

4319 Rhode Island Avenue, Brentwood, Maryland 20722  
 Phone: 779-6800 AC: 301  
 Year of Incorporation: 1910  
 Roy Johnson, *President*  
 Peg Johnson, *Vice President & Treasurer*  
 Bob Miller, *Laboratory Manager*  
 Dick Penkert, *Processing Supervisor*

16mm Services: reversal, negative positive processing and duplicating; sound stripping; optical

## NATIONAL CINE LABORATORIES:

and Ektachrome processing, work prints, color and black & white duplicates. 16mm to 8mm.

Services: color and black & white dupes; striping; 8mm enlarged to 16mm.

Services: Vacuumating on all duplicates, day reversal processing and work printing

Member: Association of Cinema Laboratories.

## PACIFIC COLORFILM, INC.

10004  
N. Larchmont Blvd., Hollywood, Cal.

Phone: HO 3-6844 AC: 213

Jane Cox, *President*  
Les Cox, *Vice President*

Services: Ektachrome processing; color printing; Kodachrome release printing. Optical one to one printing on all color stocks.

Services: negative matching; editorial

## PACIFIC TITLE & ART STUDIO

00035  
Santa Monica Blvd., Hollywood, Cal.

Phone: HO 3-5611 AC: 213

Date of Organization: 1925

Rogell, *President*  
Don R. Hubbard, *Vice President/General Manager*  
Robert Williams, *Director of TV Commercial Operations*  
Clough, *Art Director*  
Charles McKimmon, *Animation Director*

Services: dailies — developing and print-ups, masters (black & white only); black & white reversals from original work prints with numbers.

Services: black & white processing and printing, composite printing, 100% reduction from 35mm negatives.

Services: titles, optical effects, inserts, animation, special effects, commercials through a Commercial Department.



## W. A. PALMER FILMS, INC.

Howard Street, San Francisco, Cal. 94105

Phone: 956-5961 AC: 415

Date of Incorporation: 1936

Liam A. Palmer, *President*  
Corso, *General Manager*  
Agar, *Technical Services*

West E. Boothe, *Recording Services*

Services: 35mm to 16mm reduction print-

Services: color and black & white processing, color and black & white answer and re-printing, optical printing, dupe masters, negatives, edge numbering, Peerless treatment, music library, electro-printing, interlocking, editing, conforming A & B roll prep-; art, titles and animation.

Services: "Live-Camera": a Palmer-developed adaptation of live TV methods to film production, is a copyrighted trademark. Sound

Member: Association of Cinema Laboratories.

## There's No Substitute for the Facts

Our thousands of subscribers in agencies, industry, government and trade groups, etc. provide complete factual data on which to base important buying decisions in these pages.

## PAN AMERICAN FILMS

822 North Rampart Street, New Orleans,

Louisiana

Phones: JA 2-5364 5 AC: 504

Year of Organization: 1950

Frank J. Richard, *Partner*

John M. LeBlanc, *Partner*

16mm Services: negative or reversal processing; Eco-Me2a color processing, color and black & white duplicating; sound recording; answer or release prints; editing work prints or originals.

Special Services: tape transfers to 16mm; optical from 34", 16mm, 17.2mm; titling — color or black & white.

## PARTH CINE LAB

11 Knob Road, Mt. Pocono, Pa.

Phone: 839-7254 AC: 717

Julia Parth, *Owner*

William Johnson, *Manager*

16mm Services: silent color printing; black & white silent printing and processing.

8mm Services: 16mm to 8mm reduction printing, black & white and color; black & white printing and processing.

## PATHE LABORATORIES, INC.

105 East 106th St., New York, N.Y. 10029

Phone: TR 6-1120 AC: 212

Branch Offices: Pathe Laboratories, Inc., 6523

Santa Monica Blvd., Hollywood, Cal. Phone:

HO 9-5981. Pathe Deluxe of Canada Ltd.,

9 Brockhouse Road, Toronto, Canada.

Phone: CL 9-7511

Year of Incorporation: 1952

Otis W. Murray, *President*

T. R. Howitt, *Exec. Vice-President*

Kenneth J. Coleman, *Vice President*

Frank Bucci, *Sales Manager*

35mm Services: color and black & white release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 35mm processing — color and black & white.

16mm Services: color and black & white release printing, overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 16mm processing — Ansco and Kodachrome, black & white reversal.

8mm Services: black & white and color printing

Special Services: 35mm or 16mm negatives from videotape recordings, with either 35mm or 16mm reduction or contact release prints; 35mm color & black & white filmstrip printing and processing; 35mm and 16mm tv commercials; optical and recording facilities; 35mm, 16mm and magnetic transfer facilities.

## PHOTO TECH LABORATORY

200 E. First St. South, Salt Lake City, Utah 84711

Phone: 359-3525 AC: S01

Year of Organization: 1951

Charles L. Stockdale, *President*

Bernard P. Lee, *Vice President*

G. Lucile Stockdale, *Secretary-Treasurer*

C. Burton Pugh, *Lab Manager*

16mm Services: black & white and color processing ER and Ektachrome Commercial, black & white and ER printing.

8mm Services: black & white processing

Special Services: sound recording and transfers; editing, production services.

Member: Association of Cinema Laboratories

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# FILM LABORATORY GUIDE

## PHOTOGRAPHIC LABORATORIES

1926 W. Gray, Houston, Texas 77019

Phone: JA 6-1567 AC: 713

E. W. Taylor, *Owner*

Jack B. Zilker, *Owner*

Harvey E. Wheeler, *Laboratory Manager*

35mm Services: filmstrips and slides, color and black & white filmstrip processing and printing

16mm Services: optical sound transfers, color workprinting, duplicating and release printing, black & white negative, positive and reversal processing; black & white workprinting, master F. C. positives and dupe negatives; negative and reversal release printing; optical effects, edge numbering.

Special Services: script writing, animation, editing, sound mixing, studio and location shooting.

## PITTSBURGH MOTION PICTURE LAB, INC.

116 Seventh Street, Pittsburgh, Pa. 15222

Phone: 251-9522 AC: 412

Date of Organization: 1959, Inc. 1961

John W. Zwergel, *President*

John W. Martin, *Lab Manager*

Jay B. Gould, *Editorial Supervisor*

August A. Borgen, *Sound Engineer*

16mm Services: developing of black & white reversal, negative — positive; printing of black & white and color work prints; black & white dupe negative, color masters, black & white positive and color release printing; reduction from 16mm to 8mm both black & white and color

8mm Services: Processing black & white — printing, reduction and enlarging.

Special Services: editing; conforming of 16mm films or 16mm sound track; original voice and music recording, channel dubbers for mixing, transfer from magnetic to optical sound track, edge numbering, ultrasonic cleaning, Perma-Film protection. Sound studio, recording

Member: Association of Cinema Laboratories

## PRECISION FILM LABORATORIES, INC.

21 W. 46th St., New York, N.Y. 10036

Phone: JU 2-3970 AC: 212

Cable: PRECISFILM

Daniel R. Ehrlich, *President*

Lee Shaw, *Vice President*

Frank V. Papalia, *Laboratory Manager*

William Kwartler, *Controller*

35mm Services: color internegatives, interpositives, color negative processing, master positives, color release printing; black & white negative processing, black & white workprinting, black & white master F. C. positive and dupe negatives and black & white release printing

16mm Services: color internegative, interpositive, color negative processing, color release printing from inter-negative, color work prints, reversal color release printing. Reduction prints, color and black & white, black & white negative processing, release printing, masters, dupe negatives and sound transfers.

Special Services: re-recording



## REELA FILMS, INC.

17 N.W. Third Street, Miami, Florida

Phones: FB 4-2108 6262 AC: 305

Year of Incorporation: 1951

F. F. (Ted) Sack, *Vice-Pres. General Manager*

Al Dempsey, *Production Manager*

J. T. (Trey) Wilson, *Laboratory Manager*

J. LaTourrette, *Still Dept. Manager*

M. Yarn, *Photo Offset Manager*

C. Biddlecom, *Animation & Art*

# FILM LABORATORY GUIDE

REELA FILMS: CONTINUED

**35mm Services:** black & white processing, sound transfer, printing.

**16mm Services:** black & white positive, negative printing; color reversal, 16-35mm blow up, 35-16mm reduction printing.

**Special Services:** sound stage rental — all producer's services — animation, titling, graphic arts, music libraries, editing, editing room rental, sound mix & transfer lab, lab services through release prints, kinescope transfer from video tape.

## RUSSELL FILM LABORATORIES

4805 Lenox Avenue, Jacksonville, Fla. 32205

Phone: 359-2316 AC: 305

Date of Incorporation: January 1, 1965

Operated under name Russell-Barton Film Co. 1952 through 1964)

Gerden O. Russell, *President*

Neil Russell, *Secretary-Treasurer*

**35mm Services:** black & white negative processing and printing; color release printing. Westrex optical sound recording.

**16mm Services:** black & white reversal processing and printing; black & white negative positive processing and printing; color reversal printing. Ink or print-through edge numbering. Westrex optical sound recording.

**Special Services:** magnetic mixing of tapes; editorial facilities rental. Ektachrome processing will be offered by mid-summer 1966.

## SLY-FOX FILMS, INC.

1025 Currie Avenue, Minneapolis, Minn. 55403

Phone: 336-6777 AC: 612

Year of Organization: 1914; Inc. 1923

Earle C. Sly, *President*

Richard H. Sly, *Sales Manager*

Robert E. Sly, *Production Manager*

G. Rasmussen, *Lab Manager*

**35mm Services:** black & white developing and printing.

**16mm Services:** black & white negative and positive and reversal developing and printing, including fades and dissolves.

**8mm Services:** reversal developing and printing.

**Special Services:** titles, editing, sound, 35mm slide films in color and black & white, silent and sound photography; 16mm edge numbering, 35 to 70mm black & white negative developing

## SOUTHEASTERN FILM PROCESSING COMPANY

1305 Geiger Avenue, Columbia, S. C.

Phone: 253-0066 AC: 803

Year of Organization: 1953

S. Bernard Lever, *Owner*

Mrs. Florence M. Lever, *Office Manager*

**16mm Services:** black & white positive, reversal, negative processing; printing of negative and reversal

**8mm Services:** black & white processing

**Special Services:** 16mm magnetic sound, sound recording, editing, preview, film repair, cleaning.

Member: Association of Cinema Laboratories.

### An Exclusive Feature for Our Subscribers

These complete, carefully-edited listing pages provide the film producer and sponsor with a dependable source for specializing film services.

## SOUTHWEST FILM LABORATORY, INC.

3024 Fort Worth Avenue, Dallas, Texas 75211

Phone: FE 1-5347 AC: 214

Date of Organization: 1950

Jack A. Hopper, *Vice President General Manager*

Charles E. Floyd, *Customer Service*

Ara Carapetyan, *Sound Engineer*

Raymond Braddon, *Producers Service*

Frank Rowell, *Processing Supervisor*

Hope Peters, *Color Timing*

Fran Berger, *B & W Timing*

Bob Cook, *Traffic*

**16mm Services:** Daily processing of Ektachrome Commercial, Ektachrome ER & MS, black & white reversal and negative, Hi-contrast positive, black & white positive, release prints, color and black & white, lite and timed dailies, clip to clip optical and contact color and black & white printing, replacement sections, contact and optical color and black & white masters, exclusive Triad color control printing (additive scene-to-scene correction) from Ektachrome Commercial, Ektachrome ER and MS or Ansochrome on Eastman Reversal Print Type 7387 and or Ektachrome Reversal print Type 7386, Electro-printing, color and black & white, Westrex Electro-printing

**Special Services:** Editorial services or editing room rentals; narration recording, transferring to magnetic film, Westrex optical sound transferring, transfer to magnetic striped print; multiple channel mixing; sound effects; music background scoring; equipment sales and rental, studio rental; titles, animation, scripts, art work.

## LOUIS STUDNA FILMS

3214 Gillham Road, Kansas City, Mo. 64109

Phone: LO 1-6300 AC: 816

Year of Incorporation: 1946

Louis Studna, *President*

Phyllis Studna, *Secretary-Treasurer*

Clyde Inge, *Lab Manager*

**35mm Services:** black & white negative-positive printing and developing, picture and track; dupe negatives and master positives; optical effects.

**16mm Services:** black & white negative-positive and reversal printing and developing, picture and track; dupe negatives and master positives.

**Special Services:** animation and photography; 35mm filmstrip, black & white or color.

## SWIFT MOTION PICTURE LABORATORIES, INC.

1079 Nelson Avenue, Bronx, N.Y. 10452

Phone: CY 3-2400 AC: 212 Cable: SWIFT-PIX NEWYORK

Year of Incorporation: 1950

W. G. Snowden, *President*

V. Dennerlein, *Vice President*

A. L. Geiger, *Lab Superintendent*

R. J. Smith, *Overseas Manager*

**35mm Services:** 35mm reduction to 16mm and 16mm blow-up to 35mm color interpositive or color intermediate negative printing.

**16mm Services:** color printing, color reversal printing, color internegative and color positive release printing, 16mm Ektachrome and other camera color original processing, 16mm color masters, scene-to-scene color corrections; also black & white reversal processing and printing.

**Special Services:** sound recording, track transfers, editorial services, negative cutting, title, art photography, animation, interlock facilities, music, script revision, foreign translations, film treatment, nationwide library distribution services.

Also refer to the Annual Production Review Issues of BUSINESS SCREEN for Service Preferences



## TECHNICOLOR CORPORATION OF AMERICA MOTION PICTURE DIVISION

6311 Romaine St., Hollywood, Calif 90028

Phone: HO 7-1101 AC: 213

Branch Offices: 50 Rockefeller Plaza, New York, N. Y. 10020. Phone: NY 7-934 AC: 212; 905 Sixteenth St., N. W., Washington, D. C. 20006

Suite 503, Washington, D. C. 20006

Year of Incorporation: 1915

Patrick J. Frawley, Jr., *Chairman of the Board*

Melvin H. Jacobs, *President & Chief Executive Officer*

Thomas J. Welsh, *Chairman of the Executive Committee & Chief Administrative Officer*

Paul W. Fassnacht, *Vice Pres., International Operations, General Manager of Motion Picture Division & Director of Systems-Isolation Division*

Albert P. Lofquist, Jr., *Vice President-Production*

Robert Riley, *Vice President - Sales*

Reeves L. Kennedy, *Treasurer*

Fred H. Detmers, *Asst. to Vice Pres.*

E. Del Smith, *Manager, Government-Industry Operations, Washington, D. C.*

## MOTION PICTURE DIVISION

6311 Romaine St., Hollywood, Calif 90028

Phone: HO 7-1101 AC: 213

Romauld W. Bachmayer, *Plant Manager*

**35mm Services:** color and black & white negative and positive printing and processing. Dye transfer color release prints.

**16mm Services:** dye transfer color release prints from 65mm, 35mm and 16mm original; black & white release prints.

**8mm Services:** dye transfer color release prints from 35mm and 16mm originals. Black & white release prints. Silent and magnetic stripe color.

**Special Services:** Auto-Selective printing from 35mm color negative. Complete laboratory facilities for Technirama®, Techniscope®, and Technicolor® and 65mm-70mm processing and printing.

## TELEVISION DIVISION

140 Universal City Plaza, Universal City, California 91608. Phone: 769-8500 AC: 213

Earl D. Knuttles, *Plant Manager (Sales Administration as above)*

**35mm Services:** color and black & white negative and positive printing and processing for television.

**16mm Services:** color and black & white negative and positive printing from 35mm or 16mm originals on television.

## TECHNICOLOR OVERSEAS SERVICES

Affiliates: Technicolor Ltd., Bath Road, Uxbridge, Middlesex, England. Phone: Skyport 5-132. Cable: Technicolor Drayton.

Technicolor Italiana, S. p. A., Via Turin 1138, Rome, Italy. Phone: 416-447. Cable: Technicolor Roma.

## U. S. PHOTOGRAPHIC EQUIPMENT CORPORATION

40-13 — 104th Street, Corona 68, N.Y.

Phone: NB 2-3140 AC: 212

Year of Incorporation: 1946

(Mrs.) Carolyn Rena, *Manager*

**16mm Services:** duplicates, color and black & white; reductions to 8mm, color and black & white; titles, soundstripping, edge numbering, editing; black & white reversal processing.

**8mm Services:** duplicates, color and black & white; enlargements to 16mm, color and black & white.

## S. PHOTOGRAPHIC EQUIPMENT:

es, black & white & color reversal processing; soundstripping.

Services: color and black & white. 8mm duplicates; 8mm regular to 8mm Super 8mm reduction to regular 8mm; reduction to Super 8mm; Super 8mm to 16mm; soundstripping Super 8mm.

Services: film washing, lacquer coating, air service, re-perforating, work prints, optical; sound transfer to magnetic

## VARSITY FILM LAB

West Clinton Street, Ithaca, New York

Phone: AR 2-5400 AC: 607

Year of Organization: 1952

Herson, *Proprietor*

Herson, *Business Manager*

Herson, *Executive Secretary*

Services: black & white reversal processing duplicating; work prints from revenue camera work (SOF and silent).

Services: 8mm black & white processing (SOF).

Services: sports photography; news work.



## VIDEO FILM LABORATORIES

W. 43rd St., New York, N. Y. 10036

Phone: JU 6-7196 AC: 212

Year of Organization: 1949

Services: black & white negative positive, printing and processing; color reversal



## MOTION PICTURE LABORATORY

Temple Street, Pittsburgh, Pa. 15213

Phone: 683-6300 AC: 412

Year of Incorporation: 1952

Ross, *President*

Jack Napor, *General Manager*

George A. Farkus, *Lab Manager*

Ed A. Trimmer, *Technical Director*

John Fine, *Chief, Producer Services*

Ed R. Smith, *Sales Manager*

Anna Ciccone, *Customer Service*

Services: black & white & color negative positive processing and printing — masters, negatives, b&w or color internegatives, reprints, reversal processing, printing and ink edge numbers, Ektachrome or Kodachrome masters, color reversal release prints, color scene color correction, fades & disintegration cuts, 35/16mm reduction printing, and color. Ektachrome processing after July 1, 1966.

Services: black & white & color negative positive processing and printing — masters, negatives, b&w and color release prints.

Services: sound recording; synchronous 16mm, rerecording, mixing w/equalization-compression, etc.; optical transfer, studio cinema. **Producers Services:** creative editorial picture and track, scoring and FX from tapes, conforming, creative titles, Transhadow states. 50'x50' sound stage rental with all studio equipment located on premises, camouflaging, grip, editing equipment, rental.

**Commercials:** rapid delivery of black & white or color release prints due to unique printing equipment and techniques.

Additional Copies of This Buyer's Guide Business Screen, Chicago 60626. \$1.00 each.

## WESTERN CINE SERVICE, INC.

312 South Pearl, Denver, Colorado 80209

Phone: SH 4-1017 AC: 303

Year of Incorporation: 1952

John Newell, *President*

Herman Urschel, *Vice President*

Mal Jesse, *Treasurer & Secretary*

16mm Services: Commercial Ektachrome, Ektachrome ER, black & white reversal, negative, positive developing, printing, edge numbering, sound recording, matching, titling

8mm Services: silent printing, color and black & white.

Member: Association of Cinema Laboratories.

## FILM LABORATORIES IN CANADA



### ASSOCIATED SCREEN INDUSTRIES, LTD.

2000 Northcliffe Avenue, Montreal.

(see previous listing of Du-Art Color Corp.)

### CRAWLEY FILMS LABORATORY

19 Fairmont Avenue, Ottawa 3, Ontario,

Canada

Phone: 728-3513 AC: 613

Branch Offices: 1 Place Ville Marie, Montreal, Quebec. Phone: 861-9449 AC: 514.

H. E. Strub, *in charge*; 181 Eglinton Ave.,

Toronto, Ontario. Phone: 455-0325 AC:

416. W. C. Kennedy, *in charge*.

Year of Organization: 1939

F. R. Crawley, *President*

Graeme Fraser, *Vice President*

Charles Everett, *Vice President*

W. O'Farrell, *Manager*

Glenn Robb, *Asst. Manager*

Sally MacDonald, *Producer Services*

Ronald Kennedy, *Office Manager*

35mm Services: black & white negative and positive, spray processing, dupe negative and master positives.

16mm Services: black & white negative, positive, spray processing dupe negative and master positives, A & B roll printing, internegatives, Ektachrome masters, release prints.

Special Services: recording, re-recording, 1/4" tape, 16 magnetic, 8 channel mixing, music (stock or written scores), editing, art and animation.

### FILM HOUSE LIMITED

22 Front St., West, Toronto, 1, Ontario

Phone: 363-4321 AC: 416

Robert C. Crone, *President*

Mrs. Violet Crone, *Vice-President*

Findlay J. Quinn, *Vice President, Operations*

John Latremouille, *Laboratory Manager*

35mm Services: black & white negative and positive processing and printing; reduction 35mm to 16mm; synch edge numbering.

16mm Services: black & white negative and positive processing and printing; color printing release and Ektachrome masters; synch edge numbering — 16 frames if required for 35 16 cutting.

8mm Services: negative positive black & white and reversal color from 35mm or 16mm

Special Services: print procurement services, Telecine projection facilities, overnight dailies and 24-hour operation. Film distributing, sound effects library, music libraries, screening facilities; shooting stages and services, sound recording studios, equipment and services; transfer room preview theater, dubbing theater, trans-

## CANADIAN FILM LABS

FILM HOUSE LIMITED CONT'D

for facilities, equipment and services; equipment for monaural and stereo, radio recording, optical effects, 16 & 35mm supers, dissolves, etc.

### PATHE-DeLUXE OF CANADA, LIMITED

9 Brockhouse Road, Toronto 14, Canada

Phone: CL 9-7811 AC: 416

Sales Agents: Leon Shelly & Company, Ltd.,

160 Bay Street, Toronto.

Year of Organization: 1960

R. J. Beaudry, *Vice President, General Manager*

Ed. Munday, *Lab Manager*

E. Ziplans, *Accounting*

C. Bourne, *Technical Sales Representative*

C. Mangun, *Service Manager*

C. Grimaldi, *Sound Department Head*

W. James, *Lab Supervisor*

35mm Services: negative developing & dailies, black & white dupes; masters, black & white re-release printing.

16mm Services: negative developing & dailies, black & white dupes, master; contact and reduction release; 35 32mm release; Ektachrome masters and reversal color prints.

8mm Services: magnetic striping, black & white printing.

Special Services: Edge coding, 16 & 35mm; editing; sound mixing facilities, 35 & 16mm; all sound transfers, optical and magnetic, 16-35mm, 1/4" sync, etc.

### TRANS-CANADA FILMS, LTD.

916 Davie Street, Vancouver, British Columbia, Canada

Phone: MU 2-4646 AC: 604

Year of Incorporation: 1945

E. W. Hamilton, *President & General Manager*

C. M. Burdick, *Office Manager*

35mm Services: black & white processing, optical recording; interlock projection.

16mm Services: black & white processing; optical recording; interlock projection; magnetic striping.

8mm Services: magnetic striping.

Special Services: Kodachrome printing; code numbering; titles; editing; production equipment rental; theatre trailers; special effects; optical printing.

Member: Association of Cinema Laboratories; Association of Motion Picture Producers and Laboratories of Canada.

### TRANS-WORLD FILM LABORATORIES, LIMITED

240 Bates Road, Montreal, Quebec, Canada

Phone: 733-7181

Andre Prelontaine, *Chairman of the Board/Managing Director*

Maurice Godbout, *Secretary-Treasurer*

Pierre Comte, *Technical Lab Director & Sales*

Michel Etore, *Production Manager*

Claude Cardinal, *Asst. Technical Dir.-Control*

Pierre Campeau, *Asst. Technical Dir.-Night Supervisor*

35mm Services: black & white negative processing and overnight dailies; black & white dupe negative and master positives and release printing.

16mm Services: black & white and color reversal release printing, black & white negative and reversal processing, work printing and master positives and dupe negatives, 16mm optical services.

Special Services: 16 35mm opticals, scratch removal, reduction commercial printing and processing; all processing Ultra-sonic cleaned, screening facilities, Cinemascope and standard projection — 35mm and 16mm

# ANIMATION SERVICES

## A.G.S. & R. STUDIOS

175-180 W. Randolph St., Chicago, Ill. 60601  
Phone: FR 2-5555 AC: 312  
Branch: 1535 S. Calhoun St., Fort Wayne, Ind. Phone: 744-4255 AC: 219

Walt Schroepfel, *Chairman, Treasurer*  
Aaron Gordon, *President/Asst. Treasurer*  
Arthur C. Allen, *Vice-Pres., Asst. Secretary*  
Robert G. Cecka, *Vice-President*  
John J. Cushing, *Vice-Pres., Secretary*  
Stanley A. Morrow, *Vice-President*  
Thomas E. Hirte, *Vice-Pres., Prod. Mgr.*

Services: motion picture animation, storyboard-on-film, art, photography, filmstrips, slides, 2 Oxberry animation stands.

## ANICAM

### Animation Camera Service

6331 Homewood Ave., Hollywood, Calif. 90028  
Phone 465-4114 AC: 213

Jack Buehre, *President*  
Jan Buehre, *Vice President*

Bill Tonkin, Jr., *Marlyn O'Connor,*  
Sam DiMaggio, *Kim Buehre, Cameramen*

Services: animation photography, black & white and color; scene planning and checking; titles and slidefilms, 35 and 16mm. Animation photography from 2½ field to 13 field.

## ANIFILM STUDIO, INC.

1150 Sixth Ave., New York, N.Y. 10036  
Phone: YU 6-7427 AC: 212

Year of Incorporation: 1958

Albert Semels, *President*  
Lou LaRose, *Vice President*

Services: animation photography; opticals; special effects; aerial image photography.

## ANIMATION ARTS ASSOCIATES, INC.

1525 Walnut St., Philadelphia, Pennsylvania 19102

Phone: PEmpacker 5-0664 AC: 215

Year of Organization: 1963

Harry E. Ziegler, Jr., *President*  
Leonard E. Cooper, *Vice-President*  
Alice M. Ziegler, *Secretary-Treasurer*  
Phyllis Z. Deckert, *Assistant Secretary*  
Darwood F. Taylor, *Animation Director*

Services: technical and cartoon animation for motion pictures, stripfilms, slidefilms, storyboards, special effects, titles.

## ANIMATION GRAPHICS

Pier 5 North, San Francisco, Calif. 94111  
Phone: 434-2760 AC: 115

Robert J. Mills, *Owner*

Services: graphics animation, animated advertising art, animated cartoons, photo animation, insert footage, live and animated. Facilities for 35mm shooting, editing and interlock.

## ANIMATION STAND, INC.

2 W. 46th St., New York City, N.Y. 10036  
Phone: JU 6-2226 AC: 212

Year of Incorporation: 1959

Services: bill animation, zooms, dissolves, fades, Color slide filmstrip, motion picture photography.

## ANIMATION/VISUAL ARTS DEPT. OF MGM STUDIOS

6290 Sunset Blvd., Hollywood, Calif. 90028  
Phone: 466-3393 AC: 213

Charles M. (Chuck) Jones, *Supervising Dept. Head and Producer*

## ANIMATION VISUAL ARTS: MGM

Les Goldman, *Associate Dept. Head and Producer*  
Maurice Noble, *Design and Layout*  
Eugene Poddany, *Music and Composition*  
Robert Ogle, *Story*

Services: animation, direction, background, photography, editing, scoring, all pre-production and post-production. Equipment and personnel for: matte-painting, special effects; sound stages; recording, transfer and dubbing; projection, live and animated. Film library; standing sets; optical and title design.

## THE ANIMATORS

1104 Keenan Building, Pittsburgh, Pa. 15222  
Phone: 391-2550 AC: 412

Year of Organization: 1959

Robert A. Wolcott, *Production Supervisor*  
William J. Wolcott, *Sales Manager*  
Carol M. Heuber, *Office Manager*

Services: designed motion pictures, animation, titles, filmstrips.



## CREATIVE ARTS STUDIO, INC.

514 H. St., N.W., Washington, D. C. 20001  
Phone: 737-0302 AC: 202

Date of Incorporation: 1942

Milton R. Tinsley, *President*  
Phillip G. Arnest, *Vice President*  
William Watson, *Treasurer*  
William De La Vergne, *Producer/Writer*  
Bela Orban, *Camera Director*  
Edward C. Santelmann, *Director, Animation*

Services: animation: technical, cartoon, filmograph technique. Titles: hand lettered and hot press. Storyboard and film planning, including live action. Filmstrips and slides, 16mm and 35mm Oxberry animation stand, filmstrip and title stands, editorial facilities, research and writing staff; still photo lab.

## ESKAY FILM SERVICES

1325 S. Wabash Ave., Chicago, Ill. 60605  
Phone: 939-2130 AC: 312

Services: animation and optical effects.

## KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, Texas 75204  
Phone: LA 6-5268 AC: 214

Year of Organization: 1950

L. F. Herndon, *President*  
R. F. Keitz, *Executive Vice President*  
Tom Young, *Vice-Pres., Art Director*  
John Bronaugh, *Chief of Photography*

Services: animation specialists; also live photography, 16 & 35mm, b&w and color; sound recording, editing; filmstrips; slides, Optical printing. Lighting, animation and sound recording equipment.



## L & L ANIMATION, INC.

62 W. 45th St., New York, N.Y. 10036  
Phone: MO 1-3180 AC: 212

Year of Incorporation: 1958

Larry Lippman, *Chris Grodewald, Irv Levine,*  
Al Shirano, and *Ken Bowen.*

Services: art; special effects; pre-optical effects; stop-motion; animation camera photography; optical effects with aerial image camera, Filmograph camera effects with automatic movement.



this symbol appearing over a listing in these pages indicates that display advertising appears in other pages of this issue.

## PAGANELLI ANIMATION & TITLES

21 W. 46th St., New York, N.Y. 10036

Phone: JU 2-2899 AC: 212

Albert Paganelli, *Owner*

Services: animation; technical, medical, maps, charts. Titles: hand lettered, hot press, filmstrip; art and photography; 35mm Bell & Howell & 16mm Maurer camera and animation stand.



## PARTHENON-REEL/3

5439 Melrose Ave., West Hollywood, Calif. 90069

Phone: OLive 3-0630 AC: 213

Date of Organization: 1963

Richard Earle Spies, *Executive Producer*

Services: technical, instructional and theatrical animation services; animation integrated with live-action. Art, editorial and camera equipment for animation work.



## PILGRIM FILM SERVICES, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland  
Phone: 773-7072

Year of Incorporation: 1959

Robert S. Pilgrim, *President*  
Robert H. Vance, *Vice President*  
Dennis C. Pilgrim, *Secretary-Treasurer*

Services: art, animation, animation photography, titles, opticals and special effects.

## PICTOCRAFT, INC.

408 Mamaroneck Ave., Mamaroneck, New York

Phone: OW 8-3437 AC: 914

Year of Organization: 1957

Elwood Frye, *President*  
Charles Amy, *Production Manager*  
Audrey Steinmetz, *Office Manager*

Services: specialist in filmstrip and slide animation and print service.

## STANART STUDIOS

45 W. 45th St., New York, N. Y. 10036  
Phone: JU 6-0445 AC: 212

Stan Popko, *Owner*

Services: animation; title design; storyboard specialists; art service.

## TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Blvd., Los Angeles, Calif. 90025

Phone: 273-1440 AC: 213

Leon Vickman, *President*  
Fritz Miller, *Vice Pres./Animation Director*  
K. Bundy, *Animation*

Services: animation, script writing, editing, complete production services and facility.

## TELEMATED MOTION PICTURES

S W. 40th St., New York, N.Y. 10018  
Phone: LO 5-5341 AC: 212

Year of Incorporation: 1947

Saul S. Tallet, *Producer-Director*

Services: animation and live action, production facilities. Scripts, storyboards, consultation services.

## VIDEART, INC.

62 West 45th Street, New York, N.Y. 10036  
Phone: MU 2-2363 AC: 212

Year of Organization: 1951

Joe Zuckerman, *President*



VIDEART, INCORPORATED:

complete animation and art service; optical effects.

### ZAPEL STUDIOS, INC.

N. Wabash Ave., Chicago, Ill. 60611  
Phone: 787-2755 AC: 312  
Year of Incorporation: 1951  
A. Zapel, *President*  
L. Zapel, *Exec. Vice President*

animation; optical effects production; boards; filmstrip animation; art and photog-

## FILM EDITING SERVICES

### CINE METRIC, INC.

West 45th Street, New York, N. Y. 10036  
Phone: LT 1-6220 AC: 212  
Ron Fallick, *President*  
Dorance Plastrik, *Vice President*  
Chris Albenda, *Secretary*  
Israel J. Calamari, Jr., *Treasurer*  
Eugene Semels, *Comptroller*  
Services: on location for completing commercials, documentaries, TV series, theatrical film, from through release prints.

### CITY FILM CENTER INC.

100 69th St., Middle Village (Queens, NYC), New York 11379  
Phone: TWining 4-7800 AC: 212  
Year of Incorporation: 1957  
R. Gregory, *President*  
Robert Avenire, *Executive Vice President*  
Glas Mitchell, *Vice President*  
Enece Schmidt, *Vice President*  
Philip W. Harrop, *Secretary*

Services: editing services including fine cutting, negative cutting, A&B rolls, preparation of opticals and masters; sound recording, synchronizing, editing and mixing preparation of log, narration, music and effects tracks; completion from workprint (or processed/processed original) to release print, including negative tiling and insert or retake photography, on location. Moviolas; sound department for motion narration, music and sound effect re-records on tape or sprocketed film; narrator's interlock projection, music library; studio silent or sound stage. Set design and construction. Production management. Security hand-

### FOTOSONIC, INC.

W. 46th St., New York, N. Y. 10036  
Phone: JU 6-0355 AC: 212  
Year of Incorporation: 1948  
Steiner, *President*  
Coffman, Fred Tjong, *Editors*  
Anthony Kirk, *Assistant Editor*  
Santomarino, *Stockshot Coordinator*  
Charlotte Nelson

Services: film editing; commercials, tv shows, trailers, shorts & features; cutting rooms; interlock projection; stock shot library; film com- from dailies to answerprint.

### BEN KANTROWITZ-CINEMATECH

W. 45th St., New York, N.Y. 10036  
Phone: CI 6-8922 AC: 212  
Year of Organization: 1961  
Kantrowitz, *Owner*  
Martin, *Cutter*

Services: editing; negative cutting, matching.

For the BEST in Film Production Services  
See Buyer's Guide Pages Through the Year

## FILM EDITING SERVICES

### BILL KING EDITORIAL SERVICES

18 W. 45th St., New York, N. Y. 10036  
Phone: YU 6-5707 AC: 212  
Year of Organization: 1961  
William E. King, *Owner*  
Services: editing and completion services.

### GLEN MCGOWEAN & SON Correlated Film Service

161 E. Grand Ave., Chicago, Ill. 60611  
Phones: 943-7742 3 AC: 312  
Year of Organization: 1961  
Glen McGowean, John McGowean, *contacts*  
Services: 16, 35mm film editing, 16, 35mm black & white and color optical effects printing.

### PROJECTED FILM EDITING SERVICE, INC.

45 West 45th St., New York, N.Y. 10036  
Phone: LT 1-1030 AC: 212  
Year of Incorporation: 1961  
Bert Feldman, *President*  
Dick Cohen, *Secretary, Treasurer*  
Services: complete editorial service, 16 and 35mm for live action and animation; film consultants.

### WILL SHAW ASSOCIATES

3 East Huron Street, Chicago, Ill. 60611  
Phone: SUPERior 7-0110 AC: 312  
Willred (Dave) Shaw, *Supervising Editor*  
Services: editorial services from camera original to release prints. Editing facilities; screening room.

### STAHL EDITING & TITLING SERVICE

33 W. 42nd St., (Penthouse) New York, N. Y. 10036  
Phone: PE 6-9517 AC: 212  
Miss W. E. Stahl, *Owner*  
Services: editing and titling of motion picture film.

### TELE-CRAFT FILM SERVICE, INC.

630 Ninth Ave., New York, N. Y. 10036  
Phone: CIrele 5-4909 AC: 212  
Year of Organization: 1948; Inc. 1960  
Maxwell S. Seligman, *President*  
John Martin, *Production Vice President*  
Kenneth Melhwaime, *Supervising Editor*  
Irene Halpern, *Sales Representative*  
Services: editing; consultation; sponsored theatrical distribution; editorial facilities, 35mm & 16mm camera equipment.



### TELIC, INC.

Film Center, 630 Ninth Avenue, New York, N.Y. 10036  
Phone: JU 2-3450 AC: 212  
Woody Siegel, Ed Boughton  
Services: complete 35-16mm editorial and co-production services; 8mm release print services.

### ZAVALA-RISS PRODUCTIONS, INC.

1600 Broadway, New York, N. Y. 10019  
Phone: 552-5869 AC: 212  
Year of Organization: 1962  
Sheldon Riss  
Pablo A. Zavala  
Services: editing to completion, production and post production facilities and services

## EFFECTS AND OPTICALS

### HOWARD A. ANDERSON COMPANY

751 N. Fairfax Ave., Hollywood, Calif. 90046  
Phone: OL 3-4450 AC: 213  
Howard A. Anderson, Jr., *President*  
Darrell A. Anderson, *Secretary, Treasurer*  
Robert K. Ryder, *Camaman*  
Ronald S. Booth, *Optical Camaman*  
Carson Citron, *Artist*  
Donald W. Simonds, *Comptroller*

Services: special photographic effects, titles, inserts, matte shots, miniatures. Sound stage, studio, optical department, Oxberry printer equipment.

### CINEFFECTS, INC.

115 W. 45th St., New York, N. Y. 10036  
Phone: CI 6-0951 AC: 212  
Year of Organization: 1939  
Isaac Hecht, *President*  
Services: optical and special effects, 16mm, 35mm, 8mm to 35mm, 8mm to 16mm, color and b&w, inserts, table-top photography, etc.



### CINEMA RESEARCH, INC.

716 N. La Brea Ave., Hollywood, Cal. 90038  
Phone: WEBster 3-9301 AC: 213  
Year of Organization: 1917  
Harold A. Scheib, *President*  
Jack Glass, *Charge of Production*  
Luis McManus, *Staff Artist*  
Vic Czerkas, *Staff Artist*

Services: for 16 35 70mm; special effects; trick work; traveling matte; miniatures; inserts; combination animation and live action; optical printing; duplicate negatives; wipes; fades, dissolves; enlargements; reductions; combinations. Titles: hand-lettering and hot press; backgrounds; color correction of packages, film correction; layouts, stock shots, counseling. Story boards: artist available to produce story boards on location and at customer's plant or office.

### COASTAL FILM SERVICES, INC.

45 West 45th Street, New York, N. Y. 10036  
Phone: JU 2-7750 AC: 212  
Year of Incorporation: 1958  
Manny Casiano, *President*  
Lon LeMont, *Exec. Vice President*  
Dick Swanck, *Vice-Pres. chg. Production*  
Donald S. Hillman, *Vice President, Sales & Creative Development*  
Lewis Cohen, *Art Director*  
Joseph Ayers, *General Manager*

Services: optical effects, animation, 16mm & 35mm black & white and color, fluid gate 16mm work, aerial image optical and animation cameras, stop motion studio, art department, laboratory, still photography studio, ultrasonic film cleaning.



### EASTERN EFFECTS, INC.

333 W. 52nd St., New York, N.Y. 10019  
Phone: CI 5-5250 AC: 212  
Ephraim Werner, *President*  
Jerry Lipsner, *Exec. Vice-Pres., Sales Mgr*  
Rodney Friedson, *Vice-Pres., Gen. Mgr*  
Les Price, *Vice President-Production*  
Ed Berger, *Vice Pres.-Quality Control*

Services: optical effects and special effects in color and black & white; animation, stop motion photography still photography ultrasonic film cleaning, art and design; insert stage; liquid gate printing, film laboratory, day and evening shifts.

## EFFECTS AND OPTICALS

### FILM EFFECTS OF HOLLYWOOD, INC.

1140 North Citrus, Hollywood, Cal. 90038

Phones: HO 9-5808 5811 AC: 213

Cable: FILMEFX

Year of Organization: 1946

Linwood G. Dunn, ASC, *President*

Don W. Weed, *Vice President, General*

*Manager*

Cecil D. Love, *Vice President, Technical*

*Director*

Jack Thomas, *Laboratory Superintendent*

Services: specialized laboratory printing in 16-35-65-70mm color and b&w duplicating; titles; optical printing; matte paintings; miniatures; inserts. Photographic advisory and technical services from story idea to screen; equipment design.

### K & W FILM SERVICE CORP.

1657 Broadway, New York, N.Y. 10019

Phone: CI 5-8080 AC: 212

Services: opticals, titles, special effects; animation and stop-motion photography.



### L & L FILM SERVICES, INC.

62 W. 45th St., New York, N. Y. 10036

Phone: MO 1-3180 AC: 212

Year of Organization: 1962

Chris Grodewald, *President*

Larry Lippman, *Vice President*

Ar. Levine, *Secretary, Treasurer*

Diek Cullen; Herb Grodewald; Bob Heath

Services: optical effects, 16mm/35mm, color, black & white; aerial image; titles; pre-optical effects (See complete listing under Animation Services, this section).

### MANHATTAN EFFECTS, INC.

210 W. 65th St., New York, N. Y. 10019

Phone: TR 3-1919 AC: 212

Chuck Robbins, *President/Treasurer*

Moses Weitzman, *Vice President, Production*

Bernie Barnett, *Vice President, Marketing*

Services: complete motion picture optical effects, 16, 35, 8mm; animation stand photography, liquid gate blow-up and reduction facilities.



### RAY MERCER & COMPANY

4241 Normal Avenue, Hollywood, Calif. 90029

Phone: NOrmandy 3-9331 AC: 213

Year of Organization: 1925

Services: for 35 16mm; underwater and surface photography; miniatures; animation; trick shots; inserts; paintings for backgrounds and other purposes; titles; scenic materials; optical printing; special effects, idea counseling; promotional aid.



### PILGRIM FILM SERVICES, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland

Phone: 773-7072

Year of Incorporation: 1959

Robert S. Pilgrim, *President*

Robert H. Vance, *Vice President*

Dennis C. Pilgrim, *Secretary, Treasurer*

Services: art, animation, animation photography, titles, opticals and special effects.

(Also see *Effects/Opticals* listings.)

Look to the Authoritative, Complete Listing  
Pages of Business Screen for Quality in Services.

### TELEFEX FILM PRODUCTIONS

902 Wentworth Ave., North Vancouver, B. C.,

Canada

Phone: 958-0483 AC: 604

Frank E. Fleming, *General Manager*

Services: motion picture backgrounds for use with supered slides, rental service to tv stations; black & white and color; sound-track voicing; title art; special effects; editing, etc.

### TRI-PIX SERVICE, INC.

49 West 45th St., New York, N.Y. 10036

Phone: JU 2-0650 AC: 212

Year of Incorporation: 1960

Guy Varrichio, *President*

Allred Terone, *Exec. Vice-President*

Robert Bushell, *Treasurer*

James E. Haylow, *Secretary*

Services: art, animation, optical effects, titles, hand lettering, slidefilms, filmographs, filmed storyboards for agency presentation, in 16mm or 35mm, black & white or color. Oxberry animation stands, Oxberry aerial split beam optical printers, Ultra Sonic film cleaning machine for 35mm and 70mm film.

### VIDEART, INC.

62 West 45th Street, New York, N. Y.

Services: special optical effects, 16mm, 35mm; b&w and color. (See complete listing under Animation Services, this section.)

### WESTHEIMER COMPANY

736 Seward St., Hollywood, Cal. 90038

Phone: HO 6-8271 AC: 213

Year of Incorporation: 1955

Joseph Westheimer, *President*

Services: opticals and inserts for television, incl. commercials, b&w and color; titles. Traveling matte work; aerial image setup.

## FILM TREATMENT AND FILM REJUVENATION

### Bekins Film Service Center

1025 N. Highland Ave., Hollywood, Cal 90038

Phone: HO 9-8181 AC: 213

(see complete listing on following page)

### COMPREHENSIVE FILMTREAT, INC.

250 West 64th Street, New York, N. Y. 10023

Phone: 799-2500 AC: 212

Branches (service centers): at 250 West 64th Street, New York; and 829 North Highland Avenue, Hollywood, California

Year of Incorporation: 1930

Michael Freedman, *President*

Jules Leni, *Vice President & Treasurer*

Stanley Gitner, *Vice President - Operations*

Harry Ehrreich, *Vice President - Sales*

Ivan M. Ellis, *Manager - Non-Theatrical Sales*

Services: restoration of original scratch-free photographic quality to motion picture originals and prints.

Member: Association of Cinema Laboratories.

### THE LARSEN COMPANY

1145 N. Las Palmas Ave., Hollywood, Cal.

90038

Phone: 462-2777 AC: 213

Year of Organization: 1949

Seth B. Larsen, *President*

M. C. Larsen, *Vice President*

M. Tiews, *Secretary-Treasurer*

Daniel Castro, *Laboratory Superintendent*

## FILM TREATMENT

THE LARSEN COMPANY: CONTINUED

35mm Services: film lacquering to remove scratches from color negatives; magnetic string; release prints, cinemascope.

16mm Services: film lacquering to remove scratches from 16mm color original; magnetic string; release prints; camera rawstock.

Special Services: editorial service, 8mm magnetic string.

### LEONARD FILM SERVICE

1700 East Walnut Street, Pasadena, Calif.

Phone: MU 1-9950 AC: 213

Year of Organization: 1958

Kenneth L. Dymmel, *Owner*

Germaine M. Gage, *Production Supervisor*

Services: Vite-a-Lize Film Treatment; inspection, repair and cleaning; film distribution.

### PEERLESS FILM PROCESSING CORPORATION

250 West 64th St., New York, N.Y. 10023

Phone: 799-2500 AC: 212

Cable: PEERFILPRO

Branch Office: West Coast Laboratory, at Seward St., Hollywood, California

Year of Incorporation: 1934

Stanley Cohen, V.P. - New York Office

Vick C. Krupa, V.P. - West Coast Office

Services: protective treatment; reconstruction services including scratch removal, inspection, repair, shrinkage reduction, correction of brightness, buckle and curl; supplies for cleaning and repair.



### PERMAFILM, INC.

79 Fifth Ave., New York, N. Y. 1000

Phones: AL 5-5757 8 9 AC: 213

Cable: PERMAFILMS

Year of Incorporation: 1955

Paul N. Robins, *President*

Robert M. Howse, *Vice President*

Anthony Bennet, *Treasurer*

Edwin Weiser, *Secretary*

Gas Bozinos, *Production Manager*

Services: film protection, negatives and prints; film rejuvenation, negatives and positives; scratch removal system for negatives and prints.

### PERMAFILM OF CALIFORNIA, INC.

7264 Melrose Ave., Hollywood, Calif. 90029

Phone WEBster 3-8245 AC: 213

Services: See Permafilm, Inc. listing above.



### RAPID FILM TECHNIQUE, INC.

37-02 27th Street, Long Island City, N.Y.

Phones: ST 6-4600 1 2 3 AC: 212

In New York City: 21 W. 46th St.

Year of Incorporation: 1940

Henry Lloyd, *President*

Jerome Gober, *Secretary/Treasurer*

Services: rejuvenation and scratch-removal of used, damaged 8mm, 16mm and 35mm motion picture negatives and prints; distribution and inspection.

### ROBERT H. REDFIELD, INC.

831 S. Wabash Ave., Chicago, Ill. 60607

Phone: HA 7-3046 AC: 312

Year of Incorporation: 1946

## FILM REJUVENATION

ROBERT H. REDFIELD, INC.

Redfield, *President*  
Collander, *Vice President*  
W. Redfield, *Secretary, Treasurer*  
film treatment; recording service (tape)  
smate (35mm) and La Belle Courier; li-



## VACUUMATE CORPORATION

West 42nd Street, New York, N. Y. 10036  
e: LO 4-1886 7 AC: 212  
of Incorporation: 1947  
el H. Bunchez, *President*

s: inspecting, cleaning, repairing, reju-  
n, scratch removal, cutting and canning  
strips, breakdown of TV commercials,  
and shipping of filmstrips and motion  
film preservation Vacuumate Process;  
film treatment.

## FILM STORAGE

## HANDLING SERVICES

### AFP DISTRIBUTORS

Broadway, New York, N.Y. 10019

e: PL 7-5915 AC: 212

rt Gross, *President*  
rence A. Glesnes, *Vice President*  
lon Abramovitz, *Production Supervisor*  
ey Hecker, *Agency Liaison*  
riet Hester, *Director of Television*  
ivities  
Enright, *Traffic Manager*

s: preparation and distribution of film and  
pe commercials; editing, film and video-  
orage; negative and positive cutting rooms;  
ion rooms. Additional storage vaults in  
ilm Exchange, Ft. Lee, N.J. Other facili-  
Hollywood.

### AMERICAN FILM REGISTRY DIVISION

Robert H. Redfield, Inc.

S. Wabash Ave., Chicago, Ill., 60605

e: HA 7-2697 AC: 312

l. Redfield, *President*  
ne Collander, *Vice President*  
ell W. Redfield, *Secretary-Treasurer*

s: storage, handling and distribution of  
ed films, rental of religious and enter-  
at films; 16mm motion picture film rental  
films electronically inspected (See Robert  
field listing under Film Treatment).

### BEKINS FILM SERVICE CENTER

N. Highland Ave., Hollywood, Cal. 90035

e: LA 959

of Organization: 1958

olas Muskey, *Manager*

s: inspection, grading and cleaning, re-  
and rejuvenating; scratch removal; pro-  
coating; commercial insertion; storage;  
procurement.

### Refer to 15th Production Review

laboratory and film production services  
also provided by producers whose com-  
e listings appeared in the 15th Annual  
duction Review issue of BUSINESS  
EEN. Check your copy (see facilities)  
further references to all film services.

## FILM STORAGE AND HANDLING SERVICES



### BONDED SERVICES

#### A Division of Novo Industrial Corporation

630 Ninth Avenue, New York, N.Y. 10036

Phone: JU 6-1030 AC: 212

Branches: 160 E. Illinois St., Chicago, Ill.

Phone: 467-1466 AC: 312. Carolyn Chinn,

*Manager*; 8290 Santa Monica Blvd., Los

Angeles, Calif. Phone: OL 4-7575 AC: 213.

Stanley Halperin, *Vice President-Manager*.

Canada: Bonded TV Film Service Canada

Ltd., 15 Saint Mary's St., Toronto, Ontario.

Phone: WA 5-2826, Ed Yanush, *Manager*

Chester M. Ross, *President*

Emmanuel Kandel, *Executive Vice President*

Ira S. Stevens, *Vice President/Treasurer*

Ben Raehlis, *Vice Pres.-Eastern Division*

Robert Rawson, *Vice Pres.-Mgr., VideoRecord*

Alex Leslie, *Vice Pres.-Sales Manager, Agency*

*Service*

Sally Hawthorne, *Manager, Agency Service*

Phil Teneriello, *Mgr., TV Program Service*

Len Kaiser, *Comptroller*

Aaron Ray, *Office Manager*

### BONDED STORAGE

Bonded Park, 550 Main Street, Ft. Lee, N.J.

Phone: JU 6-1030

Jim Stone, *Vice President*

Ed Hoey, *Mgr., Storage Services*

Lou Falkoff, *Mgr., Theatrical Distribution*

Services: film distribution, inspection, repair &  
rejuvenation, cleaning, scratch removal, commer-  
cial insertion, storage, print procurement, ship-  
ping, editing. **Storage Facilities:** standard, air  
conditioned, humidity controlled, refrigerated  
vaults at all sites; maximum security, optimum  
environmental storage available in Wichita un-  
derground site.

### REGISTERED FILM STORAGE INC.

1430 Bergen Blvd., Fort Lee, New Jersey

Phone: 947-5300 AC: 201

Year of Incorporation: 1962

Robert B. Pell, *President*

Services: de-humidified, air conditioned, air con-  
trolled film storage facilities; 24 hour recall  
deliveries.

## MUSIC FOR THE FILM

### BOULEVARD RECORDING STUDIOS

632 N. Dearborn St., Chicago, Ill. 60610

Phone: WH 4-2752 AC: 312

Year of Organization: 1956

Hal Kaitchuck, *President*

Services: music scoring to picture, live in studio,  
music library, Narration recording to picture,  
editing; slidefilm recording, tape duplicating

### CAPITOL PRODUCTION MUSIC

#### (CAPITOL RECORDS)

Hollywood & Vine, Hollywood, Calif. 90028

Phone: HO 2-6252 AC: 213 Cable: CAP-

RECORD

Year of Organization: 1955

Ole Georg, *Manager*

Lorene Wildason, *Secretary*

Services: source of the Hi-Q music library for  
film scoring. Available on lease basis throughout

## MUSIC FOR THE FILM

### CAPITOL PRODUCTION MUSIC

U. S. to industrial film producers and sound  
labs. Locally, audition rooms available for scor-  
ing TV films and spots



### CHAPPELL RECORDED MUSIC LIBRARY

117 W. 46th St., New York, N.Y. 10036

Phone: PL 7-3641 AC: 212

Edmund Mitchell, *Manager*

Harvey Kugler, *Musicologist*

Services: background music, sound effects, avail-  
able on tape, disc or magnetic film; licensing,  
music selection; recording and transfer facilities  
available. Sole U. S. distributor



### CINEMUSIC, INC.

353 W. 57th St., New York, N.Y. 10019

Phone: PL 7-3795 AC: 212

Date of Organization: 1949

Joan Barry, *Manager*

Services: Background music libraries in many  
varied fields. Mood music on disc and tape, mono  
and stereo



### CORELLI-JACOBS FILM MUSIC, INC.

25 West 45th St., New York, N.Y. 10036

Phone: JU 6-6673 AC: 212

Date of Organization: 1951

Fred Jacobs, *President*

Allonso Corelli, *Vice President*

Morris Goldstein, *Music Editorial*

Dan Barrie, *Music Editorial*

Services: create music and sound effects scores  
for films and slidetfilms from own music library.  
Also lease background music library on disc or  
1/4" tape.



### F & B/CECO, INC.

315 W. 43rd St., New York, N.Y. 10036

Phone: JU 6-1420 AC: 212

Arthur Florman, *President*

Services: sound effects records, also background  
and mood music.

### SAM FOX FILM RIGHTS

1841 Broadway, New York, N.Y. 10023

Phone: CIrele 7-3890 AC: 212 Cable: SAM-

FOX

Year of Organization: 1930

Frederick Fox, *Vice President*

Howard Lerner, *General Manager*

Midwest Representative: Esther Frank 3319

W. Outer Drive, Detroit, Michigan 48221

Western Representative: Benny Miller, 1680

Vine St., Hollywood, California 90028

Services: comprehensive libraries of recorded  
background music available on record and tape,  
creation of original music scores



### H-R PRODUCTIONS, INC.

17 East 45th St., New York, N.Y. 10017

Phone: ONford 7-0725 AC: 212

Year of Organization: 1951

Herbert Rosen, *President*

Services: background music of over 500 selec-

## MUSIC FOR THE FILM

H R PRODUCTIONS: CONTINUED

tions for dubbing and re-recording. Available on "needle-down-once", annual lease or outright purchase basis.

### JOHNSEN FILM SERVICE CO.

3352 Claremont Ct., Santa Rosa, Cal.

Year of Organization: 1959

Paul Johnsen, *President*

Francisco Gama, *Vice President*

Nancy Johnsen, *Secretary*

Services: graphic arts design; original music for films and records, including composing, arranging, copying and musical direction.

### MUSIC FOR FILMS, INC.

45 West 45th St., New York, N.Y. 10036

Phone Circle 7-3577 AC: 212

Year of Incorporation: 1956

Herman Fuchs, *President, Treasurer*

Louis Turchen, *Vice President, Secretary*

Services: supply and edit music and sound effects for films and tv commercials.

### MUSIC SOUND TRACK SERVICE

1600 Broadway, New York, N.Y. 10019

Phone: Circle 6-4657 AC: 212

Year of Organization: 1937

Theresa M. Craig

Danny Hart, *Music Editor*

George Craig, *Music Editor*

Services: music scoring for motion pictures and television from music library; editing.



### MUSIFEX, INC.

45 West 45th St., New York, N.Y. 10036

Phone: CI 6-4061 AC: 212

Year of Incorporation: 1958

E. Robert Velasco, *President*

Richard Lavsky, *Secretary*

Services: background music scoring for motion picture, tv, radio and slidefilm producers; sound effects; musical sound effects discs for outright sale; music library for lease; sound effects for outright sale; original scores; special sound effects made to order, transfer facilities.

### TRF MUSIC, INC.

501 Madison Ave., New York, N.Y. 10022

Phone: PL 3-3234 AC: 212

Albert Vander Molen, Sr., *President*

Louis Nurko, *Vice President, Treasurer*

Albert Vander Molen, Jr., *Secretary*

Alexander Semmler, *Musical Director*

Services: recorded mood and bridge music for tv and films, custom-made musical material, original scores, music for tv and radio commercials, audition facilities—records and tapes. Folkways Record Library



### THOMAS J. VALENTINO, INC.

150 W. 46th St., New York, N.Y. 10036

Phones CI 6-4675 6 AC: 212

Year of Organization: 1932

Thomas J. Valentino, *President*

Michael Valentino, *Vice President*

Elsie Valentino, *Secretary*

Services: background music library and sound effects library; services for film and tape (video-tape) production departments for tv, newsreels, theatrical productions and film releases, etc. Available on records and tape.

## SOUND RECORDING SERVICES

### A & R Recording, Inc.

112 W. 48th St., New York, N.Y.

Phone JU 2-1070 AC: 212

### AUDIO EFFECTS COMPANY

1600 N. Western Ave., Los Angeles, Cal. 90027

Phone: HO 9-3692 AC: 213

H. E. Tollefson, *General Manager*

Services: complete sound recording services, 16mm, 35mm, 1/4" re-recording.

### CINE MAGNETICS, INC.

202 E. 44th St., New York, N.Y. 10017

Phone: MU 2-2780 AC: 212

Year of Incorporation: 1961

Everett Hall, *President*

Allan A. Armour, *Exec. Vice President*

David Thomson, *Senior Vice President*

Kent Bateman, *Prod. Vice President*

Services: magnetic sound striping (8 & 16mm), sound dubbing to stripe, 8 & 16mm picture duplication, reduction from 16mm to 8mm, color and black & white, 8 & 16mm sound duplication, tape and film, creative film editing, negative film cutting, 16mm optical re-recording; music and voice mix; AV equipment sales & rentals; film distribution.

### CINEMA RECORDING CORPORATION

21 W. 46th St., New York, N. Y. 10036

Phone: JU 2-3745 AC: 212

Val Peters, *in charge*

Services: sound recording. Optical and magnetic recording facilities.

### CINESOUND COMPANY, INC.

915 N. Highland Ave., Hollywood, Cal. 90038

Phone: HO 4-1155 AC: 213

Rose Layos Green, *President*

Austin Green, *Vice President*

Isabel Zavala, *Secretary*

Irv Nalshum, *Recordist*

Services: motion picture sound recording, all phases; foreign picture dubbing (instant sync); library music scoring.

### CLEVELAND FILM CENTER

4810 Prospect Ave., Cleveland, Ohio 44103

Phone: HE 2-1455 AC: 216

Stanley Kain, *President/General Mgr.*

Thomas D. Bosse, *Vice President*

Services: production service facility for producers. 16mm dubbing, transferring (optical & magnetic), recording, mixing (up to 5 channels), sound stage, editing rooms, music library (B & H and Capitol).

### E M C CORPORATION

(Universal and Radio Recorders Division)

7000 Santa Monica Blvd., Hollywood, Cal.

Phone: HO 3-3282 AC: 213

M. H. Halpern, *President*

Jerome Greenfield, *Vice President*

Services: film, tape and disc recording services; motion picture scoring; slidefilm recording, mastering and processing, three track and four track stereo capabilities; 16 and 35mm wild film recording, projection facilities; personnel and facilities cleared for classified work.

### FINE RECORDING, INC.

115 W. 57th St., New York, N.Y. 10019

Phone: CI 5-6969 AC: 212

C. Robert Fine, *President*

George Piro, *Vice President*

Services: sound recording for motion pictures, tv,

FINE RECORDING, INCORPORATED

radio and phonograph industries. Film transfer, optical negatives, editing, dubbing, mastering and pressing facilities. Tape dubbing.

### GLEN GLENN SOUND COMPANY

6624 Romaine Street, Hollywood, Cal. 90028

Phone: HO 9-7221 AC: 213

Year of Organization: 1937

R. G. Goodwin, *President*

Joseph D. Kelley, *Vice President and Chief Engineer*

Tom T. Kobayashi, *Treasurer*

Jack Phillips, *Scheduling & Sales*

Robert McKie, *Quality Standards & Methods Verification*

Services: motion picture and television recording from original production to final optical negative; transfer, scoring, dubbing; 35 and 35 32 optical negative recording.

### Gotham Recording Corporation

2 W. 46th St., New York, N.Y.

Phone: JU 6-5577 AC: 212

### HORIZON SERVICES

Div. of Longmoor-Nelson, Inc.

301 West 73rd Street, Kansas City, Mo. 64114

Phone: EM 3-3585 AC: 816

Year of Incorporation: 1952

William V. Longmoor, *President*

Allen Jacobs, *Vice President*

James P. Jonras, *Secretary-Treasurer*

Maurice Prather, *Producers' Services Director*

Robert C. Webb, *Sound Recordist*

Services: Motion picture sound recording, stage and location sync and voice-over; magnetic tape and film and optical recording. Trisler scoring, dubbing, music, sound effects library editing, script services. Eight-channel console mixing theater, Magnasync and Ampex recorder for 16mm magnasync Selsyn-Interlocked dubbers, Magna-Tech (Bangertone) transistorized playback synchronizer, graphic equalizer, vestrex 35 32 mm and 16mm optical recorder. Sound stage, editing facilities, crews and equipment available to clients.

### Magno Sound, Inc.

723 Seventh Ave., New York, N.Y. 10009

Phone: CI 7-2320 AC: 212

### MANHATTAN SOUND CORPORATION

411 Fifth Ave., New York, N.Y. 10016

Phone: LE 2-2428 AC: 212

460 W. 54th St., New York, N.Y. 10019

Phone: MU 9-0220 AC: 212

Year of Organization: 1962

Fred B. Adair, Jr., *President*

Gustave E. Mortensen, *Vice President*

Jack Gordon, *Sales Manager*

Services: motion picture and tv sound recording; transfer, including optical; dubbing; scoring; 35, 35 32mm & 16mm optical negative recording.

### OLMSTED SOUND STUDIOS, INC.

1 E. 54th St., New York, N.Y. 10022

Phone: Plaza 1-0890 AC: 212

Year of Incorporation: 1954

Richard B. Olmsted, *President*

Arthur Shaer, *Vice President*

Services: film and transcription recording; audio circuit Telecine scoring and screening.

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**PATHE SOUND SERVICES**

106th St., New York, N.Y. 10029  
 TR 6-1120 AC: 212  
 (complete data under Film Laboratories)

**RKO SOUND STUDIOS**

(A Div. of RKO-General, Inc.)  
 Broadway, New York, N. Y. 10018  
 LO 4-8000 AC: 212  
 B. Hayes, *President*

recording of sound for motion pictures, news, television and radio commercials including transfer, scoring, mixing, editing, re-recording. Also screening theater, 16 and 35mm film, closed circuit TV, sound effects and libraries, talent services, pressings, high-speed duplication, all types tape cartridge and duplication.

**RECORDED PUBLICATIONS LABORATORIES**

Recorded Publications Mfg. Co., Inc.)

Pierce Avenue, Camden, New Jersey 08105  
 963-3000 AC: 609; 922-5558 AC: 215  
 Year of Organization: 1918

J. Goodman, *President*  
 H. Goodman, *Vice President, Sales*  
 W. Merker, *Chief Engineer*

film, tape and disc recording facilities and track, editing, mixing and scoring for pictures and strip-films, disc mastering, high speed tape duplication and mail-order services, monaural, stereo, three track studio.

**RECORDING STUDIOS, INC.**

Broadway, New York, New York 10020  
 PLaza 7-8555 AC: 212  
 Year of Incorporation: 1958

on Schwartz, *President*  
 J. Kingsley, *Vice President*

recording, mixing, post-synchronizing transfer studios; music film scoring stage.

**Reeves Sound Studios, Inc.**

E. 44th St., New York 17, N.Y. 10017  
 OR 9-3550

**SONIC FILM RECORDING**

W. Washington Blvd., Chicago, Ill. 60607  
 CH 3-2600/4 AC: 312  
 Year of Organization: 1946

H. Lieb, *President*  
 H. Lieb, *Vice Pres./Production*  
 A. Averill, *Engineer*  
 R. Ellis, *Music Editor*  
 Richter, *Recordist*

16 35mm interlock screening and production RCA optical recording; Neo-pilot, pilot Fairchild 14KC pulse Ranger Tone trans-recording; recording to 35 or 16mm pie-top racks, click tracks and interlock for and track available; 1/4" dubbing and for slidefilms; Moviola editing available for slidefilms; Moviola editing available 35mm; 1/4" editing; music recording studio, with natural echo chamber and Steinway narration studio; music library and sound available.

**SOUND STUDIOS, INC.**

N. Michigan Ave., Chicago, Illinois 60601  
 236-4814 AC: 312

ael Eisenmenger, *President*  
 Glickman, *Vice President*

recording of sound for slidefilms, motion pictures, TV, radio, including signals, scoring, magnetic tape editing and sound record pressing plant.

**SPECTRA-SOUND, INC.**

6110 Santa Monica Blvd., Hollywood, Calif. 90038

Phone: HO 2-6951 AC: 213

Paul Taylor, *President*  
 H. Flint Ramney, *Treasurer*  
 Esta J. Taylor, *Secretary*  
 Niels G. Hansen, *Chief Engineer*

Services: 1/4" and 1/2" magnetic tape recording; reference and master disc recording; transfer to or from 1/4" or 1/2" tape, disc, 16mm, 17 1/2mm or 35mm film; 35mm and 16mm film scoring, looping, dubbing and projection; location recording on 17 1/2mm, 16mm film or 1/4" sync tape; Nagra rentals; script typing, duplication.

**SYNCHRO-SOUND, INC.**

62 West 45th Street, New York, N.Y. 10036

Phone: OX 7-2955 AC: 212

Year of Organization: 1961

Win Sharples, Jr., *President*  
 Bob Scholp, *Effects Editor*  
 Cliff Baxter, *Effects Editor*  
 Cecile Abramson, *Music Editor*

Services: music available on 35 magnetic or 1/4" tape or disc. Transfer facilities including 35mm and 16mm magnetic and optical; voice recording and dialogue direction; editing facilities for picture, music, effects; background music, original or track.

**TV RECORDERS**

6054 Sunset Blvd., Hollywood, Calif. 90028

Phone: 469-8201 AC: 213

Virginia Aicholtz, *President & Manager*  
 James Aicholtz, *Vice-President*

Services: sound recording service from production through re-recording (dubbing) for motion pictures and TV. Magnetic transfer, RCA variable area optical transfer, transfer to 16mm and 8mm striped release prints.

**TELESOUND STUDIO**

6296 Melrose, Hollywood, Cal. 90038

Phone: WE 1-8161 AC: 213

Clarence Thompson, *Owner*

Services: sound studio, stage narration and dubbing 16mm; transfer service; location equipment; 16mm shooting on stage and location.

**TODD-AO**

1021 N. Seward St., Hollywood, Cal. 90038

Phone: HO 3-1136 AC: 213

Salah Hassamein, *President (N.Y.)*  
 Fred Hynes, *Vice President, General Manager, West Coast Studio*

Services: sound services, from 8mm through 70mm, 6 track.

**UNITED FILM & RECORDING STUDIOS, INC.**

161 E. Grand Ave., Chicago, Ill., 60611

Phone: SU 7-8114 AC: 312

William L. Klem, *President/Exec. Producer*  
 Marilyn L. Friedel, *Executive Vice-Pres./Audio-Visual Director*  
 Ed Humphrey, *Assistant Director*  
 Art Brown, *Assistant to the President*

Services: technical and editorial services — motion pictures, slidefilms, recordings, sound effects, music libraries; music scoring; foreign language programs. Facilities for tape and disc recording and duplication; record masters and pressing work; sound slidefilm technical equipment. Western Electric RCA sound systems (35mm 17.5-16mm); Stancil-Hoffman and Maurer magnetic and optical interlock systems for transfer and mixing. Marketing, distribution assistance.

**SOUND RECORDING SERVICES****UNIVERSAL RECORDING CORPORATION**

46 E. Walton Place, Chicago, Ill. 60611

Phone: MH 2-6465 AC: 312

A. B. Clapper, *President*  
 Mason Coppinger, *Vice President, Chief Engineer*  
 R. A. Weber, *Secretary, Treasurer*  
 John Brix, *Production Supervisor*

Services: location lip sync recording, 35, 16mm or pulse; re-recording, 35mm mag. or 16mm mag.; interlock screening, music scoring to picture or click track; transfers, 1/4" to 35 and 16mm, music scoring, narration, re-recording, projection, location equipment.

**SLIDEFILM RECORDINGS****COLUMBIA RECORD PRODUCTIONS**

51 West 52nd St., New York, N.Y. 10019

Phone: 765-4321 AC: 212

Calvin Roberts, *Vice Pres./General Manager*

Branch Offices: 630 North McClurg Court, Chicago 11, Ill., WI 4-6000; Richard Hutter, 6121 Sunset Blvd., Hollywood 28, Calif., HO 6-2451; Michael Coolidge, 2990 West Grand Blvd., Detroit, Mich., TR 1-6100; Tom Van Gessel.

Subsidiary: Bradley Recording Studios, 504 16th Avenue South, Nashville, Tennessee, Phone: 254-5578.

Services: recording studios as listed above; music library; sound effects; and record duplication from masters for slidefilms promotional records.

**RCA CUSTOM RECORD SALES**

155 East 24th Street, New York, N.Y. 10010

Phone: MU 9-7200 AC: 212

Contact: James L. Head

Branch Offices: 445 North Lake Shore Drive, Chicago 11, Ill., WI 4-3215; William Reilly, 800 17th Avenue South, Nashville, Tenn., AL 5-5781; Edward J. Hines, 6363 Sunset Boulevard, Hollywood, Calif., HO 1-9171; G. B. Bennett.

Services: slidefilm and record pressing, music libraries for dubbing; sound effects library and studios available.

**STOCK SHOT LIBRARIES****COLOR STOCK LIBRARY****Lem Bailey Productions**

7934 Santa Monica Blvd., Hollywood, Cal.

90046

Phone: 654-8197 AC: 213

Lem Bailey, *President*  
 Bernice Davis, *Soc'y. Treasurer*

Services: stock shots (16mm black & white, color 35mm black & white, color) for industrial, educational or documentary films, theatre or tv commercials, live or filmed tv productions, shoot to order in 16 or 35mm, educational film department

**THE DASHIELL FILM LIBRARY**

725 N. Seward St., Hollywood, Calif. 90038

Phone: HO 2-6001 AC: 213

Doris Dashiell, *Owner*

Services: color stock film in 35 16mm from world-wide sources available for motion picture, tv, commercial and industrial producers.

**FOTOSONIC, INC.**

15 W. 64th St., New York, N.Y. 10036

Phone: JU 6-0355 AC: 212

Services: 35 16mm stock shots in color & black

## STOCK SHOT LIBRARIES

FOTOSONIC INCORPORATED

& white, catalog available; stock shots to order, research.

(see complete listing under Editing Services)

### Photographics International

1714 N. Wilton Place, Hollywood, Cal. 90025  
Phone: HO 7-6126 AC: 213



### STOCK SHOTS, INCORPORATED

333 West 52nd St., New York, N.Y. 10019  
Phone: JU 2-6185 AC: 212  
Maurice Zonary, contact

Services: libraries include NBC News, National Association of Manufacturers, Miles Library, Films for Industry Color Library, also various production libraries.

### STOCK SHOTS TO ORDER, INC.

550 Fifth Ave., New York, N.Y. 10036  
Phone: CI 6-1626 AC: 212

R. A. Phelan, *President*  
H. C. Miller, *Vice President*  
Anthony Brook, *Secretary*

Services: stock film library in 16 and 35mm, color and black & white; also shoot material to order (rear projection plates, inserts, interviews, tv commercials, etc.); location filming, editing facilities.



### UNITED AIR LINES (Publicity Department)

230 Statler Center, 900 Wilshire Boulevard,  
Los Angeles, California 90017  
Phones: HU 2-3300 AC: 213 (Los Angeles);  
922-5225 (New York City); RA 6-5500  
(Chicago); RE 7-6830 (Washington, D.C.)

Services: stock footage; jet, piston, historical, in-flight, airport scenes; catalog available.

## TRANSLATION OF FILMS



### FOREIGN LANGUAGE SERVICE COMPANY

Foreign Language Translations &  
Cinema Service

7046 Hollywood Blvd., Los Angeles, Cal.  
90025  
Phone: HO 7-5128/9 AC: 213  
Cable: AMATEAU

Albert J. Amateau, *President*  
Paul Harris, *Vice President*  
Alex B. Taranto, *Vice President*  
Bekita Amateau, *Treasurer*  
Sandra Leoncavallo, *Secretary*

Services: translations into or from any foreign language; proofreading and correction of printed galleys; cinema translation and adaptation of script or story to lit narration or lip synchronization of films; narrators, voices, directors, editors in any language; facilities for recording, transfer, editing, developing and printing black & white or color in conventional or animated 8mm, 16mm or 35mm foreign language film versions, consultation on foreign markets, language film and distribution for business or industrial films

For the Most Dependable in Film Services  
Refer to These Listings Through the Year Ahead

## TITLES FOR THE FILM



### CREATIVE ARTS STUDIO, INC.

514 H Street, N.W., Washington, D.C. 20001  
Phone: 737-0302 AC: 202

Services: animated, hand lettered, hot press titles for motion pictures, tv, graphic presentations, slides.

(see complete listing under Animation Services)

### FILM EFFECTS OF HOLLYWOOD

1153 N. Highland Ave., Hollywood, Cal. 90038  
(see complete listing under Effects/Opticals)

### HOT PRESS COMPANY

2 W. 46th St., New York, N.Y. 10036  
Phone: Circle 5-6350 AC: 212  
Bud Wyckoll

Services: color typography for film titles, slides, filmstrips, flip cards, comps, short runs.



### KNIGHT STUDIO

159 E. Chicago Ave., Chicago, Ill. 60611  
Phone: SU 7-5069 AC: 312  
Date of Organization: 1942  
Ivend H. Krohn, *Owner, Manager*  
Arthur F. Krohn, *Sales Manager*

Services: hot stamping of motion picture, slide-film and slide titles in b&w and color. Production of presentations and typographic consultation and service.



### KNIGHT TITLE SERVICE OF NEW YORK

145 West 45th St., New York, N.Y. 10036  
Phone: CO 5-2080 AC: 212  
Year of Organization: 1938  
Robert B. Knight, *President*  
George Mayer, *Vice President & General Manager*

Services: hot press craftsmen for film titles, presentations, art overlays, comprehensives, and reproduction proofs.

### KEITH LaBAR

179 N. Martel Ave., Los Angeles, Calif. 90036  
Phone: WE 4-1126 AC: 213

Services: printed motion picture titles.



### RAY MERCER & COMPANY

4241 Normal Ave., Hollywood, Cal. 90029  
(see complete listing under Effects/Opticals)



### PILGRIM FILM SERVICES, INC.

2502 50th Avenue, Tuxedo, Hyattsville,  
Maryland  
(see complete listing under Animation Services)

### TITLE-CRAFT

1022 Argyle St., Chicago, Ill. 60640  
Phone: RA 8-4821 AC: 312  
Rex Soice; Boots Soice, *Co-owners*

Services: titles for 8mm-16mm film and 2x2 slides

## SPECIAL FILM SERVICES

### Cinematography: Filmstrips



### CREATIVE ARTS STUDIO, INC.

514 H Street, N.W., Washington, D.C. 20001  
Phone: 737-0302 AC: 202

Services: Oxberry camera and stands; trip art and sound; promotion and distribution  
(see complete listing under Animation Services)

### PRODUCERS AID INC. (A Subsidiary of MCL)

210 W. 65th St., New York, N.Y. 10023  
Phone: TR 3-1919 AC: 212

Chuck Robbins, *President, Treasurer*  
Bernie Barnett, *Executive Vice President*  
Richard Lim, *Manager*  
C. Iannazzo, *Camera Supervisor*

Services: filmstrip and slidefilm photography including E.K.6008 photography. Five Oxberry animation camera stands for complete negative photography.

### Cinematography: Motion Pictures

### CINEMATOGRAPHY SAN FRANCISCO

2200 Vallejo Street, San Francisco, Cal.  
94123  
Phone: WEST 1-4484 AC: 415  
Verne Carlson, Sylvia Carlson

Services: cinematography; unit management; equipment rentals. 16 & 35mm production equipment. Location services.

### COLORAMA PRODUCTIONS HAWAII

1618 S. King St., Honolulu, Hawaii 96814  
POB 5018  
Phone: 996-003 AC: 808  
Chester Lau, *Owner*

Services: motion picture photography in 35mm, color and black & white; shoot to order. Production equipment, tricks, etc.

### TED & VINCENT SAIZIS

5616 Tenth Ave., So. Birmingham 12, Ala.  
Phone: 595-4163

Services: specialists in motion picture production completely equipped with mobile vans; field generators, etc.

### TOM WILLARD, CINEMATOGRAPHER

1860 Broadway, New York, N.Y. 10023  
Phone: JU 2-1698 AC: 212  
Date of Organization: 1962  
Thomas W. Willard, *Owner*

Services: specializes in motion picture photography, including provision of crew, equipment and laboratory processing.

### ELI WHELOCK PRODUCTIONS INC.

45 W. 45th St., New York, N.Y. 10036  
Phone: JU 2-0441 AC: 212  
John M. Squiers, Jr., *President*  
David C. Hesse, *Vice President*  
Frank Brittain, *Production Manager*  
Frederick Porrett, *Dir. of Photography*

Services: New York location and studio photography; editing and completion services; New York casting; recording and projection. 16/35mm camera equipment including Mitchells, A. Mauser, Bell & Howell, Bolex, etc.; 16/35mm Movielas, etc.; cutting rooms; client private offices; 35 and 16mm projection room; production lights, truck and wagons.

## Photo-Science Specialist

### ROLAB STUDIOS

Lab Photo-Science Laboratories)

Tree Hill, Sandy Hook, Conn. 06452  
426-2466 AC: 203

Organization in New York City: 1928;  
Connecticut: 1933

Roger, *Owner-Director*  
Roger, *Secretary*

complete and partial production, as  
to other producers utilizing our facili-  
ties and sound; sound stage for rent;  
in highly technical and scientific cam-  
erascientific laboratory for time lapse, bio-  
and engineering research; consulting;  
and macro equipment.

## Producer Service Facilities

### MOTION PICTURE EQUIPMENT CO.

N. Western Ave., Hollywood, Calif.  
27

465-7141 AC: 213

s E. Beckett, *in charge*. Production  
photography; professional crews and  
at; shooting space available on premises.



### EVEREST SERVICES, INC.

ekman Place, New York, N. Y. 10022

: PL 2-1023 AC: 212

s Mountain, *President*

Kaufman, *Vice President*

K. Rohlfis, *Vice President*

M. Gallego, *Secretary-Treasurer*

producers service organization supply-  
-ance creative and technical personnel  
r production basis from script research  
editing and mixing.

### FILM PRODUCTION CENTER

W. Magnolia Blvd., Burbank, Cal. 91505

: 845-3709 AC: 213

e R. Wickham, Jr., *Owner*

service center for producers of indus-  
-mericals, educational films, etc. 16mm  
transferring, recording, air conditioned  
stage, editing room, projection rooms,  
-oring library, 16 35mm Magnasync re-  
-dubbers, Ampex 3", 16mm Mauer,  
-cameras, Fisher booms, Mole-Richard-  
-ing equipment.



### RAMPART STUDIO

Temple St., Hollywood, Calif. 90026

s: 355-3911; 353-7205 AC: 213

of Organization: 1954

. (Ted) Palmer, *Studio Manager*

: full Hollywood production services  
stage sequences, etc.) on sub-contract to  
-film producers. Studio rental (The Par-  
-and Wolff stages) and contract crews.

### ROSS-GAFFNEY, INC.

. 46th Street, New York, N.Y. 10036

e: JU 2-3744 AC: 212

of Incorporation: 1955

o Ross, *President*

: Gaffney, *Vice President*

o Besser, *Vice President*

: B. Harris, *Secretary-Treasurer*

: producers service organization supply-  
-production and post production services:  
-ting, music library, sound effects, equip-  
-mental.

## SPECIAL FILM SERVICES

### Film Insurance

#### Saul Kornreich & Sons, Inc.

Pan Am. Bldg., 200 Park Ave., New York, N.Y.  
10017

Phone: TN 7-7730 AC: 212

Saul Kornreich, *President*

Matthew R. & Morton A. Kornreich, *V.P.'s.*

Services: film insurance; specialists in all forms  
of insurance for tv and film producing companies.

### Film Procurement & Export

#### S. I. Q. SERVICES INC.

419 West 54th Street, New York, N.Y.

Phone: 586-6250 AC: 212

C. Kipp Wessot, *President*

Elaine Kupersmith, *Vice President*

Services: TV film procurement; international  
shipping, import and export of all film media;  
editing service and equipment; screening facili-  
ties, 35 16 8mm; distribution, TV spot commer-  
cials.

### Film Salvage

#### Film Salvage Company

3602 S. Crenshaw Blvd., Los Angeles, Cal.  
90016

Phone: 731-2345 AC: 213

Jan Friedman, *President*

Barry M. Stultz, *General Manager*

Services: complete destruction of all films ac-  
-panied by a written certification of destruc-  
-tion by request.

### Theatrical Livestock

#### Chateau Theatrical Animals, Inc.

608 W. 48th St., New York, N.Y. 10036

Phone: Circle 6-0520; Cable: CHATHEAT

Frederick E. Birkner, *President*

Gloria A. Stoesser, *Vice President*

Services: suppliers and trainers of theatrical live-  
-stock and animal drawn vehicles. Livestock vans;  
-low bed trailers for handling wheeled stock. Op-  
-erate farm and warehouse.

## VIDEOTAPES & TRANSFER



### ACME FILM LABORATORIES, INC.

1161 N. Highland Ave., Hollywood, Calif.  
90038

Phone: HO 7-7471 AC: 213

Videotape Services: 35 and 16mm tape transfer  
to film, video tape to tape, film to tape, editing,  
viewing, black & white or color.

(See complete listing under film laboratories)

### TELE VIEW RECORDING SERVICES, INC.

6324 Santa Monica Blvd., Hollywood, Cal.  
90035

Phone: HO 6-5254 AC: 213

Charles VerHalen, *President*

Gilbert R. Scott, *Secretary-Treasurer*

Bradley Kemp, *Vice President-General Manager*

Services: videotape transfers to 16mm sound  
film; making of duplicate videotapes, editing of  
videotape.

### VIDEOTAPE PRODUCTIONS

#### OF NEW YORK, INC.

Videotape Center, 101 West 67th Street, New  
York, New York 10023

Phone: TR 3-5800 AC: 212

Date of Organization: 1958

John B. Lanigan, *President*

George K. Gould, *Executive Vice President*

Services: black & white and color videotape fa-  
-cilities, including studio, sound, casting, duping,  
-available to independent producers, agencies and  
-clients.

### VIDEO TAPE UNLIMITED, INC.

341 Madison Ave., New York, N.Y. 10017

Phone: MU 6-8066 AC: 212

Year of Organization: 1960

Henry Alexander, *President, Exec. Producer*

Services: TV packages & facilities, television mo-  
-bile video tape cruiser, studio or location; pro-  
-gram, commercial, pilots; closed circuit, live or  
-videotape pickups. Special effects; genlock; mat-  
-ting; inserts, film and slide chains, editing.

## PREVIEW THEATERS

### PARK AVENUE SCREENING CORP.

445 Park Avenue, New York, N.Y.

Joan Raphael, *Manager*

Services: 30 seat theater for 16 and 35mm; ele-  
-vated stage for demonstrations, meetings, audi-  
-tions, etc.

### PREVIEW THEATRE, INC.

1600 Broadway, New York, N.Y. 10019

Phone: CI 6-0865 AC: 212

William B. Gullette, *President*

Mort Hartung, *Manager*

Services: four screening rooms for 16mm and  
35mm. Optical, magnetic, interlock, Cinema-  
-Scope, Stereophonic, equipped cutting room ren-  
-tal; outside rental of editorial equipment, repair  
-department for editorial equipment

### JOHNNY VICTOR THEATRE

BCA Exhibition Hall, 40 W. 49th St., New  
York, N.Y. 10020

Phone: MU: 9-7200 AC: 212

Miss Madeline B. Matterson, *Secretary*

Services: screening room for film preview.



*Other services  
featured in  
this Guide...*

## FILM DISTRIBUTORS

(Listings begin on following pages)

## FILM MANUFACTURERS

(Representatives are listed on page 91)

## FILM WRITERS

(Their listings begin on page 96...)

# NATIONAL DISTRIBUTORS OF SPONSORED FILMS

## ASSOCIATION FILMS, INC.

### Headquarters Office:

347 Madison Ave., New York, N.Y. 10017  
Phone: MUrray Hill 5-2242 A C 212

Midwest Sales Office: The Wrigley Bldg., 400  
N. Michigan Ave., Chicago, Ill. 60611.  
Phone: 467-0400 A C 312

Robert D. Mitchell, *President*

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

Robert M. Finchout, *Vice President, Corporate Advertising & Public Relations*

Robert W. Bucher, *Vice President, Sales*

A. L. Fredrick, *Vice President, Mid-Western Representative*

Reg. Evans, *Vice President, Sales*

John Barwick, *Manager Association Instructional Materials*

### Eastern Area Exchange

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

### East Central Area Exchange

Allegheny and Delaware Aves., Oakmont, Pa.  
Phone: H2-828-5900, Joseph R. Liebich, *Manager*.

### Central Area Exchange

561 Hillgrove Ave., La Grange, Ill. Phone:  
312-325-3377, William Larcum, *Manager*.

### Southern Area Exchange

1621 Dragon St., Dallas 7, Texas, Phone 214  
Riverside 8-8759, Ivan Clark, *Manager*.

### Western Area Exchange

2535S Cypress Ave., Hayward, Calif. Phone:  
H5-783-0100, Winston O. Siler, *Manager*.

### Canada

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

## FILMS OF THE NATIONS DISTRIBUTORS INC.

305 E. 86th Street, New York, N.Y. 10028

Phone: 345-7600 A/C 212

Cable: CLIFTOFILM NEW YORK

Maurice T. Green, *President*

Ernst Fischel, *Vice President*

William Rosenfeld, *Secretary/Treasurer*

Hennick N. Weener, *Service Manager*

DISTRIBUTION OFFICES: Birmingham, Ala., Sacra-  
mento, Calif., Chicago, Ill., Boston, Mass., St.  
Louis, Mo., Raleigh, N.C., Billlalo, N.Y., Brook-  
lyn, N.Y., New York City, Canton, Ohio, Pitts-  
burgh, Pa., Fort Worth, Tex., Spokane, Wash.,  
Milwaukee, Wis.



## THE JAM HANDY ORGANIZATION, INC.

### Headquarters Office:

2521 E. Grand Blvd., Detroit, Mich. 48211

Phone: TRinity 5-2450 A C 313

Betty Walters, *in charge, Distribution Services*

## IDEAL PICTURES, INCORPORATED

### HEADQUARTERS OFFICE

1010 Church St., Evanston, Illinois 60201

Phone: 273-4565 A C 312

Jack C. Walts, *President*

Nelson S. White, *Vice President*

M. George Weiland, *General Manager*

Hal C. Stewart, *Treasurer*

Eddie Nakagama, *Secretary*

FIELD EXCHANGES: 530 N. 15th St., Birming-  
ham, Ala. 35203 Phone: 323-5265 AC, 205 Mrs.  
Louise H. Hiram, 1810 Alcatraz Ave., Berkeleyn,

## IDEAL PICTURES INCORPORATED:

Calif. 94703, Phone: OLYmpic 4-3006 AC; 415,  
Eddie Nakagama; 6511 Selma Ave., Hollywood,  
Calif. 90028, Phone: HOLlywood 3-0357 AC;  
213, William E. Kenney; 1011 E. Colfax, Den-  
ver, Colo. 80218, Phones: Tabor 5-5525 KE  
4-1533, Hal F. Stewart, Kay Stewart; 55 N. E.  
13th St., Miami, Fla. 33132, Phone: FRanklin  
4-8173, AC; 305, Jack Spire; 133 Nassau,  
N. W., Atlanta, Ga. 30303, Phone: 523-2615  
AC; 104, Glenn C. Raines; 1370 S. Beretania  
St., Honolulu, Hawaii 96814, Phone: 6-5536,  
Oram H. Strauser, Jr.; 417 N. State St., Chi-  
cago, Ill. 60610, Phone: 321-9693 AC; 312,  
Robert Craig; 15 E. Maryland St., Indianapolis,  
Ind. 46201, Phone: ME 2-6383, Mrs. Marty  
Markey; 616 S. 5th St., Louisville, Ky. 40202,  
Phone: JUNiper 3-3859 AC; 502, Wright C.  
Hadden; 102 W. 25th St., Baltimore, Md. 21218,  
Phone: TUxedo 9-9963 AC; 301, Nelson G.  
White; 42 Melrose St., Boston, Mass. 02116,  
Phone: HANcock 6-1133 AC; 617, Edw. Kondaz-  
ian; 15924 Grand River Ave., Detroit, Mich.  
48227, Phone: VE 8-5850 AC; 313, Leo Leddy;  
3400 Nicollet Ave., Minneapolis, Minn. 55408,  
Phone: TAYlor 7-2966 AC; 612, Joe Komarek;  
1822 Main St., Kansas City, Mo. 64108, Phone:  
HARRison 1-2481 AC; 816, Charles Brokeniecky;  
1907 S. Kingshighway, St. Louis, Mo. 63110,  
Phone: PR 1-7160 AC; 314, William C. Raymer;  
1558 Main St., Buffalo, N.Y. 11209, Phone: TT  
3-3782, AC; 716, William Kirkpatrick, Jr.; 321  
W. 44th St., New York, N.Y. 10036, Phone: CI  
6-0560 AC; 212, Walter J. Dauler; 2110 Payne  
Ave., Cleveland, Ohio 44114, Phone: MAIn  
1-9173 AC; 216, Mike Blaettmar; 1611 S. Boston  
St., Tulsa, Okla. 74119, Phone: LU 4-2128 AC;  
918, Bill Blair; 1201 S. W. Morrison St., Portlan-  
d, Ore. 97205, Phone: 228-6403 AC; 503, John T.  
Moore; 11 N. 113th St., Philadelphia, Pa. 19107,  
Phone: WALnut 3-0650 AC; 215, Ray W. Oakes;  
220 Grant St., Pittsburgh, Pa. 15219, Phone:  
171-0115 AC; 412, Mervin C. Reynolds; 18 S.  
3rd St., Memphis, Tenn. 38103, Phone: JACk-  
son 7-1313 AC; 901, Stanley Nolan; 2434 S.  
Harwood St., Dallas, Tex. 75215, Phone: HAMIL-  
ton 8-0109 AC; 214, Bill Blair; 1 E. Main St.,  
Richmond, Va. 23219, Phone: MILton 4-2973  
AC; 703, Dan Browning; 1431 W. North Ave.,  
Milwaukee, Wis. 53208, Phone: UPTown 3-0131  
AC; 414, Richard Hoelke.



## MODERN TALKING PICTURE SERVICE, INC.

### Headquarters Office:

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

Phone: 765-3100 AC; 212

Carl H. Lenz, *President*

W. H. MacCallum, *Executive Vice President*

R. M. Hough, *Vice President-Sales*

Elsie Cox, *Secretary & Treasurer*

Harry Bogards, *Assistant Secretary*

Ralph DeCuno, *Vice President-Sales*

*Promotion & Development*

W. M. Oard, *Vice President-Operations*

F. M. Knecheloc, *Promotion Manager*

MODERN MARKETING PROGRAMS

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

Phone: 765-3100 AC; 212

Karl M. Knechenmeister, *in charge*

### NATIONAL SALES OFFICES

Eastern Division Sales at New York:

1212 Ave. of the Americas, New York, N.Y.  
Phone: 765-3100 AC; 212

E. H. Rogers, *Vice President*

Bruce Thomas; William Quivey

## MODERN TALKING PICTURE SERVICE

National Sales Offices: at Pittsburgh:  
910 Penn Ave., Pittsburgh, Penna. 5222  
Phone: GRant 1-9118 AC; 412

D. P. Komny, *in Charge*

### CENTRAL DIVISION SALES

1909 Prudential Plaza, Chicago, Ill. 606  
Phone: DElaware 7-3252 AC; 312

Dan Kater, *Vice President*

Jack Lusk; Edwin Swanson

### WESTERN DIVISION SALES

at Los Angeles

1717 N. Highland Ave., Los Angeles, Ca.  
90028

Phone: HOLlywood 2-2201 AC; 213

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

16 Spear St., San Francisco, Cal. 94103

Phone: YUKon 2-9414 AC; 415

Robert A. Kelley, *in Charge*

### SOUTHERN DIVISION SALES

1834 "K" St., N.W., Washington, D. C. 20004

Phone: 783-0558 AC; 202

Jack Lalley, *Vice President*

### AT TORONTO

1875 Leslie St., Don Mills, Ontario Canada

Phone: 444-7347 AC 416

C. Lynn Meek, *in Charge*

### AT BRUSSELS, BELGIUM

194 Ave de Tervueren, Brussels 15, Belgium

Donald W. Lloyd, *in Charge*

## MODERN LEARNING AIDS

Div. of Modern Talking Picture Service, Inc.

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

Phone: 765-3173 AC; 212

Joseph E. Lynch, *General Manager*

John Cook, *Marketing Manager*

Jane Gerisch, *Communications Manager*

John Sullivan, *Accounting Manager*

### NATIONAL SALES OFFICES

#### Eastern Division Sales

at Boston:

1168 Commonwealth Ave., Boston, Mass. 02134

Phone: HA 6-7262 AC; 617

Jack Langlois, *in Charge*

at Washington, D.C.:

1834 "K" St., N.W., Washington, D. C. 20004

Phone: 783-0558 AC; 202

Frank Hulford, *in Charge*

### CENTRAL DIVISION SALES

160 E. Grand Ave., Chicago, Ill. 60611

Phone: 467-6475 AC; 312

Jim Renko, *Regional Manager*

Jack Fowle

### SOUTHWEST DIVISION SALES

1411 Slocum St., Dallas, Texas 75207

Phone: RI 2-4106 AC; 214

Beit Downing, *Regional Manager*

### WESTERN DIVISION SALES

at San Francisco:

16 Spear St., San Francisco, Cal. 94103

Phone: YUKon 2-9414 AC; 415

Gordon Cummings, Jerry Holland

at Seattle: c/o Rarig's, Inc.

2100 N. 45th St., Seattle, Wash. 98107

Phone: MElrose 3-3878 AC; 206

Clark Rarig. (Continued on facing page)



**SOUTHERN LEARNING AIDS: CONTINUED**  
**SOUTHERN DIVISION SALES**  
 1000 Peachtree St., N.W., Atlanta, Ga. 30308  
 Phone: 404-525-6666  
 A/C: 404  
 William H. Heston, Regional Manager

**NEWPORT FILMS, INC.**  
 100 West 42nd Ave., New York, N.Y. 10036  
 Phone: 212-213-1150 A/C 212  
 Robert Berkowitz, President  
 Robert Berkowitz, Vice President  
 Robert Berkowitz, Sales Manager  
 Robert Berkowitz, Film Editor  
 Exclusive distributor of sponsored film  
 for educational use.

**ROTHACKER, INC.**  
 100 West 17th Street,  
 New York, N.Y. 10011  
 Phone: 212-989-2929 A/C 212  
 Robert D. Rothacker, Jr., President  
 Robert D. Rothacker, Jr., Vice-President  
 Robert D. Rothacker, Jr., Vice-President  
 Robert D. Rothacker, Jr., Secretary-Treasurer



**STERLING MOVIES U.S.A., INC.**  
 Headquarters Office:  
 100 Park Avenue, New York, N.Y. 10022  
 Phone: 212-556-1717 A/C 212  
 Robert F. Dolan, President  
 Robert F. Dolan, Senior Vice President  
 Robert F. Dolan, Executive Vice President  
 Robert F. Dolan, Vice President, Director of

Operations  
 Robert F. Dolan, General Manager -  
 Operations

**TELEVISION PRESENTATIONS, INC.**  
 (Closed Circuit Division)  
 100 Park Avenue, New York, N.Y. 10022  
 Phone: 212-421-9666 A/C 212  
 Robert E. Brockway, President  
 Robert E. Brockway, Executive Producer

**CREATIVE PROGRAMMING SERVICES**  
 100 Park Avenue, New York, N.Y. 10022  
 Phone: 212-556-1717 A/C 212  
 Robert E. Curvitz, President  
 Robert E. Curvitz, Production Manager

**NATIONAL SALES OFFICES**  
**NEW YORK REGION**  
 100 Park Avenue, New York, N.Y.  
 Phone: 212-556-1717 A/C 212  
 Robert F. Dolan; Sophie C. Holme; Ray W.  
 Robert Van Houten

**WASHINGTON, D.C. SALES OFFICE**  
 100 Pennsylvania Avenue, N.W. 20206  
 Phone: 202-298-5980 A/C 202  
 Robert J. Havlicek, Regional Sales Manager

**CHICAGO REGION**  
 100 South Michigan Avenue, Chicago, Ill.  
 Phone: 312-939-6056 A/C 312  
 Robert J. Troy, Vice President  
 Robert J. Troy, Napkin

**SAN FRANCISCO REGION**  
 100 Sunset Boulevard, Los Angeles, Calif.  
 Phone: 213-467-3739 A/C 213  
 Robert Rafik, Regional Sales Manager

**CANADIAN SALES OFFICE**  
 100 Sterling Movies Canada (Cont'd. above)

**STERLING MOVIES U. S. A. CONT'D**  
 4980 Buchan Street, Montreal 9, Quebec  
 Phone: 737-1147 A C 514  
 John Lash, Manager

**REGIONAL FILM EXCHANGES**  
**Eastern Operations Headquarters:** 43 West 61st  
 St., New York, N.Y. 10023. Phone: 586-1717  
 A C 212. Vincent J. Capuzzi, Director of Opera-  
 tions. Joseph Silvermintz, Comptroller. Ophelia  
 Brassaly, Manager TV Dept., John Saitta, Manag-  
 er, Data Process Dept., Marie Bullock, Manager,  
 Promotion Dept.; **Midwestern Regional Office:**  
 200 S. Michigan Ave., Chicago, Ill. 60601. Phone:  
 939-6056 A C 312. Donald Thorkelson, Manager;  
**Southwestern Regional Office:** 100 University  
 Ave., Fort Worth, Tex. 76107. Phone: 332-7181  
 A C 817. I. L. Miller, Manager; **Western Regional  
 Office:** 6290 Sunset Blvd., Los Angeles, Calif.  
 90028. Phone: 461-2656 A C 213. Ralph Balik,  
 Regional Manager. **Heather Forsyth, TV Co-  
 ordinator; Canadian Office:** 4980 Buchan St.,  
 Montreal 9, Quebec. Phone: 737-1147 A C 514.  
 John Lash, Manager.

**UNITED WORLD FILMS, INC.**  
**Headquarters Office:**  
 221 Park Avenue, S., New York, N.Y. 10003  
 Phone: SPring 7-6600 A C 212  
 James M. Franey, President  
 Murray Goodman, Vice-President, Castle Pack-  
 aged Films  
 John D. Desmond, Vice-President, Distribution  
 Services  
 Donald Freeberg, Director, Advertising &  
 Sales Promotion  
 Edward S. Riley, Director of Purchasing  
 Frank J. Gilhans, Manager, Branch Operations  
 Arthur McLaughlin, Director, Sponsored Film  
 Department  
 Charles McGratty, Assistant Director,  
 Sponsored Film Distribution Services  
 Leo B. Guelpa, Manager, Educational Films  
 Department

**NEW YORK REGIONAL AREA**  
 221 Park Ave., New York, N.Y. 10003  
 Phone: SPring 7-6600 A C 212  
 Herbert Sidel, Manager

**CHICAGO REGIONAL AREA**  
 542 S. Dearborn St., Chicago, Ill. 60605  
 Phone: WAbash 2-7840 A/C 312  
 Dan Bishop, Manager

**LOS ANGELES REGIONAL AREA**  
 1025 N. Highland Ave., Los Angeles, Calif.  
 90035  
 Phone: HOllywood 5-5136 A C 213  
 William Powers, Manager

**PORTLAND REGIONAL AREA**  
 5023 N.E. Sandy Blvd., Portland, Ore. 97213  
 Phone: ATlantic 1-9732 A C 503  
 Frank Schulz, Manager

**ATLANTA REGIONAL AREA**  
 287 Techwood Drive, Atlanta, Ga. 30313  
 Phone: JACkson 3-6201 A C 404  
 J. Hunt, Manager

**DALLAS REGIONAL AREA**  
 6434 Maple Ave., Dallas, Texas 75235  
 Phone: FLEetwood 2-1830 A C 214  
 P. Howard, Manager

**A Listing of Professional Specialists**  
 ☆ The companies invited to submit listing  
 data for this Buyer's Guide are recognized  
 professional specialists within the service  
 groups alphabetically indexed for the con-  
 venience of our worldwide reader family.



# National Distributors of the Sponsored Motion Picture ...

A SERVICE BUYER'S GUIDE  
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## REPRESENTATIVES OF THE FILM MANUFACTURERS

A convenient reference listing of field offices and technical specialists for these leading manufacturers of raw film stock.

### AGFA-GAVAERT, INC.

275 North Street, Teterboro, New Jersey

Phone: 288-4100 AC: 201

Sales Manager, Professional Cine Products, Paul V. Connelly,

#### Atlanta

F. Cole, 1019-C Collier Road, N.W., Atlanta, Georgia; Phone: 355-7450 AC: 404.

#### Chicago

Joe Berounsky, 6601 N. Lincoln Ave., Lincolnwood, Illinois; Phone: CO 7-9100 AC: 312.

#### Dallas

Jack Gilbert, 1355 Conant St., Dallas, Texas; Phone: ME 1-7290 AC: 214.

#### Denver

R. Bennett, 5225 East 38th St., Denver 7, Colo.; Phone: 388-9261 AC: 303.

#### Detroit

F. Schaetzing, 27236 Southfield Rd., Latrup Village (Detroit) Mich., Phone: 357-1151. AC: 313.

#### Los Angeles

George Alexander, Phil Singer, 1025 Grand Central Ave., Glendale, Calif. 91201. Phone: 246-8141 AC: 213.

#### San Francisco

Kent Rooks, 1485 Bayshore Blvd., San Francisco, Calif. 94124; Phone: DE 3-7569 AC: 415.

### E. I. DU PONT DE NEMOURS & CO.

#### Photo Products Department

Wilmington, Delaware 19898

I. A. Lundgaard, *Director, Sales Division*

F. B. Astley, *Assistant Director, Sales Division*

H. T. Harding, *Motion Picture Marketing Manager*

#### Regional Sales Offices

##### Southeastern

W. M. Springer, Jr., *District Manager*, C. S. Gates, *Field Sales Manager*, 1737 Ellsworth Industrial Drive N. W., Atlanta, Georgia 30325, Phone: 355-1230. AC: 404.

##### Northeastern

F. C. Headley, *District Manager*, 350 Allwood Rd., Allwood Station, Clifton, New Jersey 07012, Phone: GR 3-4004, Watkins 4-3100 (for N. Y. use). *Technical Representatives*: J. N. Bennett, J. T. Dougherty, New York, N.Y. Phone: 951-4777. AC: 212.

##### Northeastern — New England

W. J. Cannon, *Field Sales Manager* Chirurg Bldg., 824 Boylston Street, Chestnut Hill, Mass. 02167. Phone: 423-3105. AC: 617.

#### E. I. DU PONT: CONT'D.

##### Midwestern

F. H. Lines, *District Manager*; K. N. Houtz & D. F. Jones, *Field Sales Managers*, 4560 Touhy Avenue, Chicago, Illinois 60646. Phone: ORchard 5-1010. AC: 312.

##### East Central

W. D. Baker, *District Manager*. R. E. Nase, *Field Sales Manager*, 20575 Center Ridge Road, Cleveland, Ohio 44116. Phone: 333-3674. AC: 216.

##### Southwestern

R. N. Kidwell, *District Manager*. J. W. Blocher, A. C. King, R. C. Hitchcock, *Field Sales Managers*, P. O. Box 10486, 3120 Commonwealth Drive, Dallas, Texas 75247. *Technical Representative*: C. S. Mowbray, Southwestern District Office. Phone: ME 1-7810. AC: 214.

##### Western

M. A. Hatfield, *District Manager*, H. W. Knop, Jr., *Field Sales Manager*, 7051 Santa Monica Blvd., Los Angeles, Calif. 90038. Phone: 469-5147. AC: 213. *Technical Representatives*: R. L. McCallister, San Mateo, Calif., Phone: DIamond 2-2822; W. A. Cushman, W. R. Holm, Los Angeles District Office; A. W. Statt, Seattle, Wash., Phone: LIncoln 6-2610. AC: 206.

##### Mid-Atlantic

J. M. Hustler, *District Manager*. W. F. Lockwood, *Field Sales Manager*, 308 E. Lancaster Ave., Wynnewood, Pa. 19096. Phone: TRinity 8-2700. *Technical Representative*: F. W. Gerretson, Washington, D.C. Phone: 547-3124. AC: 202.



### EASTMAN KODAK COMPANY

#### Motion Picture and Education Markets Division

General Offices: 343 State Street, Rochester, New York 14650

Phone: 325-2000 A/C 716

D. E. Hyndman, *General Manager*

##### East Coast

K. M. Mason, *Sales Manager*, 200 Park Ave., New York, N.Y. 10017. Phone: MURray Hill 7-7080. AC: 212.

Local Distribution Point: 5315 Peachtree Industrial Blvd., Chamblee, Ga. 30005. Phone: CLendale 7-5211, 12 13. AC: 404.

##### Midwest

E. M. Stille, *Sales Manager*, 130 E. Randolph Dr., Chicago, Ill. 60601. Phone: 236-7234. AC: 312.

Local Distribution Point: 6300 Cedar Springs Rd., Dallas, Tex. 75235. Phone: FLEetwood 1-3221. AC: 214.

##### West Coast

W. L. Farley, *Sales Manager*, 6677 Santa Monica Blvd., Hollywood, Calif. 90038. Phone: 464-6131. AC: 213.

### GENERAL ANILIN & FILM CORPORATION

140 W. 51st St., New York, N.Y. 10020

Phone: JU 2-7600 AC: 12  
C. W. Seager, *National Sales Manager*

L. W. Jennis, *Product Manager*

#### REGIONAL AND DISTRICT SALES OFFICES

##### Northeastern Region

P. J. Daly, *Regional Manager*; J. L. Barry, *District Manager*, 40 W. 51st St., New York, N.Y. 10019. Phone: 212 JU 2-7600. W. Schlager, *District Manager*, 50 University Ave., Westwood, Mass. 02091. Phone: 617 329-155 H. Christman, *District Manager*, 46 Lydel Rd., Cheverly, Md 20777 (Washington, D.C. District) Phone: 301 322-3130.

##### Central Region

W. D. Hopkins, *Regional Manager*; P. Stadler, *District Manager*, 4255 W. Touhy Ave., Chicago, Ill. 60646. Phone: 312 679-230 S. Davis, *District Manager*, 25 Spring Grove Ave., Cincinnati, Ohio 45214. Phone: 513 CH 5-1111. H. W. Gost, *District Manager*, 12680 Westwood Ave., Detroit, Mich. 48223. Phone: 313 388-8410; E. J. Dower, *District Manager*, Kansas City, Kansas.

##### Southern Region

P. V. DeGraff, *Regional Manager*; J. H. Farnham, *District Manager*, 2925 Avenue E East, P.O. Box 98, Arlington, Tex. 76011; Phone: CR 5-4411; J. D. Coil, *District Manager*, 1219 Williams St., Atlanta, Ga. 30309. Phone: 404 6-0351; W. L. Fagan, *District Manager*, Jacksonville, Fla. (mail address — Orlando). Phone: 305 3-7101.

##### Western Region

L. H. Purcell, *Regional Manager*; P. T. McNaughton, *District Manager*, Los Angeles District, 1500 Imperial Highway, P.O. Box 10, La Habra, Calif. 90631. Phone: LA 6-6601; W. H. Metzger, *District Manager*, 206 Utah Ave., San Francisco, Calif. 94108. Phone: JU 9-6500.

##### Canada

G. F. Ashmore, *Vice President*; Sales Manager, Ansoco of Canada Ltd., 2403 Stanfield Rd., Coquitlam, Ontario. Phone: 705 277-0388.

### METRO KALVAR, INC.

550 Fifth Avenue, New York, N.Y. 10036

Phone: JU 2-2000 A/C 212

N. R. Bacon, *President*

A. W. Hall, Jr., *Director*, MA

R. B. Lindemeyer, *Director*, Technical Services

Rosenau Joins Becker-Goossel as V. P., Director of Sales

☆ Paul G. Rosenau has joined Becker-Goossel, Inc., Chicago-based communications firm as vice-president and director of

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TR 3-8030, Detroit 2, Michigan

CANADIAN OFFICE: — 336 Bering  
BELmont 9-1145, Toronto, Canada



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YOUR REFERENCE GUIDE TO

# Film Writers

A LISTING OF CREATIVE SPECIALISTS  
EXPERIENCED IN AUDIO-VISUAL MEDIA

## ARMINGTON & MEISTER

220 East 54th St., New York, N. Y. 10022  
Phone: MU 8-3909 AC: 212  
Date of Organization: 1960  
H. F. Armington, *Writer*  
I. W. Meister, *Industrial P. R. Consultant*

## HOWARD W. BAILEY

P.O. Box 718, Winter Park, Fla. 32790  
Phone: 644-9507 AC: 305  
Howard W. Bailey, *Writer, Director*

## JOHN C. BANCROFT

5718 North Campbell, Chicago, Ill. 60645  
Phone: ARdmore 1-7747 AC: 312

## SHERMAN BECK

207 East 43rd St., New York, N.Y.  
Phone: OXford 7-1459 AC: 212  
Date of Organization: 1947  
Sherman Beck, *Writer-Director*

## LESTER S. BECKER

11 Cob Drive, Westport, Conn.  
Phone: 226-0300 AC: 203  
Lester Becker, *Writer-Director*

## WILLIAM BERNAL

161 DuBois Ave., Sea Cliff, N.Y. 11579  
Phone OR 6-1664 AC: 516  
William Bernal, *Writer-Producer*



## SPENCER BOSTWICK'S PLANFILM, INC.

3212 "O" Street, N. W., Washington, D.C.  
20007

Phone 337-2181 AC: 301  
Date of Organization: 1958  
Spencer Bostwick, *Owner — Head, Script  
Production and Storyboard Services*  
Barbara Ross, *Editorial Assistant*

## RICHARD W. BRUNER

663 Fifth Ave., New York, N.Y. 10022  
Phone: PL 2-7510 AC: 212  
Date of Organization: 1963

## COE-PEACOCK

Governor's House, 8400 Wisconsin Ave.,  
Washington, D. C. 20014  
Phone: 656-5240 AC: 301  
Date of Incorporation: 1961  
Lowry N. Coe, Jr.; Clifford L. Peacock

## CREATIVE IMAGES

115 West 71st Street, New York, N.Y. 10023  
Phone: SU 7-2626 AC: 212  
Date of Organization: 1957  
Harvey Yale Gross, *Writer-Director*

## TED DE ALBERICH

14 Yarmouth Rd., Chatham, New Jersey  
Phone: 635-8675 AC: 201  
Ted de Alberich, *Writer-Director*

## EDITORIAL SERVICES, INC.

1276 West Third Street, Cleveland, Ohio  
Phone: TOWER 1-4577 AC: 216  
Date of Incorporation: 1952  
William D. Ellis, *President*

## JANE FITZ-RANDOLPH

1545 Bluebell Ave., Boulder, Colorado  
Phone: 442-4436  
Date of Organization: 1959

## DON FRIFIELD

55 West 42nd St., New York, N.Y. 10036  
Phone: 565-5230 AC: 212  
Don Frifield, *Writer-Director*

## JAMES B. GAHAN

21 Claremont Ave., New York, N.Y. 10027  
Phone: MO 6-0025 AC: 212  
Date of Organization: 1952  
James B. Gahan, *Writer-Director*

## TONY GORSLINE

333 E. 21st St., Costa Mesa, Calif. 927  
Phone: 642-5251 AC: 714  
Tony Gorsline, *Writer-Director*



## OEVESTE GRANDUCCI

P.O. Box 1473, St. Thomas, U. S. Virgi  
Islands, 00802 (Air Mail, please)  
Phone: 774-2770 AC: 809 — call colle  
Cable: GRANSRIPT  
Date of Organization: 1946

## DWINELL GRANT

Solebury, Bucks County, Pennsylvania 19086  
Phone: 297-5204 AC: 215  
Date of Organization: 1955  
Dwinell Grant, *Science Writer & Animation  
Designer*

## ROBERT HECKER

745 N. Highland Ave., Hollywood, Cal. 90028  
Phone: WE 7-1016 AC: 213  
Date of Organization: 1960

## BRUCE HENRY

Victory Heights, Stone Lake, Wisconsin. 576  
Phone: 865-2937 AC: 715  
(operates from mobile travel office when on  
assignment; mail to Stone Lake address if re-  
warded.)

## ROBERT M. HERTZBERG

57 West 75th St., New York, N.Y. 10023  
Phone: TR 3-3211 AC: 212

## THOM HOOK ASSOCIATES

3726 Oliver St., N.W., Washington, D.C.  
20015  
Phone: KE 7-1418 AC: 202  
Date of Organization: 1965  
Thom Hook, *Owner*

## CHARLES E. HUSTON

7337 Beechwood Drive, Mentor, Ohio  
Phone: 255-3189 AC: 216  
Charles E. Huston, *Writer, Scripts and Titles*

## PAUL W. JENSEN

115 South Benton St., Palatine, Ill.  
Phone: 358-1137 AC: 312  
Date of Organization: January, 1963



# 16mm OPTICALS

## Special Effects and Animation Photography

- wipes • freeze frames • irises • flip-overs
- split screen • speed up action • reverse action • slow down action
- blow-ups • titles (any color) with shadow, over live action
- frame line correction • reduction from 35mm
- travelling mattes • special effects



- multiple exposure • bi-packing
- color correction • optical masters

... 3 optical printers ... 5 animation stands

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mattes, processing and printing.



... special problems ... shrunken stock ... edge fog

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MARYLAND

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## PHILIP KALFUS

1323 51st Street, Brooklyn, N.Y. 11219  
Phone: GEdney 5-1075 AC: 212  
Date of Organization: 1953

## JOSEPH KENAS

342 East 49th St., New York, N.Y. 10017  
Phone: PLaza 3-3395 AC: 212  
Date of Organization: 1948

## DAVID E. KENNEDY — SCRIPTS

6201 Salem Pike, Cincinnati, Ohio 45230  
(P.O. Box 92, Cincinnati 45201)  
Phone: 231-1870  
Date of Organization: 1964

## ALEXANDER KLEIN

521 West 112th St., New York, N.Y. 10025  
Phone: AC 2-7634 AC: 212  
Alexander Klein & staff, *Writers*

## DAN KLUGHERZ

48 Arrandale Avenue, Great Neck, New York  
Phone: HUter 2-5737 AC: 516

## ED KNOWLTON

Box 368, Charlton City, Massachusetts  
Phone: 248-5556 AC: 617  
Date of Organization: 1963

## WAYNE A. LANGSTON

2266 Howell Mill Rd., N.W., Atlanta, Ga.  
30318  
Phone: 355-2422 AC: 404  
Wayne A. Langston, *Writer-Director*

## DOUGLAS C. McMULLEN — Script Services

16 Kellogg Drive, Wilton, Conn.  
Phone: 762-3145 AC: 203  
Date of Organization: December, 1960  
Douglas C. McMullen, *Writer*

## OSMOND MOLARSKY

1430 Rhode Island Ave., N.W., Washington,  
D.C.  
Phone: 667-6697 AC: 301  
Date of Organization: 1946

## BRUCE MOODY

372 Central Park West, New York, N.Y. 10025  
Phone: UN 5-5278 AC: 212  
Date of Organization: 1961

EDWARD R. MURKLAND, *Writing*  
27 Bank Street, New Milford, Conn. 06776  
Phones: EL 4-3301/5660 AC: 203  
Date of Organization: 1962

## NICK NICHOLSON

6222 Rex Drive, Dallas, Texas 75230  
Phone: EM 8-0903 AC: 214  
Date of Organization: 1957

## EDDIE O'BRIEN — THE WRITER

67 Old Highway, Wilton, Conn.  
Phone: 762-8400 AC: 203  
Date of Organization: 1960

## WILLIAM E. O'CONNELL

17 Irving Place, Pelham, New York  
Phone: PE 8-5348 AC: 914

## STAN PHILLIPS

1060 Bannock St., Denver, Colo. 80204  
Phone: 534-6494 AC: 303  
Date of Organization: 1962  
Stanley C. Phillips, *Writer-Consultant*

## HENRY R. POSTER

South Farm Road, Port Washington, N.Y.  
11050  
663 Fifth Avenue, New York, N.Y. 10022  
PL 2-7510 AC: 212  
Phone: PO 7-1310 AC: 516; in New York City:  
Date of Organization: 1961

## HARRY PRESTON

1279 W. Forest Ave., Detroit, Michigan 48201  
Phone: 831-1786 AC: 313  
Date of Organization: 1952  
Harry Preston, *Writer, Director, Producer*

## CARL PUGH

13123 S.W. 64th Court, Miami, Fla. 33156  
Phone: MOhawk 1-9440 AC: 305

## LEON S. RHODES

King Road, Bryn Athyn, Pennsylvania 19009  
Phone: Wilson 7-1153 AC: 215  
Date of Organization: 1942

## MARSHALL RIGGAN

2300 Stanley, Fort Worth Texas  
Phone: Walnut 4-9669 AC: 817

## M. G. RIPPETEAU

1427 Church St., Evanston, Ill. 60201  
Phone: UN 4-9043 AC: 312

Detailed Listings of Experienced Film Writers  
Are Also Published in the Production Review

## ANN AND RALPH SCHOOLMAN

Horton Road, Cold Spring, New York  
Phone: Cold Spring 5-3609 AC: 914  
Ralph Schoolman, *Writer*  
Ann Schoolman, *Writer and Research*



## WOODY SIEGEL

Film Center, 630 Ninth Ave., New York  
Phone: JU 2-3450 AC: 212

## WILLIAM L. SIMON FILM SCRIPTS, INC.

2407 1/2 Eye St. N.W., Washington, D.C. 20003  
Phone: FEderal 3-7514 AC: 202  
Date of Organization: 1958

## STANFORD SOBEL

103 Park Avenue, New York, N.Y. 100  
Phone: LExington 2-1450 AC: 212  
Date of Organization: 1947

## RAY SPERRY

2332 Manchester Ave., Cardiff-by-the-Sea,  
Calif. 92007  
Phone: 753-7118 AC: 714  
Date of Organization: 1961

## GENE STARBECKER, film builder

475 Fifth Ave., New York, N.Y.  
Phone: MU 3-1093 AC: 212  
Gene Starbecker, *Writer*  
Cal Stevens, *Research Assistant*  
Rita Franklin, *Secretary*

## J. M. STARBECKER, INC.

5700 Manchester Rd., Silver Spring, Md.  
Phone: 587-8648 AC: 301  
Date of Organization: 1954  
J. M. Starbecker, *Writer-Director*  
Engene Starbecker, *Writer-Director*  
Marcia Marlow, Steve Stelean, *Writers*  
Irma Einheber, Barbara Below, *Secretaries*

## KENNETH STUBBS

1334 Wisconsin Avenue, N.W.,  
Washington, D.C. 20007  
Phone: 338-4449 AC: 202  
Date of Organization: 1954  
Kenneth Stubbs, *Writer and Artist*

## PETER J. STUPKA

6980 Maple Street, N.W., Washington, D.C.  
20012  
Phone: BAndolph 3-6427 AC: 202  
Date of Organization: 1945

## DON SWEET

3402 — 153rd St., Flushing, N.Y. 11354  
Phone: 463-9095 AC: 212  
Date of Organization: 1963

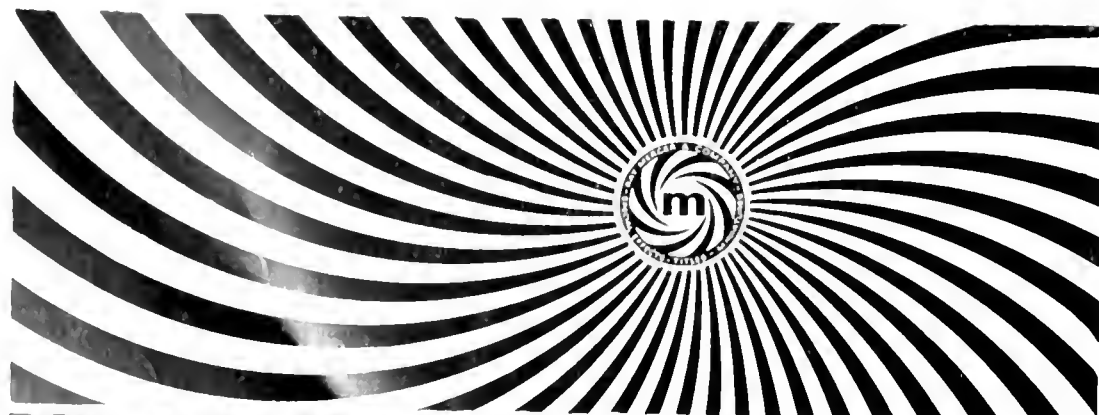
## JOHN TATGE

322 East 34th St., New York, N.Y. 10017  
Phone: LE 2-3697 AC: 212  
Date of Organization: 1961  
Washington Representative: Gene Felton, tel-  
ton Studio, 1830 Jefferson Pl., N.W., Wash-  
ington 36, D.C. Phone: FE 8-4294.

## FRAN TUCKSCHER AND ASSOCIATES

711 — 14th St., N.W., Washington, D.C.  
20005  
Phone: EXecutive 3-6664 AC: 202  
Date of Organization: 1955  
Fran Tuckscher, *Writer-Director*  
Ken Nathanson, *Editorial Supervisor-Researcher*

(CONTINUED ON THE FOLLOWING PAGE 11)



**RAY MERCER & CO.**  
4241 Normal Avenue Hollywood 29, Calif.

**NO.3-9331**

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Now get complete film rental equipment to fit any job (16 or 35mm) from the smallest industrial to the largest theatrical at special low package rates! Meets the requirements of your flexible shooting schedule and varied production problems!

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*Motion Picture Producers' Service Division*  
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203-269-4465**



Bob McCaslin, *Caterpillar Tractor* (third from left), speaks up during a Topical Go-Round session at IAVA's fall meeting in Boston . . .

(CONTINUED FROM PAGE 45)  
 man Edward Palmer (New England Telephone & Telegraph Co.); Dr. Raymond Wyman, Audio-Visual Director of the School of Education, University of Massachusetts, described what educators need in the way of industry-supplied overhead materials, and how this need can be met. Other speakers on this panel were Dr. Gaylen Kelly, Audio-Visual Director, Boston University School of Education, and George Gibson, Audio-Visual Director of Harvard Graduate School of Business Administration, who both discussed "how industry can help the education field."

#### New Tool to Help the Blind

Dr. Edward J. Waterhouse, Director of the Perkins School for the Blind, in Boston, described some of the psychological aspects of blindness. Blind people, he said, use sound as a guiding influence better than sighted people for no other reason than that they try harder. He demonstrated a newly developed machine which compresses the time of speech — by eliminating pauses, and by other methods — without altering pitch. Compressed speech — up to 50 percent shorter in elapsed time — greatly benefits students and other users of spoken books.

At IAVA's Banquet, held out over the water at Anthony's Pier 4 Restaurant, the guest speaker was Dr. Benjamin Weiner, Director of American Business Service of the Office of the Deputy Secretary of State, who described some of the services the Department of State is performing for American business.

#### Presenting Film as a Medium

A final day's activities consists of presentations by Carl Lenz, president of Modern Talking Picture Service, and members Larry Warnock and Al Schlaechtmeier (Link-Belt Company).

Mr. Lenz's "Stop Light" presentation is designed for showing

## IAVA Report: Anatomy of Communications

to groups of advertising and public relations people. It was brought to Boston for a tryout, he said, because IAVA represented the most sophisticated of industrial groups and he hoped that these true believers in the film medium would approve of its contents. Working in tandem with the multi-screen slide and motion picture presentation, Mr. Lenz established the point that films are now an equal partner with other major media — they offer big and fast growing audiences, and new techniques of reaching people are continually increasing the versatility of the medium.

Mr. Warnock and Mr. Schlaechtmeier described a complete marketing approach that Link-Belt

Company has recently produced for its salesmen. A motion picture, *Internal Quality*, is the keystone to the entire program, which involves advertising, trade shows, direct mail and other media.

Carl Lenz also filled in for Ott Coelln (BUSINESS SCREEN) to report on the recently-completed Sixth International Industrial Film Festival, at Rouen, France. Mr. Lenz and Mr. Coelln had been jurors at this event during the preceding week.

#### Meet in Chicago Next Spring

Next Spring's annual IAVA meeting will take place in Chicago (on May 2-5) at a location not yet chosen. Don Glasell (Montgomery Ward) is program chairman.



Panelists from education (to George Gibson, Harvard School of Business; Raymond Wyman, University of Massachusetts; and Kelly, of Boston University)

#### "Conformity" Provokes Thought About the Role of Individual

A thought-provoking television documentary, *Conformity*, asks "what's happening to the individual in America?" Originally produced as a CBS-TV "special," it is now available in 16mm sold for a free loan to schools, service clubs and other adult groups.

Conformity — one of the most hazardous threats to our democratic society today — is scrutinized in sequences on monotonous assembly lines, look-alike developments, organization "yes men" and standardized mass education. The 40-minute film, now available from Sterling in the U. S. A., makes the point that the problem can only be solved by persons who prize the right of refusing to accept things as they are.

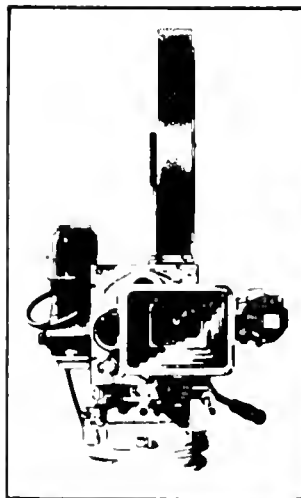
The script by author John Keenan is narrated by CBS news commentator Harry Reasoner. The film picture is sponsored by Meely James Laboratories. Direct requests to Sterling at 375 Park Avenue, New York, N. Y. 10022.

\* \* \*

#### Capital Bakers Aid Training of Route Salesmen With Im

An intensified training program for route salesmen of Capital Bakers, Inc., a large regional bakery with distribution in Pennsylvania, Maryland and New Jersey was launched with a 20-minute film. Produced by the Motion Picture Division of the Walt O'Connor Co., Harrisburg, Pa., the training film is titled *Make Bread Business Your Business*.

The film depicts a day in the life of a route salesman and the solutions to the problems and objections he faces. "We fully expect this picture to pay its way in a relatively short time," said Capital sales manager Arthur F. LaSalle. "The savings in man-hours of instruction alone will be tremendous."



**Creative accomplishments through films that achieve their purpose for clients communicating to business and industry.**



## Recent Awards From

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**COUNCIL ON INTERNATIONAL NON-THEATRICAL EVENTS**

**VENICE FILM FESTIVAL**

**NAM INSTITUTE OF INDUSTRIAL RELATIONS**

**AMERICAN FILM FESTIVAL**

**NATIONAL SCIENTIFIC UNIVERSITY FILM FESTIVAL**

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**208 S. LASALLE ST., CHICAGO, ILL.**



# MANUFACTURERS OF FILM PRODUCTION EQUIPMENT

## Motion Picture Camera Manufacturers

**Implex Corporation**  
100 Ave. S., New York, N.Y.

Distributor of Bauer cameras.



**Corporation of America**  
100 Avenue, South, New York  
100 Phone: (212) SP 7-3200.

26 N. Cole Ave., Hollywood,

distributor of Arnold & Rich-  
h picture equipment, includ-  
ex 16 and Arriflex 35 cameras  
series.

**Bach-Auricon, Inc.**

100 Maine St., Hollywood, Cali-  
100038. Phone: (213) HO 2-0931.

Manufacturer of the Auricon line of  
ound-on-film motion picture  
and full line of associated  
es.



**Bell & Howell Company**

100 McCormick Road, Chicago, Illi-  
10045. Phone: (312) 262-1600.

Manufacturer of professional motion  
cameras for newsreel, studio  
to-instrumentation, plus re-  
ssories.

**Cinema Beaulieu**

100 Wood Blvd., Los Angeles,  
10024 Phone: (213) 477-8641

Distributor for Beaulieu motion  
cameras.



**Andre Debrie of New York**

100 17th Ave., College Point, New  
100356 Phone: (212) HI 5-4200;  
New York; (212) JU 6-0799

Distributors of the Andre Debrie  
16mm professional motion pic-  
era.



**Kodak Company**

100, Rochester, New York 14650  
(716) 325-2000

Manufacturer of the Cine-Special and  
Professional Reflex motion pic-  
eras and related accessories.



**Corporation of America**

100 Rose Ave., Los Angeles, Calif.

Distributors of the Eclair NPR and  
motion picture camera equip-  
accessories.

## A Convenient Directory of Camera, Lens, Sound, Lighting & Other Products & Accessories Important to the Producer and Laboratory

### Mitchell Camera Corporation

666 West Harvard Street, Glendale,  
Calif. 91209 Phone: (213) CH 5-1088

Agents: Mitchell Camera of New York,  
Inc., 521 Fifth Ave., New York City.  
Vinten Mitchell Ltd., 715 North Circu-  
lar Road, London N.W. 2, England.  
Nagase & Co., Ltd., 3, 2-Chome Kobu-  
nacho, Nihonbashi, Chuoku, Tokyo,  
Japan.

Manufacturer of Mitchell 16, 35 and  
65mm standard and high-speed cam-  
eras for special requirements, plus all  
related accessories.

### Paillard, Incorporated

1930 Lower Rd., Linden, N.J. Phone:  
(201) 381-5600

Representing the Bolex line of 16mm  
professional motion picture cameras  
and related accessories.

### Pathe Products, Inc.

153 Daboll St., Providence, Rhode  
Island. Phone: (401) DE 1-5050.

U.S. Agents for Pathe Societe Com-  
merciale et Industrielle. Pathe  
Webb-M 16mm reflex professional mo-  
tion picture camera and accessories.

## Specialized Cameras

(see descriptions in listings)

### Beckman & Whitley, Inc.

993 San Carlos Avenue, San Carlos,  
Calif. 94010. Phone: 591-8241.

Manufacturer of high-speed and pho-  
to-instrumentation equipment and  
accessories, including both framing  
and streak cameras.

### Benson-Lehner Corporation

1860 Franklin St., Santa Monica, Calif.

16mm, 35mm and 70mm high-speed  
cameras and photo-instrumentation  
equipment.

**Edgerton, Germeshausen & Grier,  
Inc.**

160 Brookline Avenue, Boston, Mass.  
02215 Phone: (617) CL 7-9700.

Underwater cameras and accessories.



### Fairchild Camera & Instrument Corp.

(Industrial Products Division)

221 Fairchild Ave., Plainview, N.Y.  
Phone: (516) WE 8-9601.

Aerial cameras and aerial reconnais-  
sance systems; high-speed motion  
picture cameras and the Fairchild  
8mm sound camera (with Fairchild  
8mm sound-on-film projectors).

### Flight Research, Inc.

P. O. Box 1-F, Richmond 1, Virginia

16mm, 35mm and 70 mm multidata  
cameras; 70mm space camera and ac-  
cessories.

### D. B. Milliken Company

131 N. Fifth Avenue, Arcadia, Calif.  
91006 Phone: EL 9-6691.

16mm photo-instrumentation cameras  
High-speed motion picture cameras;  
photo-instrumentation accessories.

### Photo-Sonics, Inc.

820 South Mariposa Street, Burbank,  
California. Phone: (213) VI 9-6251.

16, 35, and 70mm high-speed photo-  
instrumentation cameras.



### Polaroid Corporation

119 Windsor St., Cambridge, Mass.  
02139

Manufacturers of Polaroid color and  
b&w still cameras and related acces-  
sory equipment for industrial view,  
record and other systems applica-  
ble to business and industry.

### Red Lake Laboratories

2971 Carvin Drive, Santa Clara, Calif.  
95051 Phone: 739-1698

Electronic and high-speed cameras.

### 3M Co. — Photographic Equipment & Optical Div., Wallensak Plant

850 Hudson Ave., Rochester, N.Y.  
14621

High-speed motion picture cameras  
and photo-instrumentation acces-  
sories.

### Traid Corporation

777 Flower St., Glendale, Calif. Phone:  
(213) 245-9393.

High-speed motion picture cameras  
and photo-instrumentation equip-  
ment. Other cine accessories.

## Lens Manufacturers

(also see Bell & Howell, Kodak,  
Rank and other listed firms)



### Arriflex Corporation of America

257 Park Ave., South, New York, N.Y.  
10010 Phone: (212) SP 7-3200.

U.S. distributor of Arnold & Richter  
lenses, tripods and other accessories.

This listing is selective, including  
only those principal sources of pro-  
ducts and services used in the field.

### Bausch & Lomb, Inc.

(Photographic & Industrial  
Optics Dept.)

72262 Bausch St., Rochester, N. Y.  
Phone: (716) LO 2-3000.

Manufacturer of optical products &  
lenses; special optical systems.

### Elgeet Optical Company, Inc.

838 Smith St., Rochester, N. Y. Phone:  
(716) BE 5-8080.

Manufacturer of lenses; optical in-  
struments and accessories.

### Kollmorgen Optical Corporation

347 King Street, Northampton, Mass.

Manufacturer of motion picture and  
television lenses, aerial camera lens-  
es, and other optical photoinstrumen-  
tation systems.

### Tiffen Optical Company

71 Jane St., Roslyn Heights, Long  
Island, New York. 11577

Optics-mirrors, prisms, windows, vac-  
uum coatings, photographic filters.

### Carl Zeiss, Incorporated

444 Fifth Ave., New York, N. Y. 10018  
Phone: (212) PE 6-6070.

U. S. agents for lenses and precision  
optical systems.

### Zoomar, Incorporated

55 Sea Cliff Avenue, Glen Cove, N. Y.  
11542

Manufacturer of Zoomar lenses; op-  
tics for TV and ITV, camera assem-  
blies for photo-instrumentation.

## Sound Equipment

### Amega Corporation

11817 Wicks St., Sun Valley, Calif.

Manufacturer of Amega Sound Sys-  
tems for the motion picture industry.

### Ampex Audio Division

401 Broadway, Redwood City, Calif.  
94063.

Manufacturer of professional mag-  
netic tape equipment and related ac-  
cessories.

### Bach Auricon, Inc.

(see listing under Cameras)

Manufacturer of sound-on-film record-  
ing equipment including single &  
multi-track recording on prestriped  
16mm film.

### Kudelski

6, ch. de l'Etang, Paudex — Lausanne,  
Switzerland.

Manufacturer of professional portable  
lip-sync tape recorders and sound  
systems including the Nagra III.

# MANUFACTURERS & DISTRIBUTORS OF FILM PRODUCTION EQUIPMENT IN U.S.A.

## SOUND EQUIPMENT:

### Magnasync Corporation

5547 Satsuma Avenue, North Hollywood, Calif. 91601. Phone: (213) TR 7-0965. Cable: MAGNASYNC.

Manufacturer of professional sound recording equipment and sound systems; dubbers and interlocked reproducers for transfer work, assembly and magnetic mixing.

### Precision Laboratories

Division of Precision Cine Equipment Corporation, 928-930 East 51st Street, Brooklyn, New York. 11203

Manufacturer of sound editing equipment.



### RCA — Broadcast & Communications Products Division

2700 W. Olive Ave., Burbank, Cal. 91505; or 36 W. 49th St., New York, N.Y. 10020

Manufacturer of professional recording and reproducing systems, including the RCA PM-77 and Unilock, a complete 1 4" sync tape system.

### Reevesound Company, Inc.

35-54 36th Street, Long Island City New York. 11106 Phone: AS 4-1500

Manufacturer of Reevesound recorders for optical and magnetic motion picture sound track recording.

### Stancil-Hoffman Corporation

921 North Highland Avenue, Hollywood, Calif. 90038. Phone: (213) HO 4-7461.

Manufacturer of magnetic tape recording equipment.

### Westrex Company

Division of Litton Industries

1136 N. Las Palmas, Hollywood, Calif.

Manufacturer of sound recording and cutting equipment.

## Animation Equipment

### Oxberry Corporation

620 Fayette Avenue., Mamaroneck, N.Y. Phone: (914) DW 8-9400

Branches: 7445 Sunset Blvd., Hollywood, Calif. Phone: HO 9-7080. 33 Liberty Lane, Addlestone, Surrey, England.

Manufacturer of the Oxberry line of animation stands, aerial-image equipment and all related accessories.



this symbol, appearing on a company listing in these pages, refers to informative advertising appearing in other pages of this Annual Buyer's Guide to Film Production Services & Production Equipment.

## Specialists in Lighting Equipment Rental & Sales



### Jack A. Frost

234 Piquette, Detroit, Michigan 48202  
Phone: (313) TR 3-8030.

Canadian Office: 336 Bering, Toronto, Canada. Phone: BE 9-1145.

Rentals, sales and service of lighting equipment; also handles other types of production equipment; specializes in "package deals."

### L. A. Stage Lighting Company

1451 Venice Boulevard, Los Angeles, Calif. 90006. Phone: (213) DU 4-1241.

Rental, sales and service of lighting equipment and related accessories.



### Charles Ross, Incorporated

333 West 52nd Street, New York, N. Y. 10019. Phone: (212) CI 6-5470.

Rental, sales and service of specialized lighting equipment including generator trucks & trailers, grip equipment and props.



### Studio Lighting Company

2212 North Halsted Street, Chicago, Ill. 60614. Phone: (312) EA 7-2800.

Rental, sales and service of lighting equipment including lights, cable boxes, and grip equipment.



### ColorTran Industries

1015 Chestnut St., Burbank Cal. 91502.

Specializes in the manufacture of high-intensity light sources and systems, systems for explosion-proof atmospheres; absorbing and reflecting heat filters and other accessories.

### General Electric Company

Lamp Division

Nela Park, Cleveland, Ohio 44115

Manufacturer of the Portable Light and many other types of lighting equipment and accessories.

### Lowel-Light Photo Engineering

429 West 54th Street, New York, N.Y. 10019. Phone: (212) PL 7-2125.

Manufacturer of the Uni-6 lighting

### J. G. McAlister, Inc.

1117 N. McCadden Place, Hollywood, Calif. 90038 Phone: (213) HO 3-3333

Bardwell & McAlister lighting equipment, generators; both sales and rentals.



### Mole-Richardson Company

937 N. Sycamore Avenue, Hollywood, Calif. 90038 Phone: (213) OL 3-3333

Manufacturer of specialized lighting equipment for motion picture and television studios.

### Naren Industries, Inc.

2104 North Orchard Street, Chicago, Ill. 60614. Phone: (312) OE 7-2800

Manufacturer of lighting equipment and related accessories.

### Nova, Division of Asca

25-15 50th St., Woodside 77, York. Phone: (212) 932-4040

Professional lighting equipment

### Packaged Lighting Services

36-38 Woodworth Ave., Yonkers, N.Y. 10701

Manufacturer of studio lighting equipment and related accessories.

**LIGHT, ANYONE ?**

If you are based in the Midwest, or if you come here to work, you can rely on our help. Forty-six years of experience stands behind our ability to serve your lighting needs for Motion Pictures, Exhibitions, Trade Shows or Television. You can rely on our Staff. You can rely on our equipment. It is properly maintained. That's our promise to you. Send for our free rental catalog.

**RENTALS - SALES - PRODUCTION SERVICE - REPAIR SERVICE**

**STUDIO LIGHTING COMPANY, INC.**  
2212 NORTH HALSTED STREET  
CHICAGO, ILLINOIS 60614  
SERVING THE PROFESSION SINCE 1919

AREA CODE 312 PHONE 327-2800

**Electric Products, Inc.**  
 Avenue, New York, N. Y.  
 Phone: (212) 551-1000.  
 er of the Sun Gun profes-  
 ht and accessories; other  
 quipment.

**House Electric Corporation**  
 Lamp Division  
 l, New Jersey 07003  
 er of lamps for all motion  
 d TV studio flood and spot  
 rements.

**Lighting Accessories**  
**Brewster Corporation**  
 , Connecticut  
 urers of the "Polecat", al-  
 pole support for lights, re-  
 tc.

**Professional Studio Editing**  
**ment Manufacturers**  
**Hollywood Film Company**  
 ward St., Hollywood, Calif.,  
 Phone (213) HO 2-2384  
 122 W. Kinzie, Chicago, Ill.  
 (312) 644-1940. 524 W. 43rd  
 York 10036. Phone: (212) LO

urer of precision editing  
 t and accessories for pro-  
 cine use.



**Manufacturing Company**  
 rtan Ave., North Hollywood,  
 ia. Phone: (213) TR 7-2173.  
 urer of Moviola editing  
 t and all related editing  
 es.

**de Products Corporation**  
 th St., New York, N. Y. 10019  
 (212) JU 6-5810.  
 urer of Neumade editing  
 t.

**Splicing Equipment**  
**er-Hancock Sales Co.**  
 tura Blvd., Sherman Oaks,  
 ia  
 r of film splicing equip-  
 accessories for 35 16 8mm

**Permacel**  
 swick, New Jersey.  
 urer of splicing equipment  
 acel film splicing tape.

**oseal Manufacturing**  
**Corporation**  
 th St., Corona, N. Y. 11368  
 IL 7-5566  
 urer of film splicing equip-

☆ We at Hollywood Film Enterprises, Inc. congratulate every person who contributed to the following 1965 Film Award Winners — each an outstanding achievement in industrial film production:

1. Sales, Advertising and Public Relations  
 "THE WIND OF CHANGE" produced by Douglas Aircraft Co., Inc., Aircraft Division  
 "FLAMING GORGE" produced by the U. S. Bureau of Reclamation

2. Industrial Relations  
 "WELCOME TO DOUGLAS" produced by Douglas Aircraft Co., Inc.,  
 Missile & Space Systems

3. Research and Development  
 "AIRFORCE 001" produced by North American Aviation, Los Angeles Division

Hollywood Film Enterprises is proud to have had the privilege of processing and printing these outstanding productions.

☆

*We take pride in providing  
 a complete 16mm Laboratory Service  
 for Color and Black and White.  
 Why don't you try H. F. E. for  
 guaranteed consistent quality?*

FOR THE *finest*  
 in **COLOR** *specify*  
 or Black & White

Daily Processing — B&W negative and reversal, Ektachrome Type 7255,  
 Ektachrome E. R. Type 7257-7258, Ektachrome M. S. Type 7256.

**SPECIAL SAME-DAY SERVICE:** processing your color originals  
 and furnishing you with daily color prints . . .

Optical Masters • Kodachrome or Ektachrome • Reduction Prints

*The Finest in Color!*

Eastman Color internegatives and Eastman Color release prints.  
 Kodachrome dailies and Kodachrome release prints.

Additive scene-to-scene color printing on  
 latest model Bell & Howell additive printer.

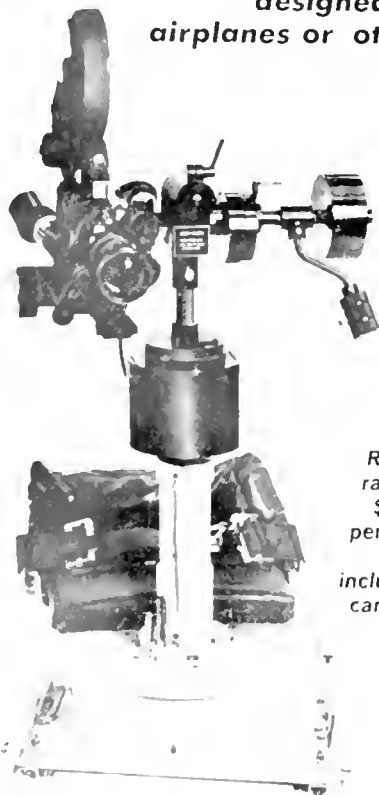
*You are invited to inspect our ultra-modern facilities in person.  
 Write for current lab price list and beautiful 16-page illustrated brochure.*

**HOLLYWOOD FILM ENTERPRISES, INC.**  
 6060 SUNSET BOULEVARD • HOLLYWOOD, CALIFORNIA 90028  
 TELEPHONE: 213 / 464-2181

SERVING FILM PRODUCERS SINCE 1907—THE LABORATORY  
 THAT'S OLDEST IN EXPERIENCE AND NEWEST IN EQUIPMENT

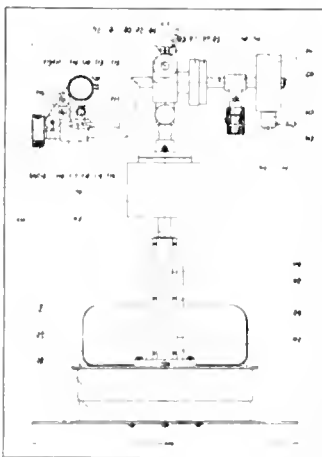
Another **F&B/CECO** Exclusive!  
**AERO-VISION**

... a new anti-vibration mount  
 designed for use in helicopters,  
 airplanes or other moving vehicles...



Five patented features provide almost 100% picture steadiness and freedom from vibration—even when using long lenses.

Rental rates—  
 \$100.  
 per day,  
 not  
 including  
 camera.



Available immediately for sale or rent.  
 Call or write for brochure.

**F&B/CECO** INC.

MAIN OFFICE 315 West 43rd St., New York, N. Y. 10036  
 Phone (212) JU 6-1420—Cable CINEQUIP—Telex 1-25497

Branches: Florida: 51 East 10th Ave., Hialeah, (305) 888-4604, Mgr. Norman Zuckerman, Telex 515... California: 6446 Santa Monica Blvd., Hollywood, (213) HO 5-7196, Mgr. Bill Saltzman, Washington, D.C.: 1514 Powhatan St., Alexandria, Va., (703) 683-2520, Mgr. Greg Bell, Atlanta: 140 Spring St., (404) 5-13-5653, Mgr. Gordon Craddock, New Orleans: 822 North Rampart St., (504) 5-3664, Mgr. Frank Richard



**Rental, Sales, Service of Professional Cine Equipment**

**ABC Camera Corporation**

352 W. 44th St., New York, N. Y. 10036  
 Phone: (212) JU 2-1441.

Rental, sales and service of cine equipment and related accessories.

**Behrend Cine Corporation**

161 E. Grand Ave., Chicago, Ill. 60611,  
 Phone: (312) 527-3060

Rental, sales and service of cine equipment lighting, editing and sound equipment.

**Birns & Sawyer Cine Equipment**

6462 Santa Monica Blvd., Hollywood  
 Calif. 90038. Phone: (213) HO 4-5166.  
 Cable: Birnsaw.

Rentals, sales and service of cine equipment and all related accessories. Specializes in Arri equipment.

**Burke & James, Inc.**

333 W. Lake St., Chicago, Illinois.  
 60606. Phone: (312) 372-5422.

Sales and service of photographic and cine equipment and all related accessories.

**The Camera Mart, Inc.**

1845 Broadway (at 60th St.), New York  
 N. Y. 10023. Phone: (212) PL 7-6977.  
 Cable: Cameramart.

National rental, sales and service of professional cine equipment and accessories.

**Camera Service Center**

333 West 52nd St., New York, N. Y.  
 10019 Phone: (212) PL 7-0906.

Rental, sales and service of cine equipment and accessories.

**Cine 60**

630 9th Ave., New York, N. Y. Phone:  
 (212) JU 6-8782

Rental, sales and service of cine equipment. Specialize in Arri attachments.

**Victor Duncan Motion Picture  
 Cameras & Equipment**

250 Piquette Ave., Detroit, Mich.  
 Phone: (313) TR 4-2334.

Rental, sales and service of cine equipment and related accessories.

**J. P. Filbert Co., Inc.**

2007 S. Vermont, Los Angeles, Calif.  
 Phone: (213) 734-1196

Equipment rental, sales and service, audio and video; specialize in Xenon light projection. Creative consultants.

**F&B/Ceco, Inc.**

315 W. 43rd St., New York, N. Y. 10036  
 Phone: (212) JU 6-1420

Branch: 51 E. Tenth Ave., Hialeah, Florida. Phone: TU 8-4604.

National rental, sales and service of professional cine equipment: cameras, lights, recording, projection, editing equipment; consultation services for producers.

**General Camera Corporation**

723 7th Ave., New York, N. Y. 10019  
 Phone: (212) 581-1061.

Rental, sales and service of cine equipment and related accessories.

**Gordon Enterprises**

5362 N. Cahuenga, North Hollywood, Calif. 91601. Phone: (213) P16-3737

Rental, sales and service of professional cine and photographic equipment and accessories.

**Hollywood Camera Exchange**

1607 North Cosmo Street, Hollywood, Calif. 90028. Phone: (213) H19-3838

Rental, sales and service of professional photographic equipment, and related accessories.

**Motion Picture Camera Supply  
 Inc.**

630 9th Ave., New York, N. Y. 10019  
 Phone: (212) 586-3626

Rental, sales and service of professional cine equipment and all related accessories.

**Jack Pill's Camera Equipment**

6510 Santa Monica Blvd., Hollywood, Calif. 90038. Phone: (213) HO-3333

Rental, sales and service of professional cine equipment and related accessories.

**S. O. S. Photo-Cine-Optics, Inc.**

387 Park Ave., S., New York, N. Y. 10014  
 Phone: (212) MU 9-9150

Branch: 10635 Burbank Blvd., North Hollywood, Calif. Phone: (213) 877-5333

National rental, sales and service of professional photographic equipment and related accessories for the producer.

**Syncon Corporation**

Wallingford, Conn. Phone: 269-4411

Film rental equipment to fit any camera (16 or 35mm) at special package rate. Truck directly to any of 33 major cities from Richmond, Va. to Bangor, Me. West to Cleveland, Ohio or anywhere in between.

When contacting the listed company, mention this Buyer's Guide as reference.

## Manufacturers of Laboratory & Printing Equipment



**Howell Company**  
National Equipment Division  
Farmack Road, Chicago, Ill.  
Phone: (312) 262-1600.

Manufacturer of film printing equipment for motion picture laboratories, 16mm, 35mm, 35 32mm, and 70mm sizes.

**Manufacturing Company**  
Clark Street, Chicago, Ill.  
Phone: (312) SH 3-2442.

Manufacturer of print processors, mix-storage tanks, washers, sinks, and laboratory accessories.

**F. Corlson Company**  
Ing Park Road, Chicago, Ill.  
0618. Phone: (312) JU 8-6720

Manufacturer of Depue motion picture printers, automatic light boards and microfilm printers.

**Computer Measurements Company**  
Division of Pacific Industries  
Madley Avenue, San Fernando, California. Phone: EM 7-2161.

Manufacturer of Unicorn products, including the Unicorn solvent film and the Unicorn automatic printer.



**Andre Debrie of New York**  
11th Ave, College Point, N.Y.  
Phone (212) HI 5-4200; in New York: (212) JU 6-0799

Distributors of Andre Debrie processors; lab equipment.



**Kodak Company**  
Motion Picture and Education Markets Division  
Rochester, New York 14650  
Phone: (716) 325-2000.

Manufacturer of film processing equipment.

**Filmline Corporation**  
Street, Milford, Connecticut.

Manufacturer of black & white and color motion picture film processing equipment for 16mm, 35mm, and 70mm.

**Fisher Company, Inc.**  
2306, Newburgh, N.Y. 12550

Manufacturer of processal "dry" spray motion picture film processor; Mark film processors; other processing equipment.

**Frank Herrfeld Engineering Corporation**  
11th Ave., Culver City, Calif.

Manufacturer of continuous and step motion picture printing equipment.

### Hi-Speed Equipment, Inc.

73 Pond St., Waltham, Mass. 02154  
Manufacturer of full line of Hi-Speed products for the laboratory including processing machines and related systems.

### Houston Fearless Corporation

Westwood Division

11801 West Olympic Blvd., Los Angeles, Calif. 90064. Phone: (213) BR 2-4331.

Manufacturer of Houston Fearless motion picture film processing machines and related equipment.

### Lipsner-Smith Corporation

3501 West Touhy Avenue, Chicago, Ill. 60645. Phone: (312) 673-4030.

Manufacturer of the CF-2 Ultrasonic Film Cleaner.

### Macbeth Instrument Corporation

P.O. Box 950, Newburgh, N.Y. 12553  
Phone: JO 1-7300. Cable: ARTDAY.

Manufacturer of motion picture laboratory equipment.

### J. A. Maurer, Inc.

37-01 31st Street, Long Island City, New York. 11101.

Manufacturer of Maurer-Matic film processor, 16 35mm model and 70mm model, and other laboratory equipment.

### Motion Picture Printing Equipment Co.

8107 N. Ridgeway Ave., Skokie, Ill  
Phone: (312) OR 5 8220

Manufacturer of Peterson contact printer and related accessories.

### Producers Service Company

1145 N. McCadden Pl., Hollywood, Calif. 90038.

Manufacturer of Acme optical printer for special-effects motion picture printing.



### Research Products, Inc.

716 N. LaBrea Ave., Hollywood, Calif. 90038. Phone: (213) WE 3-9301.

Manufacturer of Research Products Optical Printers in 70mm, 35mm, 16mm, 8mm. Agents for sale of Acme cameras, projectors, registration contact printers, animation equipment. Custom-built special effects equipment to order.

### Sickles Sales and Service Company

RR #1, Box 726, Scottsdale, Arizona. 85257. Phone: WH 6-4323.

Manufacturer of slide duplicators, optical printers, color printers, film strip printers.

(Continued)

## DEDICATION TO QUALITY and DEPENDABILITY

Two of the reasons why  
Eastern Effects has  
gained the loyalty  
of film producers  
everywhere...



- Optical and Special Effects in Color and B & W
- Animation
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333 West 52nd St., New York, N. Y. 10019 212-245-5280

Builders of the new EMELL Camera, Custom Animation and Optical Motion Picture Equipment.

**Specializing Laboratory  
Equipment Manufacturers:**



**Treise Engineering, Inc.**  
1949 1st St., San Fernando, Calif.  
Phone: (213) EM 5-3124.

Manufacturer of continuous film processing equipment and accessories, sound track applicators, precision film sprockets and rollers, etc.

**Uhler Cine Machine Company**  
15762 Wyoming Avenue, Detroit 38, Michigan. Phone: UN 1-4665. Cable: UHLCIMA.

Manufacturer of motion picture laboratory equipment.

**Camera Tripods**

**Quick-Set, Inc.**

8121 North Central Park Avenue, Skokie, Illinois. Phone: (312) OR 3-1200.

Manufacturer of full line of tripods, pan heads, stands, dollies, and mobile instrument positioning equipment.

**TA Manufacturing Corporation**  
Cinema Products Division

4607 Alger Street, Los Angeles, Calif. 90038. Phone: (213) CH 5-3748.

Manufacturer of Thomas fluid pan heads.

**Filmstrip Containers**

**Buckeye Stomping Company**

555 Marion Road, Columbus, Ohio. 43207 Phone: (614) 443-9458

Manufacturer of filmstrip cans, etc.



**Plastican Corporation**  
Box 157, Butler, New Jersey  
Full line of plastic containers.

**Richard Manufacturing Co.**  
5914 N. Noble Ave., Van Nuys, Calif.  
Full line of plastic containers.

**Film Shipping Cases**



**Fiberbilt Sample Case Co.**  
40 W. 17th St., New York, N. Y. 10011  
Phone: (212) WA 9-7772.

Manufacturer of Fiberbilt shipping cases for film requirements.



**William Schuessler**  
361 W. Superior St., Chicago, Ill. 60610  
Phone: (312) SUpper 7-6869.

Manufacturer of complete line of film shipping cases for motion picture and sound sidelfilm requirements; etc.

**Manufacturers & Distributors of Reels & Containers**

**Compco Corporation**  
1800 N. Spaulding, Chicago, Ill. 60647  
Phone: (312) EV 4-1000.

Manufacturer of Compco line of film cans and reels for all sizes.



**Comprehensive Service Corp.**  
250 W. 64th St., New York, N. Y. 10023  
Phone: (212) 799-2500.

Branch: 829 N. Highland Ave., Los Angeles, Cal. Phone (213) HO 2-0969.  
Motion picture reels, cans, equipment

**Goldberg Bros.**  
3535 Larimer, Denver, Colo. 80217.  
Manufacturer of film reels and cans.

**Mastereel Industries, Inc.**  
25 Home St., White Plains, N. Y.  
Phone: (914) 946-4884; in New York: (212) 933-1488

Specialized film handling equipment; interchangeable split reels.



**Plastic Reel Corp. of America**  
612 Boulevard East, Weehawken, N. J.  
Manufacturer of Plio-Magic plastic film shipping cases, reels and accessories.

**Probe & Develop, Inc.**  
The Whitcomb (Penthouse), San Francisco, Cal. 94103. Phone: (415) 626-1919  
Manufacturer of P-D Filmpack, plastic film shipping containers.



**Taylorreel Corporation**  
185 Murray St., Rochester, N. Y. 14606  
Manufacturer of Taylorreel line of film cans and reels for all sizes.

Mention this Buyer's Guide reference when contacting any of listed firms.

**Film Editing  
& Inspection Equipment**

**The Harwald Company**  
1245 Chicago Avenue, Evanston, Ill. 60202 Phone: (312) DA 8-7070

Manufacturer of Inspect-O-Film line of professional film inspection equipment, with all related accessories and modifications. Also professional splitting equipment, film storage equipment, etc.

**Kidde Machine Corporation**  
35 Farrand St., Bloomfield, N.J.  
Manufacturer of Kidde inspection equipment and related film processing accessories.

**Paulmar, Incorporated**  
710 — 17th Ave. N. Chicago, Ill. 60640  
Phone: (312) 662-1600.

Manufacturer of Paulmar line of inspection equipment and related accessories.

**Other Specialized Sources**

**Hurletron Incorporated**  
Electric Eye Equipment Division  
1938 East Fairchild St., Danville, Ill.  
Manufacturer of automatic control systems for high-speed picture printers; other lab accessories.

**Midwest Visual Equipment Co.**  
3518 W. Devon Ave., Lincolnwood, Ill. 60466  
Phone: (312) IR 8-9820.  
Rental, sales and service of optical equipment and related accessories.

**Photomechanisms, Inc.**  
15 Stepar Place, Huntington Station, N.Y.  
Manufacturer of Rapidata Process equipment (negative & positive).

**Rank Precision Industries, Ltd.**  
Woodger Road, Shepherds Bush, London W. 12, England.  
Manufacturer and distributor of professional motion picture and television camera equipment and related accessories.

**Ryder Sound Services, Inc.**  
1161 North Vine Street, Hollywood, Calif. 90038 Phone: (213) HO 9-3111  
Rental of magnetic sound recording equipment for production.

**Photographic Chemicals**  
**Phillip A. Hunt Chemical Co.**  
Roosevelt Place, Palisades Park, N.Y.  
Manufacturer of photographic, graphic arts and x-ray chemicals.

**RESEARCH PRODUCTS, INC.**

**OPTICAL PRINTERS**

**ACME CAMERAS AND FILM MOVEMENTS  
UTILIZED TO HANDLE 70-, 35-, 16-, 8-, AND  
SUPER-8MM. MODULAR DRIVE ASSURES LOW-  
COST MAINTENANCE. MANY OTHER NEW FEAT-  
URES. ASK US FOR FULL DETAILS — TELL US  
YOUR NEEDS IN CUSTOM-BUILT SPECIAL  
EFFECTS EQUIPMENT.**



WRITE — WIRE — PHONE

**RESEARCH PRODUCTS, INC.**  
716 NORTH LA BREA AVENUE, HOLLYWOOD, CALIF. 90038  
PHONE (213) 933-9996

ASSOCIATED WITH CINEMA RESEARCH, INC., HOLLYWOOD



### De Luxe President Formalizes West Coast Management Tasks

Key managerial responsibilities for the West Coast Division of De Luxe Laboratories have been formalized by G. Carleton Hunt, president of the national concern which has two facilities in Hollywood, General Film Laboratories on Argyle Avenue and the De Luxe plant on Western.

Neal Keehn, the De Luxe national director of sales, is also director of sales and customer relations for the West Coast. Russ Landers, formerly executive assistant to Hunt, is production manager in charge of both plants. John Aitkens, who joined General Film as controller, is business manager with complete responsibility over accounting, credit and finance.

Stacy O'Brien continues as plant manager of General Film and Henry Goldfarb as plant manager of the De Luxe Western Avenue plant.

In addition to its West Coast Division, De Luxe operates motion picture film processing plants in New York, Chicago and Toronto.

\* \* \*

### Detailed Production Forms Are Available from F&B Ceco, Inc.

Complete production forms bound in pads and truly indispensable to any film producer are available from F&B Ceco, Inc. These detailed costing and other control forms are put up in 11 different styles.

The forms cover every conceivable production detail, including an employee withholding card, daily time cards, script breakdown, director's breakdown, actor's report, call sheets, transportation, lunch, location, daily production and a 17-page complete picture budget. Prices range as low as 40¢ a pad.

A full sample set with prices is offered free of cost to film producers who write on their letterhead to F&B Ceco, Inc., 315 West 43rd Street, New York, N. Y. 10036. Mention BUSINESS SCREEN.

\* \* \*

### Wm. Kirschner & Co. Occupy New Offices in Glenview, Ill.

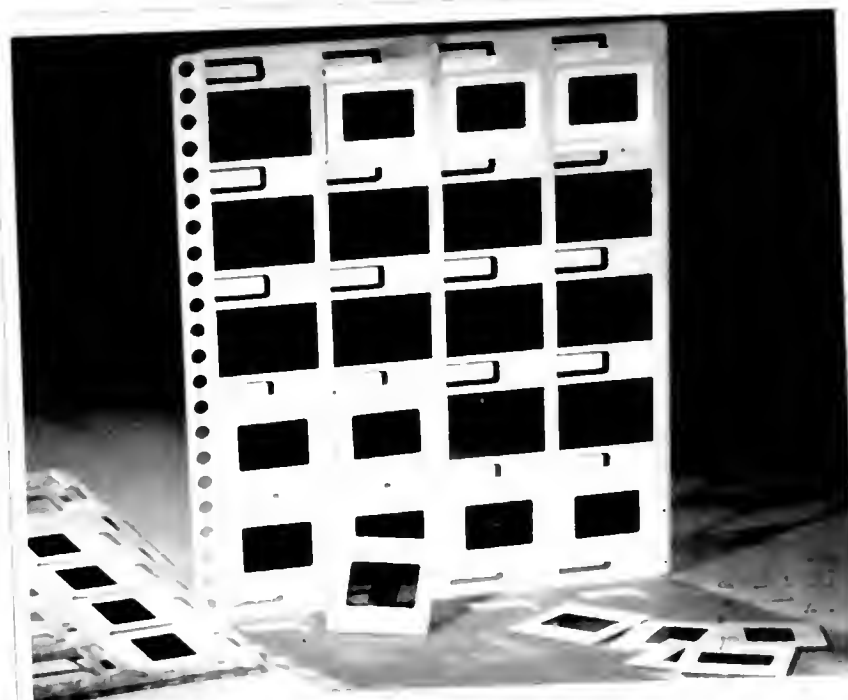
☆ William N. Kirschner & Company, Inc., producers, have occupied new office and production facilities in Glenview, Ill. Offices and screening rooms are in the new Glenview Executive Plaza, 1132 Waukegan Road. The company maintains production facilities in the Midwest Studios.



*Dear Mr. Producer  
When you deliver my filmstrips please send them in Plasticans. We prefer Plasticans because they are strong, light weight, have well-fitting lids . . . . and because it's so easy to remove the film without damage. You may use any of their six standard colors.  
Sincerely,  
A Sponsor Who Cares.*

THEY ARE AVAILABLE THROUGH

Plastican Corp.  
Box 157  
Butler, N.J.



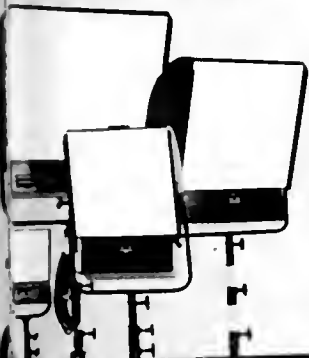
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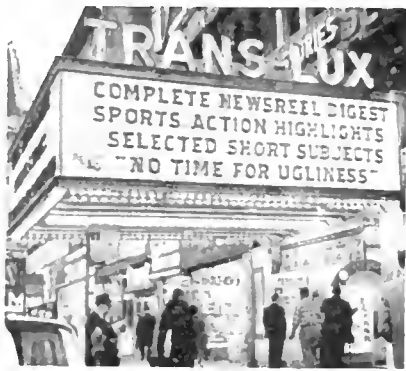
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This New York theater showed "No Time for Ugliness" (via Sterling) to 4,000 persons in four days.

### "No Time for Ugliness" Shows Urban Development Problem

Most of today's cities are an incredible collection of buildings, people, noise, history, hopes. They are built haphazardly, growing rapidly in some sections, deteriorating in others, sprawling in an undisciplined clutter. Our cities' approaches are marred by the loud sell — walls of billboards and tasteless neon signs. Who is responsible for this spreading blight on the American landscape? Rental agencies, thoughtless city officials, businessmen and each of us.

This is the message of a new film, *No Time for Ugliness*, just released by the American Institute of Architects and distributed by Sterling Movies U.S.A.

The film shows how downtown areas can be confused by commercialism, poles, wires and traffic congestion. Or, as in Fresno, California, traffic can be channeled off the main street, creating a beautiful pedestrian shopping center with sculpture, fountains, benches, trees and flowers.

We can deny residents the beauty and recreation of an urban river or lake with industrial debris, or, as the film shows in San Antonio, Texas, we can grace a river with shaded walkways, boating, trees and cafes.

Due to the present population growth and the construction boom we will rebuild America in the next 40 years. What sort of cities will we build for ourselves and our children? Time is running out — the choice is ours. As we race toward the future, we have *No Time for Ugliness*.

The film was produced by Nova Studios, New York, Larry Ravitz and Peter Yung, co-producers. •

\* \* \*

Visualscope's "Vitamin" Film Now in National Distribution — Vitamins, from A to K, and their relationship to health are the

## Brief Reviews of Current Sponsored Films

subject of *Vitamins and Your Health*, a new film available to high schools, colleges, adult organizations and TV stations for free-loan use. The 15-minute film is presented by the National Vitamin Foundation, produced by Visualscope, Inc., and is distributed by Association Films, Inc.

*Vitamins and Your Health* seeks to make people aware of the importance of a well-balanced diet and urges them to re-examine their own eating habits. Using a light and animated style, it discusses the catalytic action of vitamins in the body and their ultimate effect on health. Starting with vitamin deficiency diseases such as beriberi and scurvy, the film concentrates on modern health problems that are affected by low vitamin intake.

### Historic Role of Scottish Rite Masons in America Is Pictured

American history as seen through the contributions of the Masons of America is portrayed in a new film, *In the Hearts of Men*, recently released by the Ancient and Accepted Scottish Rite of Freemasonry, Southern Jurisdiction, U.S.A.

Through liberal use of old prints, art, and new live photography as well, the film shows that in almost all the courses in American human events, "Freemasons were there spreading the cement of friendship, morality and brotherly love."

Depicted in the film are such illustrious Masons as George Washington, Benjamin Franklin, Alexander Hamilton, James Madison,



Traditional ritual of Free Masonry, a scene from "Hearts of Men"

Patrick Henry, as well as such modern members as J. Edgar Hoover, Charles Lindbergh and Astronaut Gordon Cooper who took a Masonic flag on his first space flight.

*In the Hearts of Men*, 29 minutes, b/w, was produced by the Institute of Visual Communications. It will be distributed through sale (\$50 per print) by the Freemason at 1733 Sixteenth Street, N.W., Washington 20009. The early five million Freemasons of the U.S. will find it an excellent means of public information about who Masons are and for what they stand.

\* \* \*

### "Trek to the Tetons" Shows Scenery and Wildlife of the West

Unusual and rarely photographed wildlife of one of the last regions in the United States where herds of buffalo, elk and moose still roam the prairie, is the subject of *Trek to the Tetons*. Presented as a public service by the Eastman Kodak Company, the 23-minute film is available for free-loan use to school, sports and nature groups, camera clubs and adult and civic organizations from Association Films, Inc. It was produced by Matco Associates in the Teton country of northwest Wyoming.

*Trek to the Tetons* captures magnificent scenery and wildlife of the region in a story about "cludes" who go west to get photographs for a magazine article with help of local residents who as guides and help them set up camera shots, they are able to get some unusual photographs: bison stampeding, whitetail prairie dogs, elk, moose and seldom-seen animals in their natural habitat. Camping out on signment, they cover the reaches of local mountain ranges and go fishing in neighborhood lakes.

The film contains some interesting close-up and telephoto shots of interest to camera buffs.

### MARKETING MEN:

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# Progress Report on Telephone Technology

## Electronic Switching System Created by Western Electric

REVOLUTION taking place in electronics is being adapted by the Western Electric Company to meet increasing demands for more versatile telephone systems. One of the radical advances made by this communication manufacturer is the Electronic Switching System, known as ESS, which is virtually all electronic, the use of magnetically-stored information to control the operation necessary to put through a telephone call.

— *A Manufacturing Revolution: The New World of Telephone Technology* tells the story of this advance in a 25-minute motion picture produced for Western Electric by Pelican Motion Pictures.

### Diagrams Show Basic Features

An introductory graphic animation sequence, designed by Pelican Motion Pictures, explains the basic features of the new system — the new services made possible by this switching network. One of the conveniences provided by the system is the transfer of your calls to another phone when you're away from your own. If you're talking, ESS automatically connects another call coming in. It also sets up conference calls; dialing a few digits will connect you with the numbers frequently

used by the Pelican crew, under the direction of Jeri Sopanen (who also did the photography) traveled to Allentown, Pa. and Columbus, Ohio to film the manufacturing processes involved in producing this system. An entirely new manufacturing environment was created to meet the extreme degree of precision demanded by this complex new system. New tools and new processing techniques were also required.

### Manufacturing and Measuring

At various stages of manufacture shown: the making of the twisted wire (which furnishes access to information stored on memory) and the assembly of the printed circuit module, heart of the system. Another high production component is the sealed ceramic base element of the ferrite core which performs line switching functions in ESS.

Finally, the film takes viewers through testing and measuring techniques which are continuous through all of these steps. As solid



Scene from Western Electric film.

state manufacture becomes increasingly sub-miniaturized, problems multiply. The standard: no ESS office must be out of service for more than a few minutes in decades!

This in-depth technical film is available on loan from the Western Electric Company for groups interested in communication's technology.

\* \* \*

### Galvanized Sheet Film Shows Fire Tests on Duct Materials

Filmed documentation of fire tests on four different heating and air conditioning duct materials is the subject of a 24-minute color film, *Modern Ducts and Fire Safety*, sponsored by the Committee of Galvanized Sheet Producers, American Iron & Steel Institute.

The film shows how commercially available ductwork materials perform under static load, impact, puncture and environmental tests as well as under various fire conditions. A highlight sequence is a full-scale fire test in which four ducts (installed side by side) are subjected to an actual fire. This test also shows how some duct materials generate smoke and noxious fumes after brief exposure to fire.

Free loan prints are available on request to: Committee of Galvanized Sheet Producers, American Iron & Steel Institute, 150 E. 42nd St., New York, N. Y.

Results of fire tests on four different heating and air conditioning duct materials are shown in film.



Pictured at right: a Navy Drone Anti-Submarine Helicopter takes off from destroyer's flight deck for an anti-submarine "search and destroy" mission. Scene is from the Gyrodyne-U.S. Navy color film produced by MRC Films.



## DASH: Navy's Answer to Submarine Attack

### Gyrodyne Film Explains Anti-Submarine Helicopter System

ONE OF THE NAVY'S newest weapons, the Drone Anti-Submarine Helicopter (DASH), is the subject of an unusual 33-minute color film recently produced for the Gyrodyne Company of America and the U. S. Navy by MRC Films, a division of McLaughlin Research Corporation.

Early sequences in the film, narrated by Alexander Scourby, trace the history of anti-submarine warfare from the first World War to the present. In World War I, it was the invention of SONAR which helped end the threat of German U-Boats. This means of underwater detection made depth charges feasible and effective.

### ASW Problem: the Nuclear Sub

But by World War II, submarine tactics had improved considerably. The development of longer range SONAR, radar and airborne means of search and attack as well as the use of new "ahead throwing" weapons such as Hedge Hog, again turned the tide against the U-Boat.

Today, with the advent of nuclear subs capable of traveling faster and farther than ever before without the need of surfacing, capable of launching nuclear missiles against cities and industrial complexes, the problem of ASW forces has greatly increased. Although "ahead throwing" weapons have improved in range and accuracy through the development of ordnance such as Weapon Alpha and Asroc, submarine capability has not lagged. Subs now carry weapons which can be launched beyond the range of counter weapons, can seek out ASW ships and destroy them.

### Today's Answer to Sub Attack

The problem: how can a destroyer stay out of the submarine's weapon range and still get close enough to kill it?

It was conceived that if a destroyer was equipped with a small helicopter carrying homing torpedos, attacks against subs could be projected to the limit of an ASW vessel's sonar range. This was the DASH Weapons System

concept. A refinement of the system was to remove the man and remotely control, or drone, the helicopter.

Navy destroyers were subsequently outfitted with flight decks, hangars, two Drone helicopters and all the control equipment required. Gyrodyne, the manufacturer of DASH helicopters, was made Weapons System Manager for DASH.

### DASH Makes Successful "Kill"

This film serves as an introduction to the system, shows how it operates and concludes with an actual mission in which DASH is used to successfully seek out and destroy a sub. The script by Gene Starbucker was directed and supervised in production by Lawrence Mollot. Cinematography is by Charles T. O'Rork.

MRC Films, in business for less than four years, has won kudos for the quality of its industrial films. 14 of these have been produced, for example, for Sylvania Electronic Systems. The parent firm, McLaughlin Research Corporation, has been a leader in the field of technical documentation for more than a quarter century, with headquarters both in New York and Washington.

\* \* \*

### "More Power for the Job" a Useful Film for Teen-Agers

Stressing the educational background necessary for college and for vocational schools and on-the-job training is a useful new 19-minute color film, *More Power for the Job*.

Available for outright print sale (\$195) or daily rental from the International Film Bureau, Inc., 332 S. Michigan Ave., Chicago, Ill. 60604, *More Power* points out expanding opportunities available to students who consult a school vocational guidance counselor — chart their career goals and plan educational and training programs for the years ahead.

The film was produced by the Montana State College Film & TV Center.

# BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Hardy Glenn: to Ragsdale

## Navy's Hardy Glenn Becomes V. P. at Ragsdale Associates

Hardy Glenn, former director of the Media Relations Division, U. S. Navy Office of Information has been appointed a vice-president of Carl Ragsdale Associates, Inc. and its Sun Dial Films, Inc. division. He will headquarter at the company's Washington, D. C. facility, 1032 33rd Street N. W.

Recently retired from the Navy with the rank of Captain, Hardy Glenn has held a wide variety of assignments in its Public Information program. These include duty with the United Nations Command; Naval Forces, Far East (where he was Deputy Spokesman for the U. N. Advanced Armistice Negotiations in Korea); Naval Forces, Philippines; and the U. S. Pacific Fleet. He was also head of the Audio-Visual and News Branches of the Navy's Office of Information at the Pentagon.

\* \* \*

## Kodak Appoints John A. Pistor to Head Film Trade Relations

Motion picture trade relations at Eastman Kodak will be directed by John A. Pistor, reporting to C. Ray Troutner, sales manager of the company's Motion Picture and Education Markets Division.

Pistor is a veteran member of Kodak film departments, having joined the company in 1938 after graduation from Cornell. He began work in the motion picture sales department in 1946. After a 10-year period on leave of absence when he was associated with W. J. German, Inc. he returned to Kodak as general manager of the East Coast Division in 1963.

\* \* \*

## Pederson Now Product Manager of the Permacel Tape Division

Carl R. Pederson is now product manager for film splicing tapes and equipment at Permacel, a division of Johnson & Johnson.

## Connelly to Agfa-Gevaert as Head, Professional Cine Sales

Agfa-Gevaert, Inc. has named Paul V. Connelly as sales manager, Professional Cine Products. The appointment was announced by Rene Aerts, president of the Teterboro, N. J. company.

For the past 11 years vice-president of Pathe Industries, N. Y., Connelly's background includes financial and general officer service in the advertising, motion picture and paper industries. He was previously treasurer of America Corp.; treasurer and director of National Transitads, Inc.; and vice-president of Lathrop-Vandewater Paper Co.

He attended Fordham Univer-

sity and Boston College; served as a first lieutenant in the U. S. Air Force from 1942-45.

\* \* \*

## Burt Neuburger Is Sales V. P. at Video Pictures of Illinois

Burton Neuburger has been named vice-president in charge of sales for the Chicago-based division of Video Pictures, Inc., New York City. His appointment was confirmed last month by Fred Olsen, president of VPI of Illinois.

Neuburger, a former sales executive for the Technicolor Corporation, will remain available to that company in an advisory capacity. He returns to the production field where he has had 20 years of experience with national companies.

Ideal Pictures Names Weiland as General Manager on Jan 1  
 ☆ M. George Weiland will become general manager of Ideal Pictures Inc., national distributors and film library firm. His appointment will be effective Janu



M. George Weiland

1966, according to Jack C. Wits, recently-elected president of Ideal

Weiland assumes a post vacated by the retirement of Paul R. Ficht, president and general manager of this 48-year old company since 1952. Weiland has served as Midwest sales manager for a national film distribution company for the past 16 years.

\* \* \*

## Antonia Villi to Direct P/R and Advertising of VPI Production

☆ Mrs. Antonia Villi has joined VPI Productions, Inc., New York, as director of public relations and advertising, according to an announcement by VPI president George Tompkins.

Mrs. Villi held the same position with the Communications Group before her VPI appointment. Prior to that, she was associate PR director of Restaurant Associates, staff-writer at Gedsen-Todman, and for eight years was vice president and account executive of Garton Associates, public relations.

At VPI her responsibilities will include the creation and supervision of the advertising and public relations programs for all VPI-affiliated companies, as well as handling contract and placement with the trade and consumer press. In addition, she will be editor of the VPI promotion organ, IMAGES.

\* \* \*

## Stephen Kelly to Manage Production at Marathon Int'l

Marathon International Productions, Inc., New York City, has appointed Stephen M. Kelly as production manager. He was assistant producer for New Studios, Inc.



## We process filmstrips, too.

In fact, for 16 years, we've been doing nothing else except perhaps for some slide duplicating work now and then. Here, on Long Island Sound about 30 minutes from mid-town New York, we have managed to design and build our own printers and processors and to sign on a capable crew who, above all, care about shooting your master negatives and processing your release prints.

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Jenkins . . . joins Acme

### Lab Names Lynn Jenkins Research Engineer

Lynn M. Jenkins has been named chief research engineer at Acme Film Laboratories, Inc., a subsidiary of Acme, Inc., headed by general manager Robert A. Swelson. In his new post, Mr. Jenkins will be in charge of research and development at Acme. He will be in charge of research and development at Acme, including the labs' continuing activities in "High Band" transfers and working with its new Ampex Model 100 videotape equipment. Mr. Jenkins has been working for Acme for several years to perfect color video-film transfers and is now approaching the threshold of a breakthrough. Current facilities provide for color and color tape-to-tape reproduction, b&w tape-to-film transfer and 16mm b&w and color film processing and printing. Mr. Jenkins came to Acme from the Ampex Corporation where he was a field engineer. He attended Stanford at SMCC and UCLA, then lived in Northridge, Calif. with his wife. He is an active pilot and an outdoorsman.

### to Direct Kodak Market Channel, Education Services

Thomas H. Miller's appointment as director of marketing and educational services at Eastman Kodak Company was announced in November by Gerald R. Brown, vice-president for marketing. Since 1957 he has been assistant director of industrial relations. Miller began his Kodak career in 1936 as a trainee.

### to Represent Reid Ray in Twin Cities Region

A veteran of communications, Reid J. Webb Hedin has joined Reid H. Ray Film Industries, St. Paul, Minn., as a regional account executive. Hedin will serve clients in the Twin Cities and surrounding areas. He is active in business affairs and a native of Minnesota.

### Visualscope Names A. J. Silano, Karl Fischl as Vice-Presidents

Two executive appointments have been made to the sales staff at Visualscope, Inc., New York City. Anthony J. Silano has joined the producing company as vice-president and account executive. Karl Fischl is vice-president for Educational Marketing Services and also serves as an account executive.

Silano began his career 15 years ago as an animator, was subse-



Anthony J. Silano

quently promoted to director of animation, associate producer in charge of live action production and executive producer. He came to Visualscope from Mogubgub Limited where he served as executive vice-president and contact coordinator of sales.

Fischl has been one of the industry's most active sales executives since 1946. He previously served as sales vice-president for Transfilm and was marketing director for Wilding, Inc. in New York City. His special responsibility in the new post will be to extend Visualscope's products and services in the education field. Four years of field experience in evaluating audio-visuals for this market and aid to textbook publishers are among the assets he brings to the new activity.



Karl Fischl now heads educational marketing services at Visualscope.

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Here's an exciting way to bring showmanship to sales meetings and presentations!

Da-Lite's new ELECTROLET projection screen goes up and down and out of sight at the touch of a button. Add an extension cord and you can operate the Electrolet from anywhere in the room! Adds excitement and a "professional touch" to any sales meeting or presentation.

The ELECTROLET attaches easily to wall or ceiling. Plugs into any regular outlet. Operates trouble-free, year after year. The gantly styled to match office and conference room decor.

Sound expensive? The 50" x 50" ELECTROLET is only \$54.95. Prices for the 60" and 70" models are just as modest.

Write for free color folder today. Da-Lite Screen Co., Inc., Warsaw, Indiana.



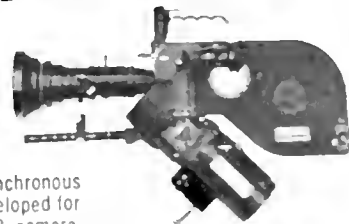
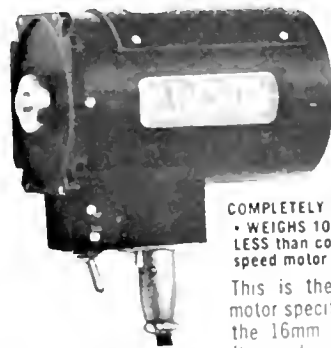
**DA-LITE.**  
World's Foremost Projection Screens Since 1909

### NEXT ISSUE: ANNUAL REVIEW OF AWARD-WINNING FILMS

The Annual "Film Awards of the Year" Review will provide special feature interest in these pages next month as the Editors summarize all 1965 film award programs for business and factual motion pictures and slidefilms. Film festivals at home and abroad will also be the subject of editorial analysis and rated according to their methods and values.

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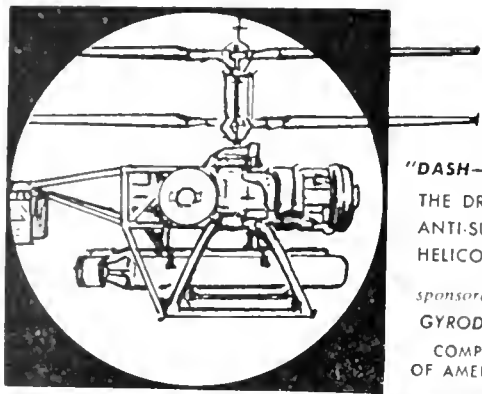
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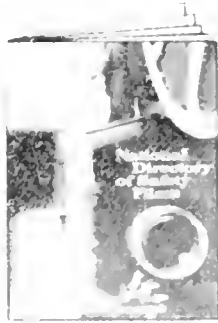
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## National Directory of Safety Films

1965-1966 EDITION

A comprehensive catalog listing over a thousand motion pictures, filmstrips, and slides dealing with safety and related topics such as fire prevention, health, training, first aid, and rescue. The catalog includes sections on occupational safety, office safety, farm safety, school safety, traffic safety and home hazards. Each listing gives a description of the film (type, length, year produced), summarizes the content, tells where each film can be obtained, and whether it can be rented or must be purchased.

It is the most complete safety film catalog published. It can provide assistance to the many individuals and groups involved in safety, education, club, or civic activities.

Single copies \$2.80; send check with orders.

(write for schedule of quantity discounts)

BUSINESS SCREEN MAGAZINE  
7061 Sheridan Road, Chicago, Illinois 60626

## THE EXECUTIVE:

### Mason Heads N.Y. Kodak Sales; Stifle Directs Midwest Region

Kenneth M. Mason has been appointed sales manager of Eastman Kodak's motion picture and education market activity, New York City Region. His post was confirmed last month by Donald E. Hyndman, Kodak assistant vice-president and general manager of the MP&EM division. Mason reports to C. Ray Troutner, sales manager of the division.

Ethan M. Stifle assumes Mason's former post in Chicago as sales manager, Midwestern Region, also reporting to Troutner. Both men are veteran members of the Kodak organization.

Mason, who graduated cum laude from Washington & Jefferson College and took graduate work at the University of Rochester, joined Kodak in 1935. Currently, he is conference vice-president of the Society of Motion Picture & Television Engineers, having previously held many executive posts in that organization.

Stifle, who graduated with high honors from the University of Illinois, joined Kodak Research Laboratories in 1931. In 1950 he was appointed manager of the East Coast Division of the company's former motion picture film department. In 1963 he was named manager of engineering service, East Coast. Stifle has also been very active in professional motion picture, trade and technical associations. He is currently serving as president of the Society of Motion Picture & Television Engineers. •

\* \* \*

### Jay Sheridan Joins Niles as Producer-Director in Chicago

Jay J. Sheridan, a 15-year veteran in film and television direction and production has joined Fred A. Niles Communications Centers, Inc. as a producer and director.

Sheridan's background includes five years at Ziv Television Productions, five years as an associate producer of the "Robert Montgomery Presents" TV series and five years with the Chicago office of Louis G. Cowan, Inc. •

\* \* \*

### Robert Wright, Jack Rumrill Join Staff of Filmack Studio

Robert E. Wright and Jack Rumrill have been added to the TV-industrial film sales staff of Filmack Studios, Chicago. Wright formerly represented Wilding, Inc.

in Washington, D. C. and Metro Rumrill is a former New York with 11 years' experience in creating and selling radio and television package shows.

\* \* \*

### Herny to Plastic Reel Corp as Deputy Director of Sales

Plastic Reel Corporation of America has appointed Henry H. Herny as deputy director of sales, responsible to Milt Blutter, vice president of sales for Weehawken, N. J. manufacturer of film handling accessories.

Herny was formerly advertising manager for Kling Photo Corp.



Henry H. Herny: now at Plastic Reel Corp. as deputy director of sales

Inc. and the Arriflex Corporation of America. In confirming the appointment, company president Walter Elterman noted "that this newly created post is one more step forward in our continuing effort to popularize economies in the use of plastic reels and cases in the audiovisual communication field."

\* \* \*

### Buddy Gaines to Sarra, Inc Staff as a Producer-Director

Sarra-Chicago, Inc. has announced the appointment of Buddy Gaines, a former executive



Buddy Gaines: to Sarra-Chicago

producer at Cypress Gardens Productions, Florida. He is now a producer-director on the staff of the Chicago-based film production company.

## to Catch a Porpoise:"

(CONTINUED FROM PAGE 51)

There is no place in the world like the Bahamas for underwater photography. The ocean is light aqua blue and crystal clear. There is no turbulence in movement whatever that the photographic results are fantastic. Twenty or thirty feet down, the light is excel-

lently had written a sequence into the script in which Captain Wilbur Gray, Director of Collecting at the Miami Seaquarium, would catch a porpoise because of fight that marred its appearance. Obviously, this was to show that perfect specimens would be available for the Fair. Kley was in no doubt whether this was his job — to find a peculiarly beautiful porpoise in the great At-

Captain Gray, veteran of 25 years collecting marine life, told us that we could find just what we needed: a porpoise. Good to his promise, he brought a porpoise, evidently the result of a fight with a shark, caught in the net and Captain Gray rejected it for shipment to New York. The scene was shot as

Throughout the latter part of the filming scenes, the porpoises were not afraid of the cameras and crew, but the stars of the production unit became one happy family. Even when they were made from the bucket "cherry picker" directly over the big animals were expected to make an 18-foot leap out of the filming pool, they exhibited no fear. Every member of the unit, from the director to the grip, fell in with the cast of the show. When the training complete, they were transported in large custom-made boxes to the airport and so on to the World's Fair. Always docile, they offered no photographic problems. They did not rebel too much against the confinement of the boxes. On board the cargo plane to

New York the scenes presented a photographic problem because of a misunderstanding with the airline regarding power for the lights. There was nothing to do but shoot color with available light. However, this was acceptable enough to show the conditions under which the porpoises travelled to New York: First class — with a plane to themselves — courtesy Eastern Airlines.

The last scenes were shot at the World's Fair and it was very cold. The people who came to view the porpoise show at the Florida Pavilion wore overcoats, so odd shots and cutaways of the audience could not be made.

However, before our film was edited, with the sound, etc., we were able to send a staff cameraman back to get the necessary scenes. It was ironic that, with the difficult scenes we had made in the open sea, simple audience reaction scenes were so much trouble and so expensive to make.

We must come back to the original commission Burton Clark had given to Reela — five separate films to be made. Before shooting was completed it was suddenly decided, on a Friday morning in June, that an additional promotional film would be needed.

The editor, sound engineer and director-producer Sack came back to Reela that Friday night and put together a 3½-minute promotion film that so pleased Clark that he subsequently made a Spanish version for Latin America.

It was a short, steep pull, but six months after we finished all subjects we were rewarded in receiving a 1965 Cine "Golden Eagle" and an Educational Film Library Association "Blue Ribbon" for the half-hour show, *To Catch a Porpoise*. And — we are proud — all of us, including the director, cameramen, sound engineer, editor, grip and — no doubt, the porpoises would be proud if they knew about it! •

Below: Ted Sack uses bull horn to kibitz crew on masthead . . .



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producer's  
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35mm-16mm  
B&W Color



Spindler & Sauppe, makers of Selectroslide projectors, are now occupying this modern plant in Grand Central Industrial Centre, Glendale, Calif.

**Spindler & Sauppe Occupies Larger Plant in Glendale, Cal.**

Spindler & Sauppe, Inc., for many years located on Beverly Boulevard in Los Angeles, has expanded in a move to a new 7,000-square-foot headquarters facility at 1329 Grand Central Avenue, Glendale, Calif.

Norman A. Sauppe, Emil E. Eisenlohr and Kipp O. Pritzlaff are executives of the firm which manufactures the Selectroslide line of automatic slide projectors and related accessories.

\* \* \*

**Four U.S. Film Executives Tour Soviet Studios and Labs**

A delegation of four American motion picture film experts organized by the Society of Motion Picture and Television Engineers has taken a three-week tour of major cine facilities in the Soviet Union. This trip was made under the provisions of the U.S. — U.S.S.R. exchange agreement program of the U.S. Department of State.

The trip, originally scheduled for last June, was in reciprocation for the visit to the U.S.A. made last year by a similar group of U.S.S.R. film experts. In 1963,

the Society sponsored and effected the initial exchange sending a first delegation to the Soviet Union.

The present SMPTE-sponsored group was composed of Herbert E. Farmer, University of Southern California; Saul Jeffee, Motionlab, Inc.; Konstantin Pestrecov, BM and Sidney P. Solow, Consolidated Film Industries.

The delegation hoped to visit outstanding U.S.S.R. facilities for design and performance of new equipment for mass printing of release prints and special effects; latest technical developments in the use of motion pictures in education; and broadly, to review developments of U.S.S.R. motion picture techniques and facilities.

\* \* \*

**SIQ Services, Inc. Is Formed for Int'l Print Procurement**

A new firm, SIQ Services, Inc., specializing in print procurement services for the international market, has been established at 41 West 54th Street, New York.

Officers are C. Kipp West, president and Elaine Kupersmith, vice-president and director of operations.



"Production number 43-1769—Take 26 . . ."

NEXT RECORDING SESSION, BOOK JUST HALF-AN-HOUR . . . CALL . . .

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OVER 125 FILMS NARRATED IN 1964

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Angles Adjustable on  
 new "Slide Sorter II"  
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 features which allow slide  
 to edit or view a full roll  
 slides at a viewing angle  
 to the user. It occupies  
 the space required by  
 Slide Sorters.  
 Exclusive feature allows the  
 adjust and fix the built-in  
 or proper viewing angle



Model II Slide Sorter fea-  
 variable viewing angle.

The Slide Sorter II is used  
 low table, eye level shelf or  
 from a wall. It has an all-  
 housing; face is moulded of  
 translucent plastic with five  
 shelves to accommodate  
 all of slides. Light source is  
 watt household lamp. Price  
 \$5.

Hudson Photographic In-  
 s., Inc., Irvington-on-Hud-  
 New York for nearest dealer

\* \* \*  
 "Polecat Shorty Kit"  
 dio or Location Work  
 new "Polecat Shorty Kit"  
 is spring-loaded, floor-to-  
 supports for backgrounds,  
 and reflectors for both stu-  
 dio location use, even out-  
 door. The 22-piece kit is only 32 inch-

es long with enough interlocking  
 2-ft. sections and fittings for back-  
 ground assemblies that will reach  
 any ceiling up to 14 feet high; it  
 includes a 10-foot cross bar for no-  
 seam paper and other backgrounds  
 or lights.

Where ceilings are out of reach  
 and for outdoor use, the "Pole-  
 cats" are supported by tripods  
 made from the same 2-foot  
 "Shorties." All parts are light-  
 weight, black anodized aluminum  
 packed in a compartmented can-  
 vas kit with shoulder strap. The  
 "Shorty-Kit" sells for \$89.50.  
 Write: Brewster Corp., Old Lyme,  
 Conn. for kit or data on the com-  
 plete line.

\* \* \*  
**Low-Cost Closed-Circuit TV  
 With New Ampex Videotrainer**

To expand use of closed-circuit  
 television in industry, training, etc.,  
 the Ampex Corporation has in-  
 troduced a new low-cost profes-  
 sional "VR-7000" videotape re-  
 corder and the VR-7100 Video-  
 trainer.

The VR-7100 Videotrainer  
 combines the new recorder with  
 a television camera, receiver and  
 all related equipment necessary for  
 the production and display of vi-  
 deotape programs in a self-con-  
 tained mobile console priced at  
 \$5,945.

The VR-7000 and Videotrainer  
 were designed "to fill the gap be-  
 tween broadcast-quality portable  
 videotape recorders and those  
 built for home use," according to  
 C. Gus Grant, Ampex group vice-  
 president. This recorder handles  
 63 minutes of the program mate-  
 rial on a 3,000-foot reel of video  
 tape. Programs produced with the  
 videotrainer can be played back  
 on a number of conventional tele-  
 vision receivers.

\* \* \*  
 More news about audiovisual  
 equipment is featured on the next  
 two pages of this issue.

## Need WEEKEND Lab Services?

If your Motion Picture Film deadlines make Weekend Lab Services necessary, perhaps we can help. When it comes to 16mm Color, we are unique in that we can perform all of the following in our own lab:

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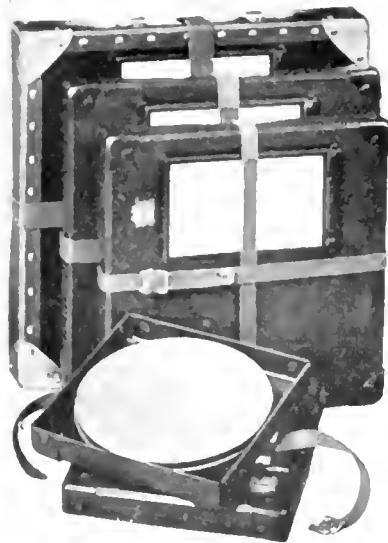


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& white service  
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**Da-Lite "Executive Electrol"  
Screen Recesses Into Ceiling**

An all-new, heavy-duty Executive Electrol projection screen which recesses completely in the ceiling and provides its own automatic ceiling closure has been announced by the Da-Lite Screen Company, Inc., Warsaw, Indiana.

C. J. Cerny, sales vice-president for Da-Lite, calls the Executive Electrol "one of the most significant developments by our company in recent years. This com-



Da-Lite Executive Electrol screen.

pletely automatic screen is the ultimate for executive suites, conference rooms, small auditoriums and presentation quarters," he noted.

A hinged ceiling closure panel, only three inches wide and the length of the screen, opens at a flick of a decorator-type switch, allowing the screen surface to lower in position and stop automatically. Another touch of the switch and the screen rolls back into the ceiling case and the panel closes automatically.

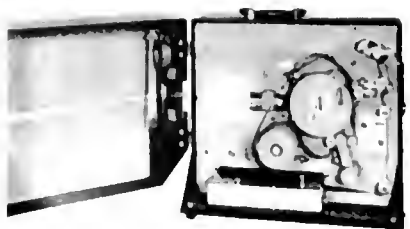
The Executive Electrol is available with screen surface sizes starting at 50"x50" up to 12-foot square. Surfaces may be either Da-Lite's White Magic Chemi-Cote glass beaded or non-gloss mat white.

**Exhibit Model "Movie-Mate"  
Available for Display Shows**

A new exhibit model "Movie-Mate" 16mm continuous sound projector (Model CV-3 Special) has been introduced by the Movie-Mite Corp., Detroit. Designed for use in exhibits or displays, the CV-3 may be used for continuous or push-button ("on demand") showings; it is available for either remote or rear screen use.

Features include: Tru-Flector

New exhibit model of continuous 16mm "Movie-Mate" sound machine.



**a-v equipment trade**

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PRODUCTION

projection lamp; ease air filtering; film dust and static removal and full component of film protection switches to assure long film life. Magazine capacity is 500 feet of 16mm film; weight: approx. 35 lbs. Priced under \$550 f.o.b. factory, Evanston, Ill. For further details write: Movie-Mite Corp., 8811 Puritan, Detroit, Mich. 48238.

\* \* \*

**RCA "1600" Sound Projector  
Features New "Safe Threader"**

The Radio Corporation of America has introduced the "RCA 1600", a new 16mm sound motion picture projector featuring a unique self-threading device said to eliminate a major source of film damage.

The 1600 model makes the first use of the RCA "Safe Threader"



RCA 1600, 16mm sound projector,

which is engaged only during the threading operation, thereby averting film jams and sharply reducing film wear, according to A. J. Platt, manager of distributor sales for RCA Audio-Visual Products. The projector also features a weight reduction to 30 pounds from previous models.

\* \* \*

**New Kodak Sound Synchronizer  
for the Carousel Slide Projector**

The Kodak Carousel Sound Synchronizer, a low-cost synchronizing unit which adds stereo tape sound to the well-known Carousel slide projector, has been announced by Eastman Kodak. The compact device provides for automatic slide-sound programming without distracting audible slide-changing signals.

The lightweight unit enables owners of standard stereo tape recorders who also have Carousel Models 700, 800 or AV-900 to produce tape-slide programs either with or without the company's Car-



Kodak Carousel Sound Synchronizer

ousel Dissolve Control. Models 570 and AV-580 can be used with the Carousel Dissolve Control.

The Synchronizer, which weighs only 9 ounces in its cartons, is connected by plug to the projector's remote control receptacle. The projector's remote control site is plugged into the Synchronizer. Synchronizer's phone plug is connected into a microphone on one channel of the recorder and the mike is plugged into other input channel of the recorder.

Voice and musical background are recorded on one track. When the forward button is pressed, the change-slide signal is received on the second track. Each time a signal then activates the "advance" switch in the projector, which provides the other hand. The device is available from Kodak dealers at "less than \$30."

\* \* \*

**Modular Film Storage Racks  
Hold All Standard Cans**

A new modular storage rack for film cans and cases has been developed by Worley & Company, 802 W. Whittier Blvd., Fullerton, Calif. Designed for any storage space need, the rack holds 40.

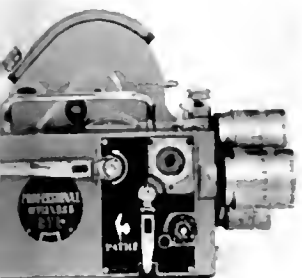
Worley modular film storage rack





and 2,000-foot film cans  
 can be rearranged or  
 meeting changing needs;  
 light (see illustration) has  
 with index card holders for  
 ation and comes in seven  
 colors to harmonize with  
 cor.

Reflex DS8-BTL Camera  
 Double Super-8 Film  
 new motion picture camera  
 100-foot rolls of double Su-  
 8 film is now available from  
 Pathe Products, Inc., Providence,  
 R.I. The Pathe Professional Reflex  
 BTL permits the cameraman  
 to load 200 feet of single Super-8  
 film on a single 100-foot roll with-  
 out use of any external maga-



Pathe Professional DS8-BTL

is thus suitable for work  
 where film economy is a guiding  
 principle and where professional ef-  
 ficiency is required.

The Pathe BTL system gives ex-  
 traordinary information before  
 starting filming with any "C"  
 prime or zoom lens, from  
 wide angle to extreme tel-  
 ephoto at any camera speed from  
 1/1000 to 1/30 fps, any variable shutter  
 setting, any ASA setting from 12  
 to 400, with any filter, any acces-  
 sories. The system offers a direct  
 readout by cds cell of the actual  
 exposure reaching the film at the film  
 plane. The light is measured only  
 after it has passed through all the  
 elements, the diaphragm, the  
 reflex system and the cam-  
 erater. Overexposed or under-  
 exposed effects if needed or de-  
 sired can be achieved by simply  
 changing the BTL exposure read-

According to Aaron Davis, presi-  
 dent of Pathe Products, Inc., ex-  
 clusive distributor of Pathe prod-  
 ucts in the United States, the  
 Pathe company determined  
 to produce a camera specifically  
 for the industrial market which  
 would not be hampered by the limi-  
 tations of the cartridge system.

For discussions with both  
 Eastman Kodak and Gevaert,  
 contact the Pathe company based on a dou-

ble-8 format was produced. Now  
 simultaneously with the announce-  
 ment of the camera, Eastman Kodak  
 has announced the availabil-  
 ity of double Super-8 film, spooled  
 in 100-foot lengths, which will  
 produce 200 feet of processed film.  
 Film prices will be \$6.33 net  
 per 100 foot roll, with processing  
 at \$4.50 net.

Price of the Pathe DS8 BTL  
 will be in the neighborhood of  
 \$850 — final price calculations  
 have not been completed.

**RCA Announces "Budget-Price"  
 PFR-10 Video-Film Recorder**

A budget-priced television film  
 recorder for transfer of TV images  
 to 16mm film is announced by the  
 RCA Broadcast and Communica-  
 tions Products Divisions. Design-  
 ed especially for industrial, school  
 and military use, the new PFR-10  
 recorder uses a special, vibration-  
 free camera to photograph TV  
 images off the display tube.

The recorder is housed in a  
 compact cabinet requiring less  
 than six square feet of floor space.  
 A variety of panchromatic film  
 types may be used for pick-up off  
 the unit's 10-inch display tube  
 which is coated with P4 phosphor.  
 The system includes 2,400-foot  
 film cassettes for one hour of re-  
 cording time and provision for au-  
 dio signal input into an optional  
 optical or magnetic sound record-  
 ing channel. Price of the RCA  
 PFR-10 recorder is \$14,500.

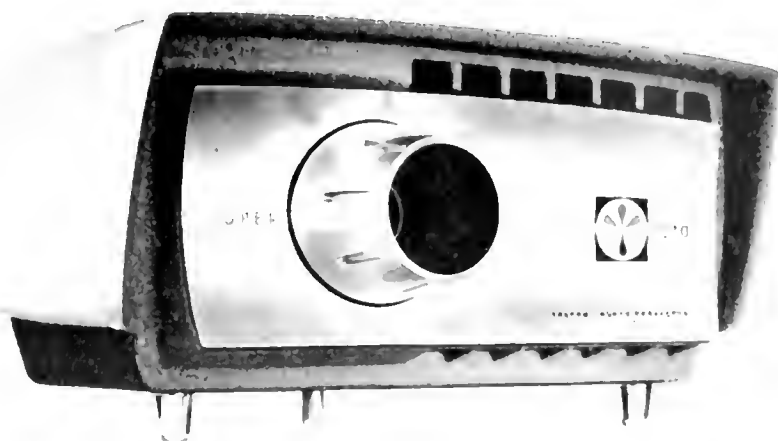
Write: RCA Broadcast & Com-  
 munications Products Division,  
 Burbank, Calif. for complete  
 data.

RCA television film recorder for  
 transferring TV images to 16mm  
 film is shown by S. O. Swanson.



**Multi-Purpose "Show-Talk" for  
 Filmstrips Slides With Sound**

A new multi-purpose instruc-  
 tional and sales tool combining a  
 (CONCLUDED ON THE NEXT PAGE)



Technicolor's new Model 510 motion picture projector uses Super-8 film.

**Technicolor Goes "Super-8" With Model 510**

THE SUPER-8 FORMAT, intro-  
 duced by Eastman Kodak ear-  
 lier this year, is now available in  
 cartridge-loading projection. First  
 of the projector manufacturers to  
 introduce a new model extending  
 the simplicity of cartridge-loading  
 from the camera (as introduced  
 by Kodak) into projection, is the  
 Technicolor Corporation.

The Technicolor Model 510  
 projector, just introduced in the  
 U. S. and abroad, is the world's  
 first cartridge-loading motion pic-  
 ture projector for the new Super-8  
 film. Advantages of the new, en-

Technicolor equipment of this  
 type. While basic simplicity has  
 been retained, new emphasis has  
 been given to quality and preci-  
 sion of the 510. A wholly new  
 optical and lighting system, using  
 a 150-watt Truflector lamp (said  
 to provide 500-watt brilliance) is  
 featured. The standard lens is a  
 Technor 20mm f 1.5 at the low-  
 est base price of \$87.50; Model  
 510Z features a standard zoom 20-  
 32mm f 1.4 lens at \$99.50; and  
 Model 510WA has an optional  
 wide-angle 10mm f 1.1 lens at  
 \$114.50.

Weight has been kept to the  
 minimum eight pounds; maximum  
 film length is 56 feet per cartridge  
 (the Super-8 cartridge only will  
 work on these new models), al-  
 lowing four minutes of screen  
 time with no rewinding required,  
 of course.

The new Super-8 cartridge con-  
 tains film wiping pads and car-  
 tridge lockout prevents accidental  
 use of standard 8mm film. The  
 power input is 110-120 volts off  
 standard 60 cycle AC for a con-  
 stant-speed, maintenance-free  
 blower (cooling) motor within the  
 unit.

The pictures on this page tell  
 the story of the new Model 510  
 "Instant" Super-8 projector. Speed  
 and simplicity of loading are its  
 principle advantages. The least  
 skilled individual, without training  
 or practice, can load a "Magi-  
 Cartridge" into this Technicolor  
 projector in a few seconds. Im-  
 ages on the screen uphold the  
 promise of quality and precision  
 inherent in this new design.



Model 510 in action as group of  
 salesmen view Super-8 pictures.

larged film format within 8mm  
 (approximately 50% greater than  
 previous standard 8mm) include  
 better resolution and picture  
 brightness. Larger audiences can  
 now see both image detail and  
 subtitles much more clearly on  
 this 8mm (silent) cartridge-load  
 equipment.

The Model 510 is a vastly dif-  
 ferent projector than previous

At right: the audience  
 wonders how that picture  
 got on the screen that  
 quickly. The cartridge-load  
 "510" sets up in seconds!



# NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

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Cinema, Inc., 234 Clarendon St., Boston 02116.

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Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 6 West 48th St., New York 36, New York.

The Jam Handy Organization, 1775 Broadway, New York 10019.

S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue, South, New York City, New York 10016.

Training Films, Inc., 150 West 54th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3. SP 7-6600.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals, Sales, Repairs. 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc. 41 N. 11th St., Philadelphia 7, WAInut 3-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

### • MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

## MIDWESTERN STATES

### • ILLINOIS •

Robt. H. Redfield, Inc., 831 So. Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 571 W. Randolph, Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 60605.

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: TR 5-2450

### • MISSOURI •

Swank Motion Pictures, Inc., 621 N. Skinker, St. Louis, Mo. 63130. PA 6-3333.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

### LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue on annual basis only.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321,

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28. HOLLYWOOD 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

S. O. S. Photo-Cine-Optics, Inc. 10635 Burbank Blvd. North Hollywood. 213-877-5326

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 90057. Phone: DUnkirk 9-1288.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 90046.

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 5. GARfield 1-0410.

Westcoast Films, 255 Minna, San Francisco 94103.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc., 5023 NE Sandy Blvd., Portland 97213.

### • TEXAS •

United World Films, Inc., 6434 Maple St. Dallas 75235

### • UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

(CONTINUED FROM PAGE 117)  
four-speed record player/amplifier, a filmstrip slide projector and screen, all fitted into a small dispatch case. has been announced by Viewlex, Inc., of Holbrook, N.Y. Named *Showtalk*, it is designed to be used as an integrated unit or separately as an individual record player and the slide projector for large screen projection's required.

The visual portion is provided by the well known "Little Giant" blower cooled projector. A range of film carriers adapts it to either filmstrip or slide projection. here



is a choice of two projector models. the V-8 powered with a 50-watt lamp, and the V-83 with a 300-watt lamp. A remote control unit permits the *Showtalk* to be operated from a distance.

The audio portion consists of a reliable, long-life amplifier from a four-speed record player. The arm is fitted with a film cartridge, adapting it to when record is being played. The 21-inch built-in projection screen has a non-glare surface for viewing close-up.

There are four *Showtalk* models beginning from \$99.50.

\* \* \*

Camera Angle Rule Provides Quick Data on Lens Coverage  
An adjustable camera angle rule, which allows a scenic draftsman to determine the coverage both horizontally and vertically. any type of lens has been developed by a source in Britain.

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**THE EDITORIAL VIEWPOINT:**

(CONTINUED FROM THE PRECEDING PAGE 36)

*New York World's Fair Had Its Problems  
But Many Exhibitors Report Real Success*

As New York's World Fair fades into history, the general public impression is left that it failed to reach its anticipated total attendance goal. Although the Fair was not a financial success, major business exhibitors are far from displeased with the results of their pavilions. Ford, General Motors and others have reported excellent attendance and have expressed genuine satisfaction.

Out of this industry, the Eastman Kodak Company is a pioneer exhibitor at such Fairs and it considers its participation in the 1964-65 New York shows "a huge success with all company objectives accomplished," according to Carroll E. Casey, general manager of the Kodak Pavilion.

"This picture-taker's paradise was the most photographed event in history. Over 12 million Fairgoers who visited the Kodak Pavilion came away with a new awareness of the achievements of the company in chemicals, fibers and plastics as well as the broad spectrum of photography."

Pointing to immediate tangible results, Kodak reported highest sales of camera equipment in its history during the two-year Fair season. Kodak distributors, dealers and photofinishers from all over the U. S. and abroad confirm the tremendous amount of picture-taking that took place.

"The very nature of a World's Fair permits a company such as Kodak to focus attention on the company's diversified operations in an interesting and dramatic manner that could hardly be accomplished in any other way," Casey noted.

"For instance many people learned for the first time of Kodak's major participation through its subsidiary, Eastman Chemical Products Inc., in chemicals, plastics and textiles through its motion picture, *Quest*, which, like Kodak's feature film attraction, *The Searching Eye*, has become one of the most honored films of the Fair."

As our own editorial postscript, we'll all long remember the Johnson Wax multi-screen motion picture, *To Be Alive!*, as one of the all-time great pictures of the Fair and of the era.

\* \* \*

*DeVry Ends 35mm Projector Line to Turn  
All Efforts to "Trainers" for the Space Age*

A Chicago company which made many notable contributions to the motion picture industry and whose founder may truly be called one of the "fathers of visual education" has written a nostalgic "finis" to a fabulous era of film equipment manufacture. The late Dr. Herman A. DeVry, inventor and motion picture pioneer in education as well as entertainment, will be long remembered for his contributions.

In early November, W. C. and E. B. DeVry, sons of the trail-blazer, brought an era to a close as their company turned out the last DeVry 35mm motion picture projector for use (CONCLUDED ON THE FOLLOWING PAGE 120)

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(CONTINUED FROM THE PRECEDING PAGE 119)  
in theaters and institutions. President Bill DeVry explained that since 1961 DeVry Industries, Inc. has concentrated on the production of complete electronic educational laboratory units for schools and industry — in the new age of automation.

\* \* \*

### Almaden Vineyards Carry Wine-Making Story to Viewers of Colorful New Film

An appetizing and informative picture of the famed Almaden Vineyards is given viewers of a colorful new film titled, *The Almaden Story of Mountains and Wines*. Produced by John Wolfe & Associates of San Francisco from a script by the noted international wine expert Frank Schoonmaker, the new film can be obtained through all of the company's district managers or from the company's headquarters in San Francisco.

Much of shooting was done by Verne Carlson at Almaden's 4,000 acre Paicines Vineyards in the high, rolling foothills of the Gaviilan Mountains in the San Benito area, which is fast gaining fame as one of the foremost wine producing areas of the world.

### IBM: A MATTER OF BALANCE (CONTINUED FROM THE PRECEDING PAGE 47)

everyone. *A Matter of Balance* points up the difference between simply "winning" and the more important success of genuinely meeting customer needs. On the screen as it is in the marketplace, that difference is real and meaningful.

*A Matter of Balance* is the first of a series of different visual presentations with which IBM intends to augment its ethics program. Conference-table discussions between top management and field representatives on specific problems involving ethical decisions have been filmed by the Strauss Co. and will soon be integrated into the program.

These seminars — edited only for cinematic effect and essentially unrehearsed — communicate not only management's ideas on various problems but its very concern with those problems to begin with. Like *A Matter of Balance*, the filmed seminars serve more than one purpose.

Although produced for the exclusive use of

IBM, the wide appeal of *A Matter of Balance* was recognized by the Educational Film Library Association at the recent American Film Festival in New York. There, the film received the 1965 Blue Ribbon Award for its outstanding and thoughtful treatment of a subject which has a significance beyond its meaning for business and industry.

### A Contribution to Better Understanding

Both IBM and the Strauss organization merit respect for their contribution to a deeper understanding of the interplay of forces in the seeming conflict of values within our society. The pressures are subtle. But as *A Matter of Balance* makes clear, their impact on the individual is not.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 49, United States Code) 1. Date of filing: October 29, 1965. 2. Title of Publication: *Business Screen Magazine*. 3. Frequency of Issue: Published eight times annually at six-week intervals. 4. Location of known office of publication: 7064 Sheridan Road, Chicago, Cook, Illinois 60626. 5. Location of headquarters or general business offices of the publishers: same. 6. Names and addresses of publisher, editor, and managing editor: Publisher: O. H. Coelln, 7064 Sheridan Road, Chicago, Ill. 60626.

7. Owner: If owned by a corporation, its name and address must be stated and immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. *Business Screen Magazine, Inc.*, 7064 Sheridan Road, Chicago, Illinois; Otto H. Coelln, 7064 Sheridan Road, Chicago, Illinois; Robert Seymour, Jr., New York City; Dale McCreche, Chicago, Illinois; Helen McCutcheon, San Francisco, California; and Catherine M. Baker, Evanston, Illinois.

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(CONTINUED FROM THE PRECEDING PAGE 98)

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57 West 75th Street, New York, N.Y. 10023  
Phone: TRafalgar 3-3211 AC: 212

### DICK UPTON

418 S. Fourth Ave., Libertyville, Illinois  
Phone: 362-0174 AC: 312  
Date of Organization: 1960

### W. J. VAN DE MARK

502 Linden Place, Cranford, New Jersey  
Phone: 276-9649 AC: 201  
Date of Organization: 1962  
W. J. Van De Mark, *Writer-Director*

### ROBERT WALD

33 Windham Place, Glen Rock, New Jersey  
Phone: GILbert 5-8234  
Robert Wald, *Writer-Director*

### BENJAMIN S. WALKER

11704 Charles Road, Silver Spring, Md.  
Phone: WHitehall 6-0186 AC: 301  
Date of Organization: 1963

### JOHN L. WASHBURN & ASSOCIATES

261 Rockingstone Ave., Larchmont, N.Y.  
Phone: TEnnyson 4-8741 AC: 914  
Date of Organization: 1953

### HUGH GORMAN WHITTINGTON


1216 Connecticut Ave., N.W., Washington, D.C. 20036  
Phones: FEderal 8-6198; EMerson 2-7326  
Date of Organization: 1962  
Hugh Whittington, *Writer-Director-Editor*

### PAUL C. WOODBRIDGE

Bragpatch Scriptshop  
White River Junction, Vermont  
Date of Organization: 1945  
Paul C. Woodbridge, *Writer-Consultant*

### Next Issue: Annual Film Awards Review!

The next issue of *BUSINESS SCREEN* will feature a comprehensive review of national and international film awards, with special focus on "most honored" pictures of 1965. The Editors will also appraise current Film Festival programs, noting their respective values, costs and methods of judging. These will be *experience* reports, based on our constant contact with current film award programs.



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# Film Helps Make Sales for Mogen David:

(CONTINUED FROM PAGE 51)

grandmother sitting in her rocking chair watching television. On comes an announcer who claims that Mogen David makes wines like grandma used to make. From the real "grandma" comes an indignant "harrumph." Switching off the television, she turns on the radio only to hear the same slogan. Silencing the radio, she picks up a newspaper. The first thing that greets her eye is a Mogen David ad with the same infuriating claim.

Grandma is now boiling. In the next scene, she is chugging toward the Mogen David Winery in her ancient Model-T Ford. Of course, on the way, she passes an outdoor Mogen David sign.

Storming into the Mogen David Winery, Grandma angrily corners a top executive and vehemently protests that *no one ever made wine like she used to make.*

## **Humor Sets Stage, Keys Slogan**

Done in a warm, humorous vein, this opening effectively sets the stage for the balance of the film. In addition, by using Mogen David's famous slogan as a vehicle for the story, it further builds the firm's image. Needless to say, Grandma emerges at the end of the 22-minute film a confirmed Mogen David user. She is convinced that Mogen David gives just as much individual care and attention to the making of wine as she used to do.

Produced and directed by Academy Film Productions, Inc., Chicago, the motion picture was originally shown to Mogen David's

28 district sales managers at an annual meeting. These managers handle the sale of Mogen David to distributor organizations in all 50 states.

The effect of the motion picture on these managers was great. "They knew the size and scope of the Mogen David operation," Wiernik recalled, "but the film really enabled them to visualize it."

## **Color With "Appetite Appeal"**

Use of color is particularly effective in the film. "Color shows the winery as it really is," Wiernik commented. "This is important because wines sell themselves on the appetite appeal of color. Basically, we used color for the same reason Hollywood did when it produced 'Cleopatra.' Color simply has more impact."

Mogen David distributed individual prints of the 22-minute film to each of its district managers. These managers showed the film to distributor organizations for a two-fold purpose (1) to visually sell the distributors on the size and scope of the Mogen David operation, and (2) to enable them to make more effective sales presentations to retailers.

## **Making Impact on Distributors**

Again, the impact was outstanding. Distributor after distributor was visually shown the immensity of Mogen David's wineries, one of which is the largest in the world devoted to the production of one type of wine. In one case, the motion picture was used to indoctrinate an entirely new 40-man dis-

tributor staff in Kentucky. Within a year, the new sales force was able to report that Mogen David accounted for one-quarter of all the table wines sold in the state.

Projecting of the 16mm film proved to be no problem at all. District sales managers simply rent a 16mm projector from a local camera supply shop. The managers either operate the projector themselves or hire someone recommended by the supply shop, depending upon the circumstances of the showing.

In addition, managers make the film available to their distributors to show at both retailer and civic and private group meetings. In this way, both the retailers and consumers are exposed to the Mogen David image.

## **"No Question, It's Making Sales"**

"Everywhere, the reaction is the same," according to Wiernik. "People are just stunned by the total immensity of our operation. There is no question but that it is making sales," he added.

In showing the film to groups of retailers, the Mogen David distributors go on to point out the growing market for wine. They tell package store owners that, while it is not usually possible for store managers to make a second sale of a hard liquor when customers come in to buy one label, they can often close a wine sale. Then, they point out that the already popular Mogen David can best be used to induce those extra sales.

## **More Retailers Stock the Wines**

The result: More retailers carry and sell Mogen David Wines.

The same type of reaction has been obtained through the showing of the Mogen David film at civic group, club and even company meetings. The film is interesting enough to draw the attention of audiences. Then, the distributor goes on to tell them how wine is becoming an increasingly popular beverage in the United States—pointing out how Mogen David has grown.

The result: Consumers go into their local stores and ask for Mogen David.

Does it work? Distributors have taken the time to show the film literally thousands of times.

A residual advantage of these film programs is that they frequently draw attention in the local press and even in some company house organs.

Because of the nature of this "image" film, it is likely that the original subject matter will stand

up for some years. "There are some plans to edit new footage into the film to cover new developments. But basically, our original production cost was the major investment," Wiernik explained.

Shot on Ektachrome Commercial film, Mogen David, of course, leaned on the advice of its advertising agency, Edward Weiss and Company, and account management supervisor, Byron A. Bonheim. A local producer was favored for making the film because of his flexibility and convenience in setting up schedules for shooting. The actual production cost by Academy Films was on the order of \$100,000. Ektachrome Commercial film is high-quality—and rugged—these originals.

These prints must stand a rigorous test in the rugged wear and tear of being shipped from distributor to distributor, and in being used time and again by different projector operators.

However, except for an annual quality check of all prints, Wiernik has not found it necessary to take any other action.

"We just show our sales managers how to use the film and in turn pass the word along to their distributors."

"We find that people are generally interested in learning more about us. And, when they do, it usually results in more sales for us," Wiernik concluded.

\* \* \*

## **Informative 12-Page Booklet With "Comments on Editing"**

Chicago's Colburn Laboratory has done an admirable job of publishing an informative series of booklets for film makers. The latest of these, "Colburn Comments on Editing" is a 12-page booklet aimed to help resolve the dilemma of the motion picture unit performer: how much editing should a professional "complete service" do?

Seven cardinal rules of editing are stated; tips and hints are given (i.e. allowing a maximum of 10 words for each foot of film) on the topics of editing taken up include slating of scenes, sequence making the "rough cut," A-roll, "checkerboard technique," invisible splices and lap dissolves.

Copies of "Colburn Comments on Editing" are available on request from: Geo. W. Colburn Laboratory, Inc., P.O. Box BS-7, 164 N. Wacker Drive, Chicago, Illinois 60626.

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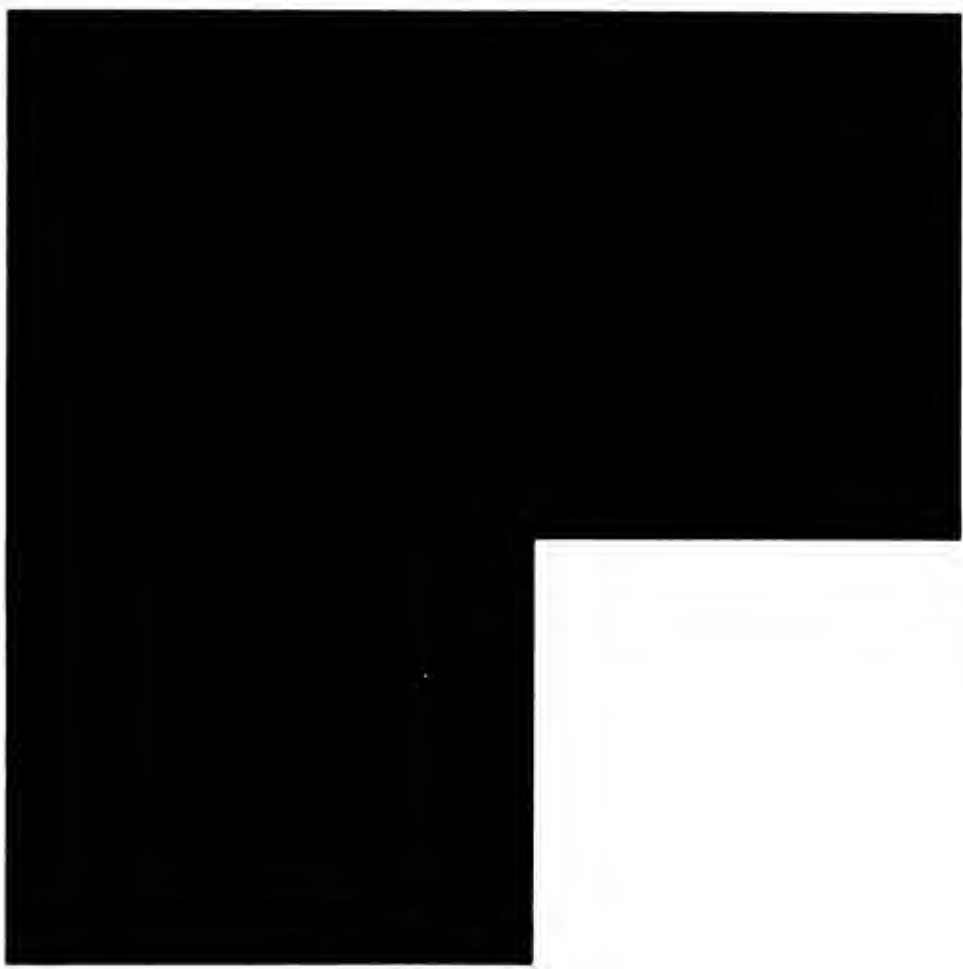
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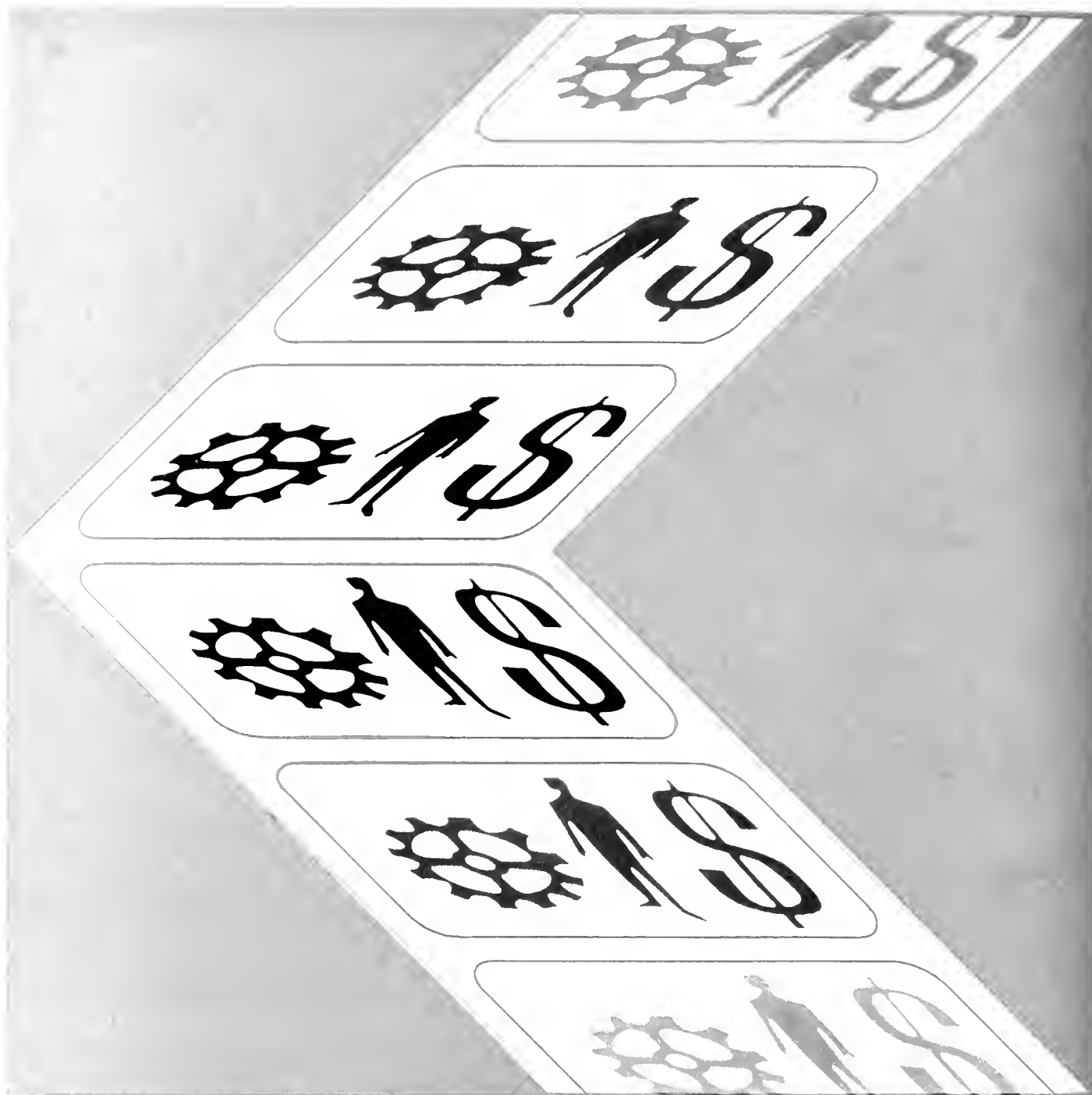
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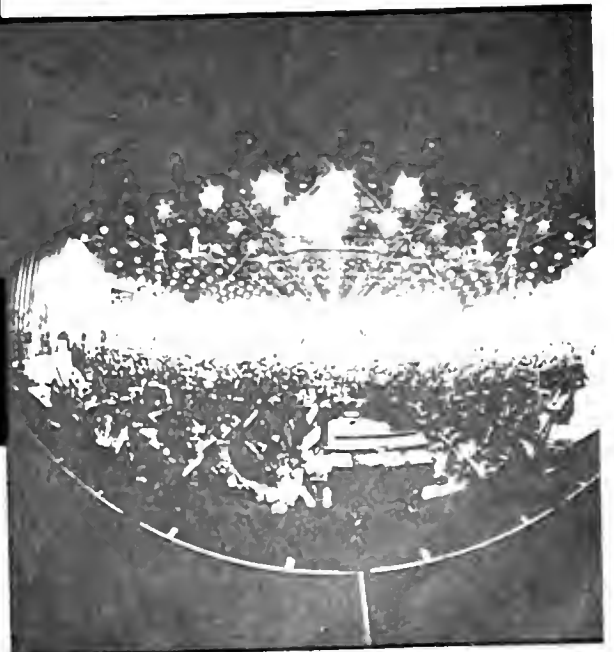
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# BUSINESS SCREEN

MAGAZINE • NO. 8 • VOLUME 26



## FEATURED IN THIS EDITION:

The Award-Winning Pictures of the Year: Begin on page 27  
Above: Chet Huntley Narrates "A World of Difference": 30  
At Right: Coca-Cola Bottlers Convene at Miami Beach: 38

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# BUICK SPORTS A FILM SUCCESS STORY

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Buick knew that a public relations film is only as good as the size and quality of its audience, so they engaged Modern, the leader in the business of getting films seen. The score racked up by Buick's sports films speaks for itself, and enthusiasm for the program is indicated by the growing Buick "Film Shelf" at Modern.

If you'd like to know more about how your company can generate its own film success story contact the Modern office nearest you.

COMMUNITY AUDIENCE GROUPS	Bookings	Showings	Audience
1961 Buick Open Golf Tournament	2,973	4,766	277,075
1962 Buick Open Golf Tournament	9,510	15,852	848,337
1963 Buick Open Golf Tournament	8,662	13,821	782,472
1964 Buick Open Golf Tournament	5,891	9,450	572,054
1965 Buick Open Golf Tournament	1,014	1,666	95,703
Ski With Buick	7,516	11,656	686,721

TELEVISION	Telecasts	Audience
1961 Buick Open Golf Tournament	663	21,279,900
1962 Buick Open Golf Tournament	474	16,260,000
1963 Buick Open Golf Tournament	376	12,005,400
1964 Buick Open Golf Tournament	274	7,928,700
1965 Buick Open Golf Tournament	54	1,905,600
Ski With Buick	277	9,573,900

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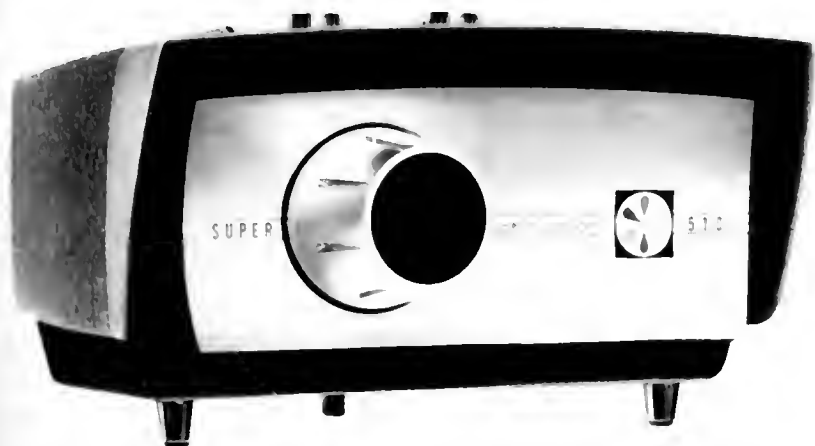
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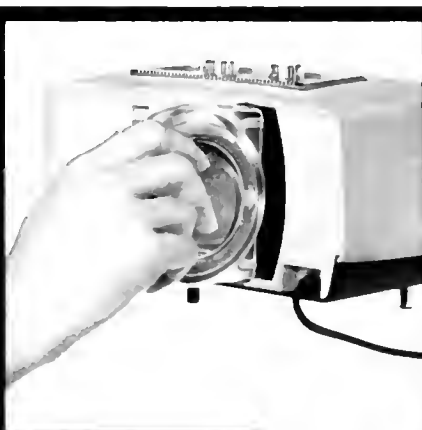
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Now, movies that present your story **BIGGER, BRIGHTER, SHARPER**, in full color, live motion, instantly with exclusive cartridge-loading action!

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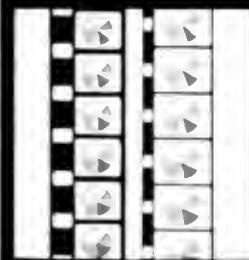


Now you can enjoy the advantages of big film projected on full-sized screen for large groups at economical 8mm cost — with Technicolor's all new Super 510 Projector. Weighs only 8 lbs. Technicolor Super 510 models priced from \$87.50. *Great for desk-top selling, too!*



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Technicolor Magi-Cartridge™ film magazine provides snap-in loading. Operates in seconds with no previous instruction. No reels. No sprockets. No threading. No re-winding. Just slip in the Magi-cartridge and the film begins instantly. New heavy-duty cartridge protects film from dust, smudges and costly scratches.



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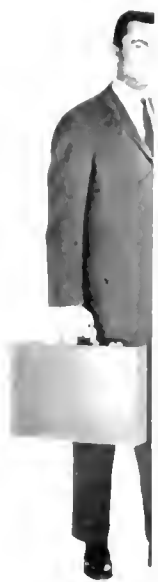
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have  
you  
?

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The six two-hour sessions are so clearly programmed, it's remarkably easy to conduct the training meetings.

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Send information, also, on the creation of custom-tailored Audio-Visual programs for:

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THE BUSINESS MAGAZINE OF AUDIO AND VISUAL COMMUNICATIONS  
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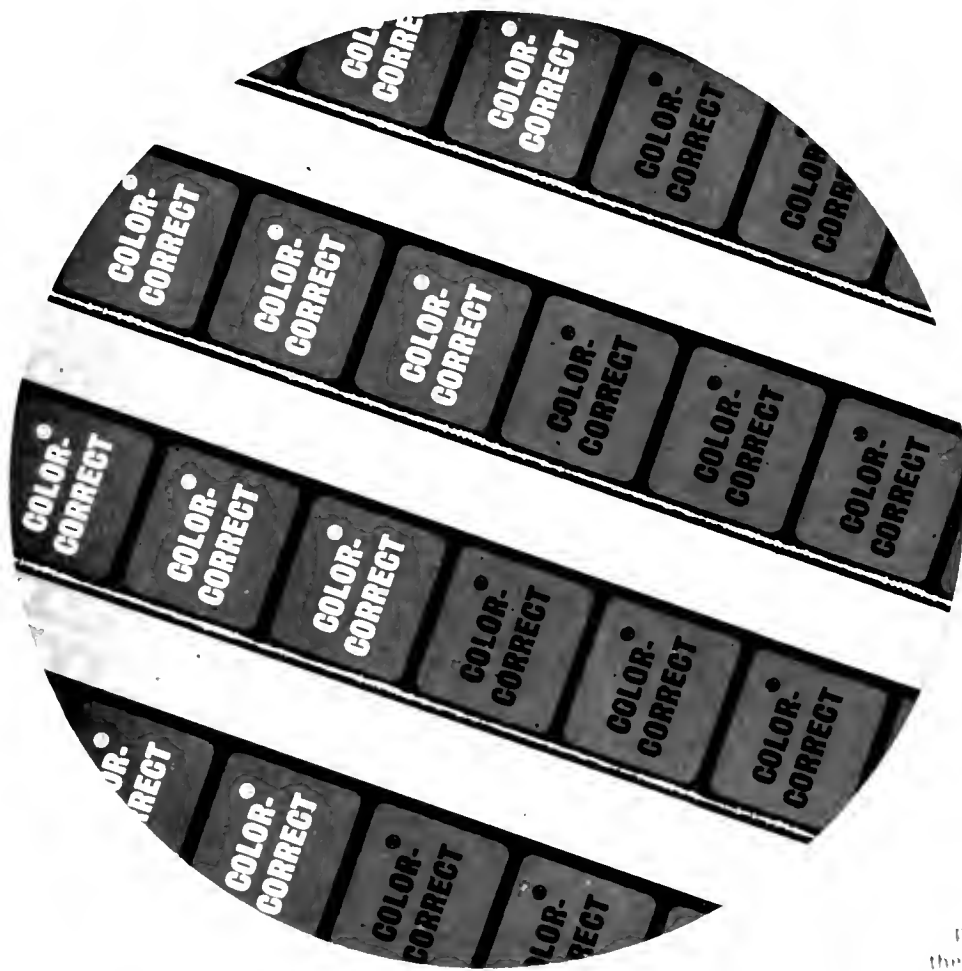
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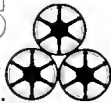
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### Announce New York Conference on "Biomedical Communications"

A conference on "Biochemical Communication: Problems and Resources" will be jointly sponsored by the New York Academy of Sciences and the U. S. Public Health Service Audiovisual Facility at the Waldorf-Astoria Hotel in New York City, April 4, 5 and 6.

Aim of the conference is to present "practical ways in which communications media, personnel and systems can help achieve important health objectives, while conserving monetary and human resources." Deans of medical schools and other institutions of the health professions, hospital administrators and representatives of national, state and local health organizations have been invited to participate.

The program will emphasize resources available for solving communication problems arising from the shortage of faculty and from the growing body of biomedical knowledge and curriculum content which has expanded at an unprecedented rate. Inquiries should be directed to Dr. James Lieberman, conference chairman and director of the Public Health Service Audiovisual Facility, Communicable Disease Center, Atlanta, Georgia 30333.

\* \* \*

### Keehn Elected Vice-President, Sales, of DeLuxe Laboratories

The directors of De Luxe Laboratories, meeting in New York last month, have elected Neal Keehn vice-president in charge of sales for the national film processing company.

Director of sales for De Luxe since October of last year, Keehn was previously the vice-president, sales for General Film Laboratories, now a division of De Luxe. He will be responsible for overall sales planning and direction for the national laboratory organization and will continue to make his headquarters in Hollywood.

\* \* \*

### Studio City Opening Set For North Miami on February 4-5th

Studio City, the huge motion picture production complex in North Miami, Florida, will hold opening ceremonies on Friday and Saturday, February 4-5. Leaders in government, industry and film production from that state and other U.S. cities will be on hand.

Hosting the event are Dr. D. Ray Brady, builders of Fort Lee, City, and Arthur F. Bregman, for whom who are equipping the largest of the sound stages, 80 x 125-ft. with 40 soundings. Two smaller soundings, 40 x 80-ft. with 30 soundings, have been in full production series of network television commercials. Veteran motion picture executive Sam Segal, in charge of operations.

Located in the area of Miami-based color processing laboratory of Capital Film Laboratories, with headquarters in Washington, D.C. Sam Gaughan, named sales manager for the Florida plant (see page 56).

\* \* \*

### February 1st is Entry Deadline for the TV Commercials

February 1st will be the deadline for the Seventh Annual American TV Commercials Contest. All U.S. and Canadian commercials that were telecast for the first time during 1965 and January 1966 are eligible for domestic competition, which is open to advertisers, agencies and production companies in the United States.

Walter Weir, President of Weir & Bartel Advertising, will meet as nine regional representatives to appraise an expected 150 more entries according to product classification.

In addition to "Best in Category" selections, winners will award Clio statuettes, warranted, to *Best Single Commercial*, *Best Low Budget* (Under \$5,000), *Best Retail Store*, *Best and Worst* for six Regional Markets for English and French Canadian Markets.

The annual awards will place on May 5th in New York with regional festivals planned in other cities later that month.

Entry forms and other information are available from the office at 40 East 49th Street, New York 10017.

\* \* \*

### University Film Producers Association Annual Conference August 20-22

The 20th Annual Conference of the University Film Producers Association will be held August 20 on the Oregon State University Campus, Corvallis, Oregon. Tyo has been named president and chairman for the sessions.

# NILES AWARD-WINNING FILMS...1965



"Parable" takes gold awards in religious film category of Chicago International Film Festival (November) and in industrial film category of Fifth International Film and TV Festival of New York (October). Highly acclaimed 35mm color film was Produced for the Protestant Council of the City of New York for showing at the 1964-65 New York World's Fair.

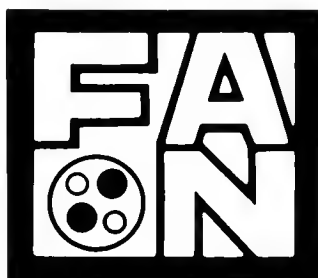


"Atoms in Action," winner of National Visual Presentation Association award for documentary films (June). In 35mm Cinemascope, this film for the U. S. Atomic Energy Commission tells the story of the workings of the atom, emphasizing its peaceful uses.



"Million Dollar Pantry," produced by Niles in 16mm color for Reader's Digest, garners merit award in the National Visual Presentation Association employee training category (June). Film explains sales techniques preferred for employees of supermarkets.

MOTION PICTURES FOR THEATRE • TELEVISION AND INDUSTRY  
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In Hollywood: 650 N. Bronson Ave. HO 3-8154

**Hold 18th Canadian Film Awards Ceremony in Montreal May 6th**

The 18th annual Canadian Film Awards presentation will be held on Friday, May 6th at the Queen Elizabeth Hotel in Montreal. The Association of Motion Picture Producers and Laboratories of Canada has assumed responsibility for show-casing the presentation. The Management Committee of the Canadian Film Awards will continue to administer the entry and judging of films.

For the fourth year, also, the Canadian Society of Cinematographers will present its awards during these ceremonies (one for the best film in black and white and one for excellence in color photography) and, for the first time, the Directors' Guild of Canada will present two new citations: one for best direction and one for best editing.

\* \* \*

**Armour Shifts A-V Department, Expanding Its Corporate Services**

In a move described by the company as "meeting expanding needs for audio-visual service," Armour and Company, in Chicago, has transferred its Audio-Visual Department into the General Advertising Department,

headed by K. L. Skillin, corporate advertising director. The A-V Department, directed by Charles N. Shaw, will serve all Armour divisions and subsidiaries.

Coincident to the expansion, Marshall L. Wayne has been appointed to the newly-created post of audio-visual technician, reporting to Shaw. He came to Armour from the Univac division of the Sperry Rand Corporation, where he was supervisor of that firm's photographic department. •

\* \* \*

**Underwater Photography Wins Two Awards for Carl Ragsdale**

Carl V. Ragsdale, president of Sun Dial Films, Inc., of New York, has received two awards by the Underwater Photographic Society at its Sixth International Underwater Photographic Exhibit held in Los Angeles. Mr. Ragsdale's citations were for excellence in black and white photography, receiving the Gold Medal for *Anytime You're Ready C.B.*, and the Bronze Medal for *Warriors of the Deep*. Ragsdale has a natural affinity for the marine field; his company is active in U.S. Navy film production. •

**Invite 16mm Film Entries for 1966 Western Heritage Awards**

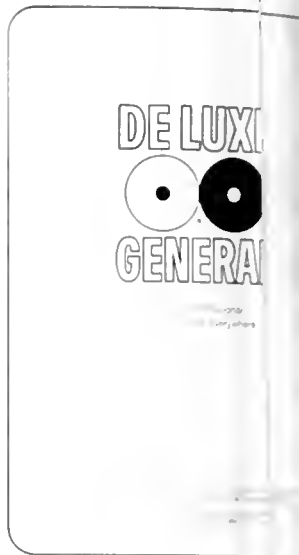
• If you've produced a factual motion picture or television film with a "Western" theme consider entering it in the 1966 "Western Heritage Awards" program sponsored by the National Cowboy Hall of Fame.

Films symbolic of the "proper image of the American West and of the people who were responsible for developing it" are eligible for prize honors to be awarded later this year. Either 16mm (or 35mm) films may be entered; the deadline for entries is *January 31, 1966*. Contact the Public Relations Department, National Cowboy Hall of Fame, 1700 Northeast 63rd St., Oklahoma City, Oklahoma for entry blanks. •

\* \* \*

**A Note of Correction on the DeLuxe-General Trademark Ad**

Our "design-conscious" printers inadvertently created a whole new art effect for the DeLuxe-General two-color advertisement which appeared in the recent Number Seven issue of *BUSINESS SCREEN*. During press operations they

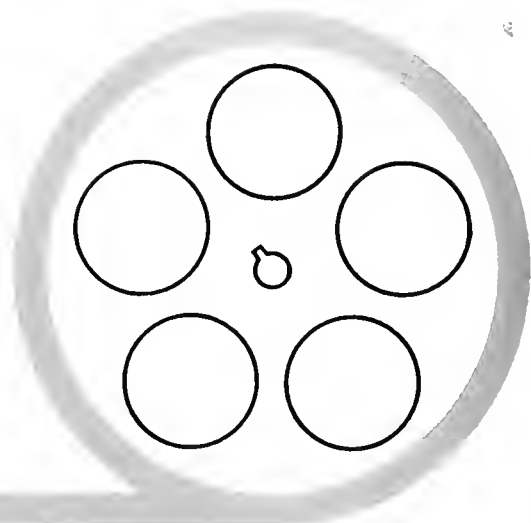


"switched" the color emerald on this page and neatly dissolved a famed trade-mark symbol. The two major laboratory companies which those well-known double-reels identify.

The ad appears intact and correct on page seven of his issue, but, lest we forget that a mark symbol is the most precious asset of its owner, we present a miniature of the entire advertisement to emphasize the unity of DeLuxe-General as these two new reels round a symbol of quality and dependability in film press

**UNITED AIR LINES**

**STOCK FOOTAGE**



**jet • piston • historical • in-flight and airport scenes • complete film catalogue available  
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# Producers and Distributors Look to Mecca for the "finest" in 16 mm & 35 mm printing and processing

For over a quarter-century film people everywhere have come to depend on Mecca for the best in quality and service.



**MECCA**



**MECCA FILM LABORATORIES CORPORATION**

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Newman Bumstead: to CINE Board

Elect Bumstead, Rev. Poindexter to CINE's Board of Directors

Two key posts on the board of directors of the Council on International Nontheatrical Events, Washington, D. C., have been filled by the election of Newman Bumstead and The Rev. David O. Poindexter.

Bumstead is chief of the Geographic Art Division of the National Geographic Society in Washington and is the assistant editor of its national magazine.

Rev. Poindexter recently joined the National Council of Churches of Christ in the United States as director of utilization for the Council's Broadcasting and Film Commission in New York City. He was formerly the pastor of the Parkrose Heights Methodist Church in Portland, Oregon.

CINE has also forwarded entry application forms for 1966 international film festival candidates to the nation's producers. These entry forms were to be returned by January 14 on films released in 1965 or earlier. Any films released during the first 45 days of 1966 can be entered up to midnight, February 15th.

Application forms for these late entries may be obtained from the CINE office, 1201 Sixteenth

Reverend David O. Poindexter



Street, N. W., Washington, D. C. 20036.

## Sterling Forms New Division Creative Programming Services

Sterling Movies U.S.A. has formed a new division known as Creative Programming Services. The division will handle all age shows for free showing on commercial and educational television and radio stations and in the home. Robert E. Gurvitz, formerly head of the Radio, TV and Film Department of the New York Stock



Robert E. Gurvitz

Exchange, has been named head of the new division.

Charles F. Dolan, president of Sterling Movies U.S.A., described Creative Programming Services as a new step in advancing the capabilities of Sterling Movies to "reach audiences which are generally unavailable to sponsors."

The key consideration in developing today's audiences," Mr. Dolan said, "is the development of acceptable formats to carry the public relations message. The Creative Programming Services will attempt to do."

Robert E. Gurvitz, who headed the new division, joined Radio, TV and Film Department of the NYSE in 1955. He produced over 50 films which were listed on the stock exchange, handled radio feeds, and was instrumental in the production of innovative TV and radio spot news about the exchange. Prior to joining the stock exchange, he was with Cecil & Preston, a major advertising agency.

Headquarters of the Creative Programming Services will be in the home of Sterling Movies U.S.A., 1201 Sixteenth Avenue, New York.

## 16th Production Review

The big 16th Annual Production Review issue of SCREEN is now in preparation for our next edition.



ives it "zing"

*ceptive pacing" sounds like a fancy phrase—but when applied to your message, it makes the difference between a movie and a brilliant one.*

*good example: "Arizona" for American Airlines.*

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Calle A. Carrello

**Calle Carrello Retires as Chief of USDA's Motion Picture Service**

One of government's veteran film-makers closed a 44-year career of service to his country on December 31st when Calle A. Carrello, chief of the Motion Picture Service, U. S. Department of Agriculture, retired. He began his long and eminently successful work in government in 1921 when he joined the USDA at the age of 16 as a messenger.

In 1923 Al Carrello became a

laboratory aide in the Motion Picture Service, even then convinced that films would become an important tool for the education and information of farmers and the public. By 1925, as an assistant cameraman, he learned to use the Akeley hand-cranked camera of the day and in his job, also processed and edited his own films. Thereafter, Al Carrello served as photographer and film director until the outbreak of World War II.

Transferring to the Field Photographic Branch of the Office of Strategic Services in 1941 this film pioneer served as a cinematographer under the famed director John Ford and later became supervisor of the OSS processing laboratory. At the end of the war he returned to the USDA after turning down a contract proffered by a major Hollywood studio.

Carrello took charge of the USDA's lab until he was named head of production in 1952. In 1961 he was appointed to his present position and, as chief of the Motion Picture Service, coordinated and led all activities in

production, lab work, scripting and distribution. Under his direction, the Service received a USDA Award for "Superior Service," the first such honor given to the unit. The award was "in recognition for exemplary service to the Department of Agriculture in conducting and distributing a series of commemorative films which improved the understanding of agriculture throughout the world."

His successor has not yet been named by the Department.

**Public Health Service Medal Awarded to Dr. James Lieberman**

The Public Health Service Meritorious Service Medal has been awarded to Dr. James Lieberman, director of the Public Health Service Audiovisual Facility in Atlanta, Georgia. The Surgeon General announced the award to Dr. Lieberman, a career officer in the Service, last month.

The honor was given for "his leadership in developing and administering a national and international program for the improvement of biomedical communication." (See report on page four).

The Facility which Dr. Lieberman directs is a national point for the development, production and distribution of learning resources for the health professions. During the past year



Dr. James Lieberman

honored for services to health with meritorious service to the

expansion of this center was recommended by the Production Commission on Heart, Lung, Cancer and Stroke. This Atlanta facility was also host to an important conference on Single-Concept Audiovisuals for health education and medical instruction during the past year.

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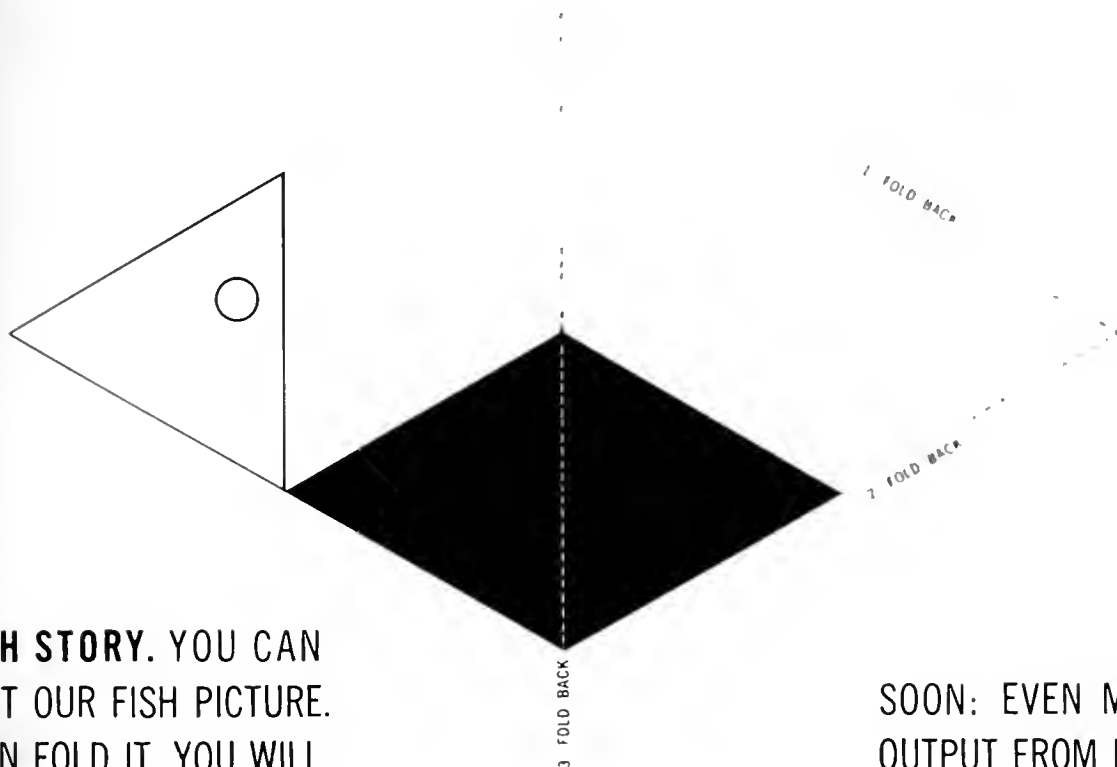
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**CS**

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SOON: EVEN MORE COLOR OUTPUT FROM DU ART. NEW 16MM EKTACHROME REVERSAL PROCESSING MACHINE AND ADDITIONAL EASTMAN COLOR PROCESSING READY JANUARY 1966. PLUS MORE NEW PRINTING MACHINES. COLOR? COME TO DU ART.



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## Moviematic sold the dealers.

When Pillsbury\* came out with a new powdered drink, they had to come up with a way to tell dealers about it.

And what better way, they thought, than to show dealers the actual commercials that kids would see on network television? The kids, in turn, would do a "selling job" on Mom.

So Pillsbury equipped their representatives with portable Kalart/Victor 16mm Moviematic Repeater Projectors, and dealers pre-viewed the commercials; in color, and with sound.

How about what you're selling? Moviematic will help sell it better. Applications? Sales training programs, exhibits, display use, at point-of-purchase sales . . . you name it.

If you'd like to find out more about Moviematic, and about how you can buy it or lease it, look up your nearest Kalart/Victor dealer. Or write Kalart/Victor, Dept. M-7, Plainville, Conn. 06062



\* "PILLSBURY-FUNNY FACE" COPYRIGHT © TRADEMARKS OF PILLSBURY CO.

### Expanding in Education Field, Raytheon Acquires D. C. Heath

In late December, the Raytheon Company, Lexington, Mass. and D. C. Heath and Company, Boston, announced agreement on plans to merge the textbook publisher and producer of classroom films and audiovisual aids with Raytheon.

The diversified electronics manufacturer has acquired three other prominent education firms in recent months as part of a planned program to build a broadly-based education business. In the past six months, Raytheon has acquired Macalester Scientific Corporation, Dage-Bell Corporation and the Edex Corporation, with its Drivex subsidiary.

\* \* \*

### New Photographic Technology Building Is Announced by Kodak

☆ The Eastman Kodak Company has announced the construction at Kodak Park Works of a multi-million dollar building to house its photographic technology division. The building will house a laboratory complex especially designed for the study and development of photographic systems, according to Clarence Wynd, EK vice-president and general manager of Kodak Park.

\* \* \*

### F&B/Ceco Reports Higher Net; Expands Branches; Product Line

☆ At a special meeting of F&B/Ceco Industries, Inc. shareholders last month, Arthur Florman, president of the motion picture equipment firm, reported a net profit of \$234,937, or 33¢ per share for the fiscal year ended May 31, 1965; and compared to a loss of \$510,294 for the prior year.

Mr. Florman also outlined several achievements accomplished during the year, which included the establishment of F&B/Ceco branches in major cities; expansion of the Florida branch and the construction of studios there; introduction of successful new products; and improved efficiencies in operations, including a new machine shop for manufacturing the company's own line of equipment.

He further stated that several new products and additional branches will be announced during the current year, and that he is anticipating further improvements in sales and earnings.

Stockholders re-elected the Board of Directors and approved the grant of options to purchase 9,000 shares of common stock to 15 key employees.



Paul W. Fassnacht

### Fassnacht Heads Motion Picture Division of Technicolor Corp.

Paul W. Fassnacht is named general manager of Motion Picture Division of Technicolor Corporation. His appointment was confirmed by board chairman of the company and he has been elected to Board of Directors of Technicolor Incorporated.

Also a vice-president of Technicolor Corporation, Fassnacht will continue as director of its Systems Research Division and as vice-president of Technicolor International Operations. He is entering his 36th year with the company, having joined Technicolor in 1929, and has been active in various phases of operations of the Motion Picture Division.

\* \* \*

### Paul Harris is Manager of Production at Crawley Films

A 16-year veteran at Crawley Films Limited, Ottawa, Paul Harris is named production manager of the Canadian firm. Paul Harris, formerly chief editor for the company, was named to the position by F. R. Crawley, president, whom he will work directly for.

### WANTED DIRECTOR/EDITOR

Midwestern film production company, active in both commercial and government films, needs energetic person to fill dual responsibilities of Director and Editor. Editing responsibilities include scene selection and direction, editing, A-B conforming, sound track editing. B.A. preferred, minimum three years actual experience required. resume, photograph, list of references and salary expected to:

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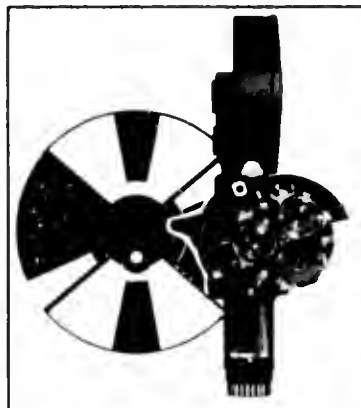
# ARRIFLEX® 35

Latest  
**MODEL 2C**  
Cameras

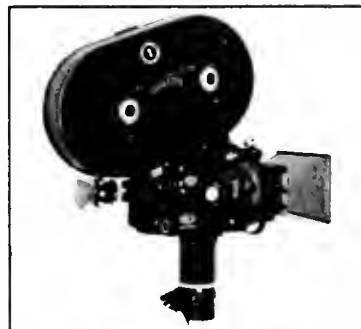


**Arriflex 35 Model 2C.**

(180° shutter) with New Improved Reflex Finder showing Cinemascope Field (0.735" x 0.868"); detachable eyepiece and interchangeable ground glass, supplied with film gate and ground glass for Academy Aperture



**Arriflex 35 Model 2CV**, with all features of the Model 2C plus Variable Shutter, adjustable from 0 to 165° opening



**Arriflex 35 Model 2C-6S**, same as Model 2C plus Control Signal Generator (24 fps, 60 cycles) and Automatic Electric Clap-Stick, factory installed



**Arriflex 35 Model 2C-S**, with all the features of the Model 2C, plus special 37 volt, DC motor, separate speed-control rheostat, and special tachometer, for operation to 80 fps



**Arriflex 35 Model 2C-T**, similar to Model 2C, but with movement for two-perforation pull-down and Techniscope film aperture (0.373" x 0.868"), 200° shutter and ground glass marked for Techniscope format (Uses standard Arriflex 35 200 ft. and 400 ft. magazines)

Now available at selected dealers  
for **RENT, LEASE** or **SALE**  
**COMPLETELY NEW REFLEX VIEWING SYSTEM**

Production is beginning to catch up to the enthusiastic acceptance of Arriflex's brilliant, advanced line of 35mm professional motion picture cameras. These latest 2C models have been worth waiting for—and now that they are becoming more available—worth insisting on!

Featuring a completely new reflex viewing system—larger, brighter field, divisible finder and interchangeable ground glass—Arriflex 35 2C models are the easiest handling, lightest weight, most versatile professional cine cameras in the world. Advantages that have made Arriflex synonymous with the most advanced cinema techniques.

There are Arriflex 35 2C camera models available for every filming assignment—documentary or feature, "shoestring" production or "spectacular." So, for your next assignment, insist on an Arriflex 35 2C. Whether you rent, lease or buy it, you'll be starting out right. With the best.



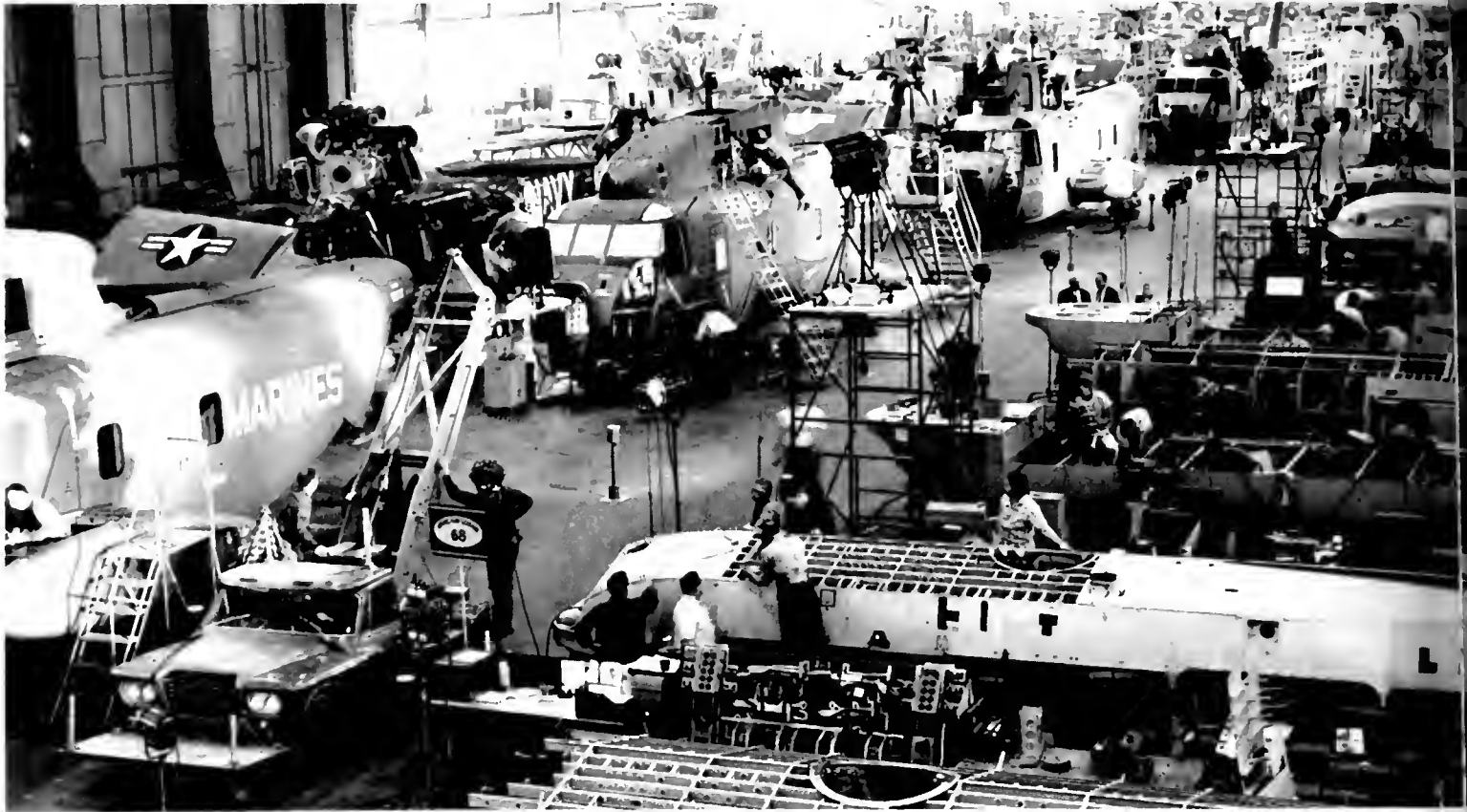
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### PROBLEM

- Light a 1,000 foot assembly line to 250 foot candles for color.
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- Supply a fully-equipped camera car with 20-foot boom.
- Pre-plan all cable and equipment layouts to eliminate time-consuming changes.
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- Plan thoroughly for economical lighting (no arcs) permitting top quality at modest rates.

Sikorsky Aircraft's photo unit chose SYNCRØN to plan details and supply complete equipment for their film. Advance preparations by SYNCRØN's staff provided thorough wiring and lighting diagrams combined with overall production advice to save time and money. Sikorsky's crew was able to do the entire job, including set-up, filming, and striking, in under 8 working hours . . . !

Have you got a production problem? Big or small — SYNCRØN can help with a solution.

*Send now for your copy of our complete rate card  
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*Motion Picture Producers' Service Division*  
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**BUSINESS SCREEN**

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This most widely-used reference "blue book" of the specializing film production companies in the United States, Canada, Europe and other lands provides more facts-in-depth about personnel, physical facilities and recent experience than all its imitators combined. That's why important bid and buying decisions are made daily from its dependable pages by industry subscribers, trade groups, advertising agencies and government bureaus. Producers seek location cooperation through listed companies at home and abroad. 1966 features include complete data on national and international film distributors; specializing film writers; national and international awards programs and data on professional and trade organizations. Federal Audiovisual Programs are reviewed in depth. The deluxe award-winning format remains an economical, efficient medium for the display advertising of all who sell the medium, its equipment and services in the U. S. and abroad. Paid readership, up 11.5 per cent in 1965, continues to make BUSINESS SCREEN and the PRODUCTION REVIEW the big, best book of this industry.

PUBLICATION DATE: FEBRUARY 25, 1966

**GAINS THROUGH UNITY**

RESOLUTIONS are temporal and forgotten as exigencies of val and old habits chip away ion to accomplish needed re- no sharp turn from new direc- wander and goals draw farther r 1966 with this declaration of however, as an obligation im- re than a quarter-century of companies and people who cre- e powerful tools of sight/sound ken of esteem and faith toward friends at home and abroad. st of all, the "family" of special- g companies who are the key- ative, vibrant "industry." Their e challenges which lie before us nd effective, despite the present among such companies. *For the unite them transcend the prob- arate them today into purely local entities.*

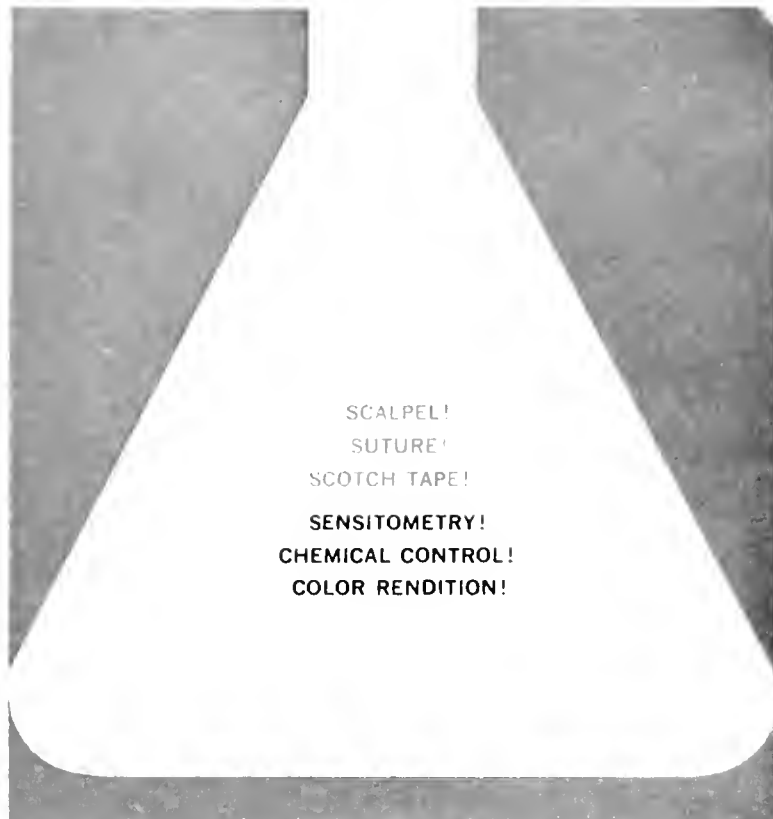
**Thoughts to This Re-Statement**

re-statement of worthwhile com- s, of developments and short- ad to a more vigorous approach al and international unity. *Let down*, in no special order of at as challenges or goals to be enter another vital year: of unprecedented technological agging the dog of production: nd silent motion pictures *are* a bewildering array of image which "Super 8" seems to be not yet certain; is it to be 8mm and where is 8mm magnetic ore than half-million *working* motion picture projectors pro- asic viewing audience for most s: what are the characteristics nd how do they differ from the " sure to be created for 8mm

ommon denominator of national roducing companies subservient labor considerations? The res- nted, experienced members of s insufficient to meet national ery top of organized labor there ogram for or understanding of the revolution in communica-

united States Government in its e lowest bidder sacrificing the ality and *more effective pictures* result from a policy of using the " film maker instead of the e inexperienced bidder whose ignorance of value?

ustry can long survive or grow knowledge of fiscal, economic



**AT CFI, WE TREAT FILMSTRIPS LIKE MAJOR SURGERY.** Any good surgeon demands the best back-up staff he can get and the vast facilities of the modern hospital complex. At CFI, we do for filmstrips what the hospital staff and equipment do for the surgeon. Our labs are staffed by trained technicians backed up by the most precise laboratory equipment. Sensitometric control insures proper color correction and exposure balance; Chemical control gives consistent color balance and density; Accurate color rendition and minimum contrast gain is assured by special lighting equipment. At CFI, our experts take the worry out of the operation. *Delivery problems?* In our business, one week is normal for a complete filmstrip, but on tighter deadlines, we'll work with you to meet your schedule. *Emergency? Like need a special piece of artwork?* Our art department will design and complete original frames with just the right touch. Or we'll photograph your flat art up to 24" x 32" (32 field). *Worried about getting the message across?* We set type on cells for superimposure or give you special handlettering. *3-dimensional packages?* We can shoot them against a colorful background right into your filmstrip. *Different size transparencies?* We shoot directly from 35mm through 8 x 10 with no intermediate reduction step to cause loss of detail or color. And at CFI, no matter how delicate the problem, our unique continuous-loop printing equipment assures you absolutely uniform filmstrip prints from scratch free negatives. Our experts are ready to solve your problems right now in our labs. *Hopeless case?* Call Lou Livingston at HO 2 0881.

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## THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE)  
and physical trends of the industry in which it operates? This "family" of specialized producers has literally no accurate knowledge of its employment, production trends, figures, etc. Only our own annual "Business Review" issues provide a true picture of the industry's active participants, their work, the depth of their physical capabilities. We have initiated one of our own "Year's resolutions" as we resume, is to conduct an accurate national survey of facts and figures about this business.

### Film Festivals: for Prestige or Profit?

5. Is there a surfeit of "festivals" and awards programs? How do you share the worth of honors from recognized, respected authorities such as the National Commission on Films for Safety from "promoted" films that exist primarily for the financial gain of those who prosper from our zeal to collect trophies? Such events cost entry fees, tie up valuable screening prints and dismay both losers and winners with the lack of *meaningful* binding.

6. Perhaps most important of all is the need for *planned* creativity. Where do we find the relevant national problem in our great media can play such a vital role? Can we match them with suggested titles? When we analyse entire industries and find the need for films as yet unconsidered? When should we begin to take cues from city, state and regional development projects and suggest the contribution of films to get them moving?

7. Research and development budgets are being cut within companies and trade groups. Can the nation's specializing film producers find a way to have a beginning in that direction? Is it not a conference of technical experts from labs and equipment makers to probe the possibilities which must be reflected first of all in the marketplace?

### European Industry Supports Film Safety

This statement is an all-too-brief outline of what should take note of the direct support of Europe's film makers receive from their national industrial associations; in the meantime, the realization achieved when their Council of European Industrial Federations sponsors one of the most important petitions worthy of top management attention and interest. What is the future of our own National Association of Motion Picture Manufacturers, whom we represented at the recent fall for the first time? Or will the United States Chamber of Commerce assume the leadership, taking the film through the local chambers whose members may not realize all potentials?

Let us hear from both producers and consumers of the factual film medium. Do you agree with the views or reject them? Will you support the progress, work for national unity or continue your own economic growth or continue to "do it alone" into an indistinct, hazy future?

No single man or publication can accomplish the miracle of unity but we can begin to do it. We can try. For there is no better way to spend the years of rewarding service, than to take the lead of publication leadership than to continue to try to lead and to help achieve the business already inherent in the medium served by BUSINESS SCREENS.

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Inforfilm members in London panel (l to r): Dr. Rohrdanz (Germany); Jan Botermans, Carl Lenz (USA); John Drummond (Shell); W. Pitts-Tucker (Coutalds); Kerst Blaauw (Holland) and others.

## Inforfilm Offers Business an International Audience

**T**HE UNIVERSAL QUESTION, "where will these great films be shown?" was raised again at Rouen, France last fall when the Council of European Industrial Federations hosted the Sixth Industrial Film Festival. The answer for many of the important pictures was at hand. Members of INFORFILM, the International Association of Informational Film Distributors, were in that Normandy city to hold their own meetings and to sponsor one of the awards given at the festival.

The idea was born in November, 1960, when representatives of six European services met in Brussels to review the possibilities of international collaboration on distribution of factual films. They were joined a few months

later, in January, 1961, when the late Frank Arlinghaus, as president of Modern Talking Picture Service, came to Bern, Switzerland with two more European distributors interested in joining the movement.

In May, 1961, INFORFILM was officially launched in The Hague and today, five years later, the organization covers 15 countries including the U.S. and Canada (served by Modern) and Belgium, Denmark, Finland, France, Germany, Great Britain, Holland, Italy, Sweden and Switzerland in Europe. The Eastern hemisphere is served by INFORFILM members in Australia, Japan and New Zealand.

Thus a total potential audience of 600 million worldwide viewers awaits the sponsor of films with international marketing or related concepts. The group provides organized, systematic handling of prints with sound data on

language print requirements for each desired by the sponsor. It ably sustains the local and regional representative of the sponsor. Such subsidiary company lacked initiative or were badly-supplied by home offices on earlier film ventures.

But INFORFILM provides an even more important service in building audience through its centralized promotion and national members. Groups in various countries rely of a single source with continuing supply; their needs are met by professionally respected prints of consistent quality. European habit of turning to the theatrical cinema its primary (and often sole outlet) to group audiences within communities.

Within five years INFORFILM members have delivered over seven million showings to more than 600 million viewers (not including television). Perhaps the greatest contribution of all is the organization's ability to overcome European tariff barriers. A single meeting now meeting that problem collectively, providing the potential user with one point. Equally important is the establishment of a single international booking rate of \$500, exclusive, for all films coming to the market from abroad. This worldwide situation for a certified non-theatrical booking rate paid in the sponsor's own national currency.

The record of experience within this international association is notable. Its members include Modern for the United States and Canada; in Europe, the widely-respected film organization serves all of France. Great Britain is especially strong with a membership

## *Creativity in films often means seeing the familiar in a new way!*

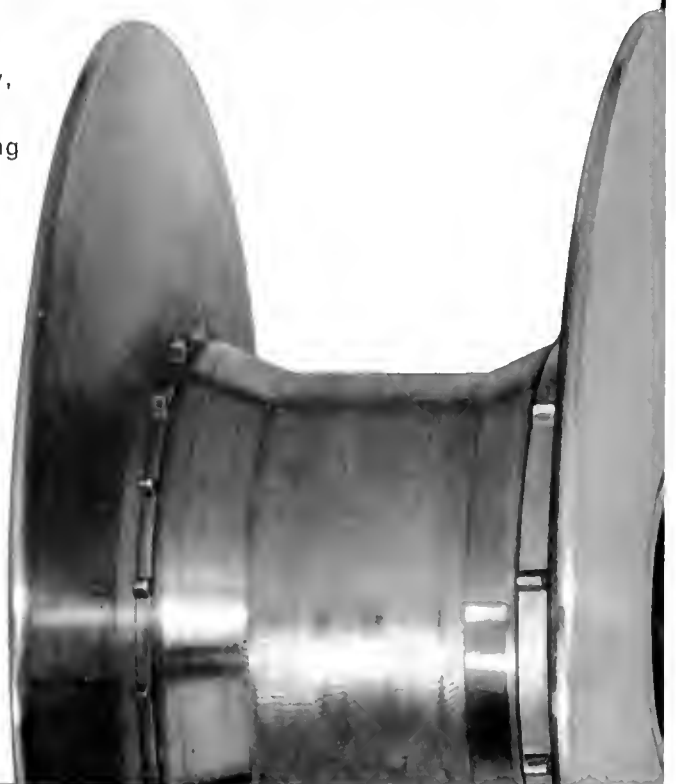
The evolution of Super 8 Film presented a new challenge to Colburn technicians . . . namely, to process the new film on our existing high performance laboratory equipment without acquiring completely new processing machines.

The answer is our duo drive-sprocket (shown in close-up). The small sprockets accommodate the new Super 8 film perforations and the large sprockets handle standard 8mm and 16mm film perforations.

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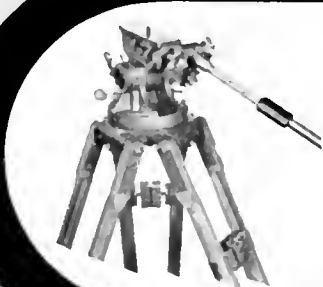
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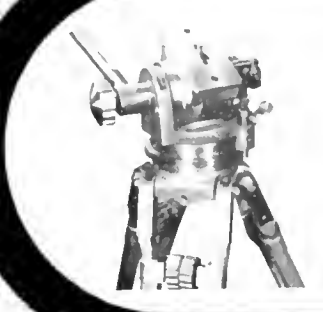
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The new Mark II Pro Jr. Head with Teflon® bearings combines fluid-head smoothness with the fast, free movement of a friction head. Features include "T" level; accessible knob for mounting camera; adjustable angle telescoping pan and tilt handle; 3 positions for attaching pan handle; tension control knobs.

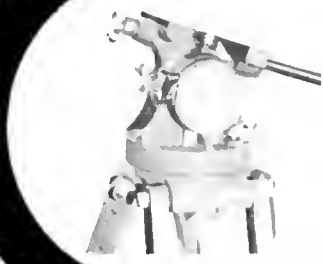
Head only \$125.00 with Pro-Jr. V-Grooved legs \$195.00



**F&B/CECO PRO-JR. FLUID DRIVE HEAD**

Just as the original Pro-Jr. Friction Head was a world leader in reliability, this has created a new standard for fluid heads in the motion picture industry. Exclusive formula of silicone fluid assures maximum smoothness. Features positive grip locks; camera balancing and tightening lever; removable pan handle adjusts in any position; "T" level; accommodates any camera up to 30 lbs.

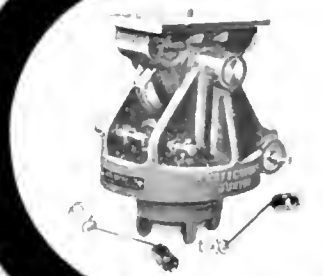
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**F&B/CECO PRO-JR. SPRING HEAD**

The F&B/Ceco Professional Junior Spring Head is similar to the Pro-Jr. Friction Head. It incorporates torsion spring for counterbalance. Interchangeable telescoping pan handle. "T" level. Can be supplied with 1/4 x 20 or 3/8 x 16 camera tie down screw.

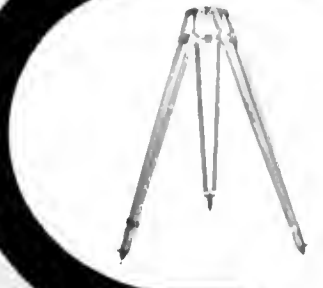
Head only \$170.00 with Pro-Jr. V-Grooved legs \$240.00



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The F&B/Ceco Professional Junior geared drive tripod head includes metal crank handles which control pan and tilt action. Crank handles snap on either side. "T" level. Can be supplied with 1/4 x 20 or 3/8 x 16 camera tie down screw.

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# 5 Unique Powers of the Film Medium

## Why Film?

Ask yourself what other medium guarantees full attention to your entire message. No print advertisement, no TV show, no brochure, not even the most hypnotic salesman can persuade a prospective customer or an unbeliever to sit quietly for 5 to 30 minutes and concentrate on your message.

Thanks to this unique environment, film can get your message over in the right logical progression of the message-points — without the prospect being able to interrupt, or worse, to skip ahead.

Film doesn't need to waste precious time on attention-grabbing "stoppers," because the viewer is already seated and attentive.

Film "carries its stinger in its tail," i.e., in its residual impression, and hence is free to implant important, though sometimes quiet, foundational material up front, with a solid effectiveness impossible in any other medium.

Finally — and perhaps most important — film implants its impressions in the form of *picture-images*. And since people tend to remember what they see better than what they hear, the impressions burned into their minds via film have a better chance to endure — to inform, persuade, inspire . . . and compel action: to motivate.

— Cap Palmer

\* \* \*

Ask Parthenon for loan prints of any of our pictures. Or let our people screen them for you in New York, Chicago, Detroit, or California. We will suggest competent film-makers in other areas. Telephone Parthenon Pictures at (213) 385-3911 and ask for Cap Palmer or Bill Geric.

## PARTHENON PICTURES

Cap Palmer Exec. Producer

2625 Temple St. • Hollywood 26  
213-DUnkirk 5-3911

REACHING VIEWERS ABROAD: (CONTINUED FROM THE PRECEDING PAGE 18) ship of Sound Services Limited. The Belgian audience is served by Sofedi, out of Brussels, and in Germany, the Konferenz der Landesfilmendienste, has thorough knowledge of film using groups and their interests.

## Services Headed by Experienced Leaders

Sweden is served through the Swedish Council for Personnel Administration and the Netherlands has as its member the Technical Film Centre in The Hague. Japan is a noteworthy member because of the status of the Educational Film Exchange, which represents INFORFILM out of Tokyo.

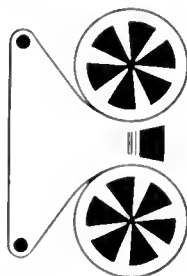
Within these companies are some of the top experts in informational film utilization, leading the member groups in their lands. Eric Morden, who heads Sound Services Limited in Britain; Carl Lenz, president of Modern; Kerst Blaauw, in the Netherlands; and Sven Hallonsten, in Sweden are just a few of these experienced and progressive men behind the idea. They look to Jan Botermans, general secretary of the organization at its headquarters in Brussels, for coordination and group promotion, unification of systems and communication.

## Success Depends on National Cooperation

Says Jan Botermans: "while considerable progress has been made, the road ahead is not entirely rose-strewn. Europe is a complex area where political and language boundaries make a supra-European operation impractical. Local managers of subsidiary corporations may be uninterested in their own companies' investment in films. We also have to live with the growing pains of establishing our own identity and purpose."

But the general secretary is cognizant of these problems and Botermans is a crusader for the future. Today, the organization he serves has attracted more than 800 clients and it takes note of the fact that the U.S. Department of Commerce has reported a 24% increase in worldwide capital investment by U.S. corporations; the same is also true of world marketing interest by European companies and those of the Far East. INFORFILM is working hard to make the use of films by these firms, trade groups and other sponsors easier and more effective. In a way, it is a small but highly-practical version in business of the United Nations.

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you have, now, 8 and 16 mm films for portable sound projectors, or any other use. who ever heard from w. f. mutschmann? you will if you write Plank Ave., Paoli, Pa. or call 215-644-2774.

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Both films are easy to use, so anyone can make slides with them. You just snap the shutter. Pull the tab. Wait for your finished picture. Dip it in a quick-drying hardening solution. Then slip it into a snap-together plastic frame and it's ready for the slide projector and your audience.

And what does this literally up-to-the-minute slide presentation cost? About  $\frac{1}{3}$  what you've been paying for the conventional kind. Here's the way to get your points across. Agree? Polaroid Corp., Cambridge, Mass.

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## Decade of Auto Racing History Picture in a 45-Film Library

Over 45 films recording more than a decade of racing history are now available for rental and sale from Association Instructional Materials, a division of Association Films, Inc. Many of the 16mm films are in both color and black and white and are about 30 minutes in length.

The series produced by Dynamic Films, Inc., features scenes from some of the more famous stock car races filmed at Daytona Beach, Darlington, LeMans, Sebring and Monza. In addition, the series includes all the Indianapolis 500 races from 1952 to 1963. Films on the Gold Cup Motor Races on the Potomac and hydroplane, direct track and motorcycle racing are also available.

The rental price for color prints is \$8.50 per day and for black and white prints \$6.50. All color films sell for \$175 and black and white films for \$100. To rent or preview films for purchase write to Association Instructional Materials, 347 Madison Avenue, New York 10017.

\* \* \*

## Hospital Isolation System Is Subject of Professional Film

Bona-fide medical or patient-care personnel and institutions will be interested in a new eight-minute 16mm sound film offered by Matthews Research, Inc. Titled, *Life Island Hospital Isolation Systems*, the film describes the clinically proven Life Island. It portrays the various uses of the isolator, shows how to maintain a contented hospital patient for months without direct contact with the hospital staff.

Doctors, hospitals and other patient-care groups may obtain a print from Matthews Research, Inc., 4306 Wheeler Avenue, Alexandria, Virginia.

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Seymour Zwiebel Delivers 90th Slidefilm to W. T. Grant Company — Seymour Zwiebel Productions, Inc., New York has just delivered 1250 prints of a new sound slidefilm, *Don't Say Another Word*, produced for the W. T. Grant Company.

The film is the 90th in a series the Zwiebel company has made for Grant since 1954. Sixty of these films are still in regular use throughout the Grant chain.

\* \* \*

## "The Cancer Researchers" Is Available for TV Programs

A new public service television film release, *The Cancer Researchers*, merits wide audience interest. Produced by Parthenon Pictures in a new 7½-minute "experimental" length, the brief and timely subject enables station programmers to use it in varied open slots and for news shows.

The Upjohn Company made the film possible and Sterling Movies U. S. A. will distribute to television stations nationally. Additional length enables the producer to detail subject matter which will not fit the five-minute category.

\* \* \*

## America's Merchant Marine Is Pictured in "Bridging the Seas"

The story of America's merchant marine is told in a new motion picture, *Bridging the Seas* sponsored by The Propeller Club of the United States.

The 16mm color film, which runs 27½ minutes, covers all phases of American shipping, including passenger liners, freighters and inland carriers as well as deep sea vessels. The film was produced by Alfred T. Palmer Productions of San Francisco.

Prints may be obtained from Propeller Club offices in all port cities for group showing or outright print purchase.



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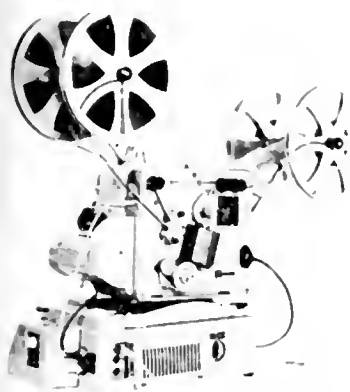


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Jimmy Clark (left), last year's auto racing champion, received a personal print of "The 1965 Indianapolis 500" film from producer Nat Zucker during recent premiere of the official film of the Indianapolis Motor Speedway.

**Dynamic Premieres Official Film of "Indianapolis 500" Auto Race**  
 The 1965 Indianapolis 500, the official motion picture of the annual auto classic, was premiered at a press reception at Toots Shor's in New York at year-end. Guest of honor was Jimmy Clark, international world's champion driver this year, and winner at Indy in his Lotus-Ford.

The color film, 28½ minutes in length, shows much of the distinct personality of the race — always one of the biggest sports shows in the world. This year marks the end of an era — the small rear-engined Ford-powered cars finally overtaking the Offen-

hauser roadsters which had dominated American racing for so long.

The 1965 film, which will be used officially by the Indianapolis Motor Speedway, was produced, as have many of the great racing films of the past decade, by Dynamic Films, Inc., New York. This year's Indy film will again be sponsored by several leading automotive parts manufacturers. •

**Kodak 8mm Sound Film Shows Draftsmen the Benefits of Estar**  
*Where Do You Draw the Line?* is a new sales promotional film designed for audiences of draftsmen. It is sponsored by Eastman Kodak and is intended for point of sale use on portable 8mm sound projectors.

Kodak's Estar-based drafting materials are a radical improvement over the papers commonly used. But draftsmen are a touchy lot of craftsmen. They are used to paper and it is hard to change their ways.

The film faces up to all possible negatives that might pop up in draftsmen's minds — hard to draw on? Hard to erase? Easy to smudge? Difficult to clean up?, etc. This honest approach and the straightforward answers supplied should do a lot to overcome natural prejudices.

*Where Do You Draw the Line?* was produced for Kodak by Willard Pictures, Inc., New York. •

**Goodyear's "American Challenge" Shows Daytona and Sebring Races**

America's smashing sports car victories in the 1965 Daytona Continental and 12 Hours of Sebring are colorfully portrayed in a new film announced by The Goodyear Tire & Rubber Company.

The film, *The American Challenge*, chronicles the successes scored by the Ford GT Prototype and Carroll Shelby's Cobras at Daytona Beach and Sebring and the unexpected first-place finish of Jim Hall's unconventional Chaparral at Sebring.

In the two big races, American entries routed both European drivers and equipment and made deep inroads in the Grand Prix racing class long dominated by the Europeans.

Fords and Cobras swept the first five places in the Continental and won the grand touring prototype and grand touring classes at Sebring behind the Chaparral.

The action-packed Sebring race was deluged during its final hours with a Florida rainstorm that put parts of the track and pit areas under water. That portion of the film records some of the most exciting scenes ever seen in an auto race.

Running time for the 16mm film in full color is 28 minutes. It is available on a loan basis without charge to interested clubs and organizations and may be ordered

for showing on a specific day. For writing the Audio-Visual Department, The Goodyear Tire & Rubber Company, Akron, Ohio 44316.

**"Anatomy of an Explosion" Depicts Preventive Measures**

Based on the fact that explosions are not instantaneous, a new film, *Anatomy of an Explosion*, shows how potential explosions can be detected and eliminated before they cause damage. The 18-minute color film is available for free-loan use by schools and adult organizations through the Association Films, Incorporated, 250 South Fenwal, Inc., Ashburnham, Mass.

Using high speed cameras, the film illustrates how an explosion takes place, from the spark of ignition to the final detonation. It then explores the highly sensitive detection equipment that reacts to conditions of combustion such as sudden change in pressure or heat, and automatically presses them in the incident. The film is available in 5, 10 and 20 thousand foot second.

The various types of recording systems that are tailored for industrial processes are illustrated in manufacturing sequences ranging from a starch company to a chemical plant.

**Charles Beckett Creates Film on the Art of Studio Lighting**

Charles Beckett, one of Hollywood's top directors of photography, has scripted, supervised and directed a soon-to-be-released film on the art of studio lighting. The film concentrates on the placement of key light, fill and kicker lights, the position of back or hair light, and the ratio between key and fill. Both filming and distribution will be handled by Delta Films, Inc., 1661 N. Western Blvd., Hollywood, California 90028.

**Fortune's "Salesman" Film Available for Video Showings**

The 21-minute Fortune film *The Salesman Isn't Dead Yet*, is being made available for public service showings at television stations. Made in cooperation with International Business Machines Corp. by Delta Films, Inc., the film shows today's salesman working in a competitive market, how to sell service as well as products. Prints are available from Association Telefilms local li-

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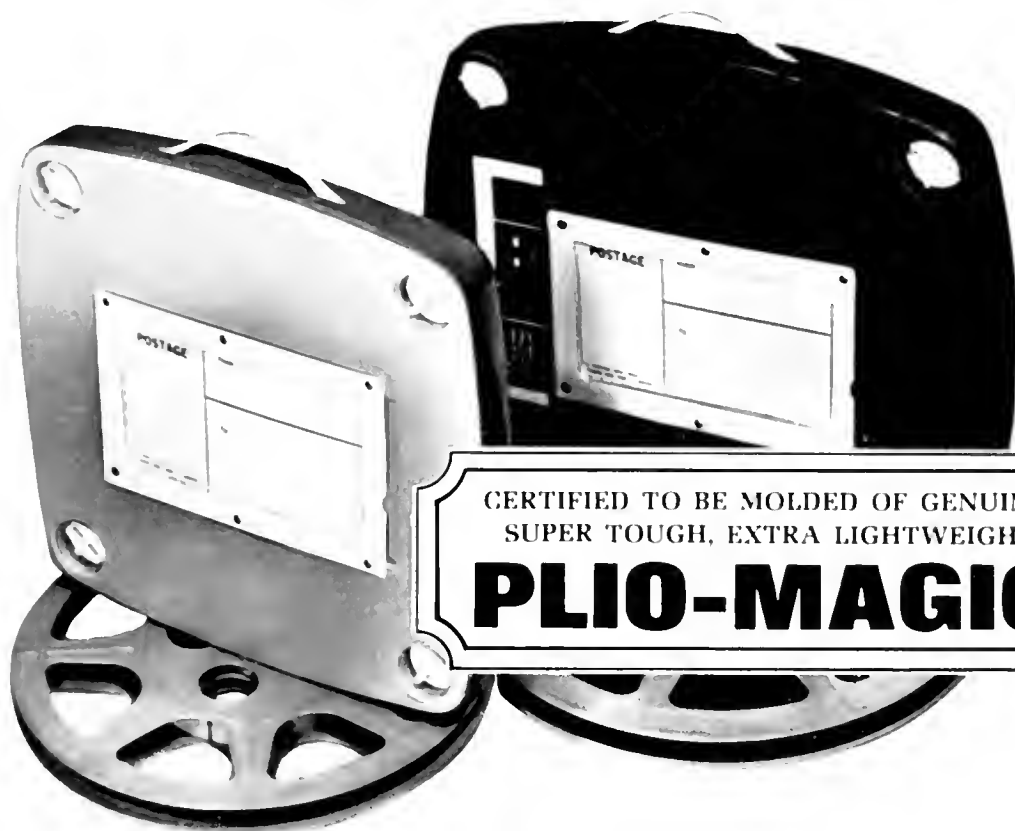


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# "Most-Honored" Pictures of the Year

Consensus Selection" of Sponsored Motion Pictures & Slidefilms  
 Received Awards Honors in Recognized Film Competition During the Year

WINNERS of the past year, listed  
 locally in these pages, include only  
 received first award plaques or  
 honors at a recognized film festival  
 which received high ranking at  
 competitive events in the U. S.  
 "consensus selection" is a fair and im-  
 ch to deserved recognition of  
 actual films. It supplements the  
 of overseas winners honored at  
 International Industrial Film Festi-  
 reported in our previous issue.

— A —

**"NFL All-Star Football"**  
 Sponsor: The Chemstrand Company  
 Producer: Doyle, Dane, Bernbach Inc.  
 Award: International Film & TV  
 Festival of New York  
 \* \* \*

**"Culture, Research and You"**  
 Sponsor: Chas. Pfizer & Company  
 Producer: Star Informational Films  
 Award: American Film Festival  
 and: CINE "Golden Eagle"  
 \* \* \*

**"And Something More"**  
 Sponsor: American Library Association  
 Producer: Guggenheim Productions  
 Award: American Film Festival  
 and: International Conference  
 on Education (Certificate)  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Tall as the Mountains"**  
 Sponsor: Adolph Coors Company  
 Producer: Larry Madison Productions  
 Award: American Film Festival  
 and: International Film & TV  
 Festival of New York

— B —

**"A Ballad for the Fair"**  
 Sponsor: Bell System Companies  
 Producer: Owen Murphy Productions  
 Award: International Film  
 Festival (Certificate)  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Beyond All Barriers"**  
 Sponsor: Bell System Companies  
 Producer: Larry Madison Productions  
 Award: International Film Festival  
 and: International Film &  
 Festival of New York  
 \* \* \*

**"Beyond Three Doors"**  
 Sponsor: Bell System Companies  
 Producer: Henry Strauss & Company  
 Award: Freedoms Foundation  
 and: NVPA "Day of Visuals"

**"Before It's Too Late"**  
 Sponsor: Bell System Companies  
 Producer: Audio Productions  
 Award: Bronze Plaque Award  
 National Safety Film Contest  
 Columbus Festival: "Chris Statuette"  
 U. S. Selection: Rouen Festival  
 and: CINE "Golden Eagle"

— C —

**"The Capitol: Chronicle of Freedom"**  
 Sponsor: Savings and Loan Foundation  
 Producer: National Broadcasting Co.  
 Award: International Film Festival  
 (Programmed)  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Change for the Better"**  
 Sponsor: Aluminum Company of America  
 Agency: Fuller & Smith & Ross, Inc.  
 Award: Grand Award: International Film & TV  
 Festival of New York  
 \* \* \*

**"Children Without"**  
 Sponsor: National Education Association  
 Producer: Guggenheim Productions  
 Award: Columbus Festival: "Chris Certificate"  
 Bronze Medal: International Film & TV  
 Festival of New York  
 Venice: International Exhibition of the  
 Documentary Film (Lion of St. Mark  
 Plaque)  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Choices"**  
 Sponsor: Aluminum Company of America  
 Producer: On Film  
 Award: Blue Ribbon: American Film Festival  
 U. S. Selection: Rouen Festival  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Clean Air is a Breeze"**  
 Sponsor: Sandia Corporation  
 Award: U. S. Selection: Rouen Festival  
 and: CINE "Golden Eagle"  
 \* \* \*

**"The Colonial Naturalist"**  
 Sponsor: Colonial Williamsburg, Inc.  
 Award: Blue Ribbon: American Film Festival  
 Silver Medal: International Film & TV  
 Festival of New York  
 Columbus Festival: "Chris" Certificate  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Cover Girl in Paris"**  
 Sponsor: Noxzema Chemical Company  
 Producer: Helen Nash Associates Inc.  
 Award: U. S. Selection: Rouen Festival  
 and: CINE "Golden Eagle"



— D —

**"Dodge Truck Announcement, 1965"**  
 Sponsor: Dodge Truck Div., Chrysler Corp.  
 Producer: Kerhawy-MPO  
 Award: 1st Award: NVPA "Day of Visuals"

— E —

**"The Extra Payday"**  
 Sponsor: United Air Lines  
 Award: 1st Place: IFPA "Cindy" Award  
 Merit Award: NVPA "Day of Visuals"

— F —

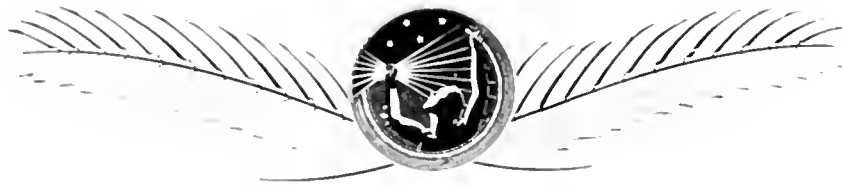
**"Follow the Leader"**  
 Sponsor: Pan American World Airways  
 Producer: Henry Strauss & Company  
 Award: 1st Award: Society for Advancement of  
 Management International Film Festival  
 Columbus Festival: "Chris" Certificate  
 \* \* \*

**"First Impressions"**  
 Sponsor: Magazine Publishers Association  
 Producer: Morton Goldsholl Design  
 Associates  
 Award: 1st of Festival: Chicago International  
 Film Festival  
 1st Award: NVPA "Day of Visuals"  
 Silver Medal: International Film & TV  
 Festival of New York  
 Columbus Festival: "Chris" Certificate  
 U. S. Selection: Rouen Festival  
 and: CINE "Golden Eagle"  
 \* \* \*

**"A Fisherman's Notebook"**  
 Sponsor: Aetna Life Affiliated Companies  
 Award: Bronze Medal: International Film & TV  
 Festival of New York  
 Columbus Festival: "Chris" Certificate  
 \* \* \*

**"From Here to There"**  
 Sponsor: United Air Lines  
 Producer: Saul Bass & Associates  
 Award: 1st Award: NVPA "Day of Visuals"  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Full Circle"**  
 Sponsor: Vocational Rehabilitation  
 Administration and Mental Health  
 Authorities of Conn., Ind., P.R., and S. C.  
 Producer: Affiliated Film Producers  
 Award: Blue Ribbon: American Film Festival  
 Columbus Festival: "Chris" Certificate  
 and: CINE "Golden Eagle"



**"The General with the Cockeyed Id"**  
 Sponsor: Associated General Contractors of America, Inc.

Producer: John Sutherland Productions  
 Silver Medal: International Film & TV Festival of New York  
 Columbus Festival: "Chris" Certificate  
 \* \* \*

**"Genesis of the Transistor"**  
 Sponsor: Bell Telephone Laboratories  
 Ottawa: International Festival of Films on Science (Programmed)  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Gifts of Winter"**  
 Sponsor: Swissair  
 Columbus Festival: "Chris" Statuette  
 \* \* \*

**"Gun Mayhem"**  
 Sponsor: Directorate of Aerospace Safety, Norton AFB  
 Bronze Plaque Award  
 National Safety Film Contest  
 Columbus Festival: "Chris" Certificate

— H — I — J —

**"History Comes to Life"**  
 Sponsor: Atlantic City Press Bureau  
 Producer: PCS Film Productions  
 1st Award: NVPA "Day of Visuals"  
 \* \* \*

**"Homeless Child"**  
 Sponsor: Division of Child Welfare, County of Los Angeles  
 Silver Medal: International Film & TV Festival of New York  
 Columbus Festival: "Chris" Certificate  
 \* \* \*

**"How D.D. & B. Use the Polaroid Camera"**  
 Sponsor: Polaroid Corporation  
 Producer: Bay State Film Productions  
 1st Award: NVPA "Day of Visuals"  
 \* \* \*

**"Image"**  
 Sponsor: Pan American Airways  
 Producer: Henry Strauss & Company  
 Best of Festival: Chicago International Film Festival  
 1st Award: NVPA "Day of Visuals"  
 Columbus Festival: "Chris" Certificate  
 U. S. Selection: Rouen Festival  
 and: CINE "Golden Eagle"  
 \*

**"The Invisible Power of Coal"**  
 Sponsor: National Coal Association  
 Producer: Audio Productions  
 Diploma of Honor Gold Medal: Venice Film Festival  
 Columbus Festival: "Chris" Certificate

**"Journey to Yesterday"**  
 Sponsor: Denver & Rio Grande Western Railroad Company

Producer: Sonochrome Pictures  
 U. S. Selection: Rouen Festival  
 and: CINE "Golden Eagle"

— L — M —

**"The Land — Legacy & Promise"**  
 Sponsor: National Plant Food Institute  
 Producer: Audio Productions  
 Gold Medal: International Film & TV Festival of New York  
 Columbus Festival: "Chris" Certificate  
 \* \* \*

**"Let My People Go"**  
 Sponsor: Xerox Corporation  
 Producer: Wolper Productions  
 Columbus Festival: "Chris" Certificate  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Light"**  
 Sponsor: General Electric Company  
 Producer: Wilding Inc.  
 Gold Medal: International Film & TV Festival of New York  
 Columbus Festival: "Chris" Certificate  
 \* \* \*

**"The Louvre"**  
 Sponsor: Xerox Corporation  
 Producer: National Broadcasting Co.  
 Blue Ribbon: American Film Festival  
 and: CINE "Golden Eagle"  
 \* \* \*

**"The Many Faces of Mexico"**  
 Sponsor: Aeronaves de Mexico Airlines  
 Producer: Douglas Aircraft Company  
 Columbus Festival: "Chris" Certificate  
 and: CINE "Golden Eagle"  
 \* \* \*

**"A Matter of Balance"**  
 Sponsor: IBM  
 Producer: Henry Strauss & Company  
 Blue Ribbon: American Film Festival  
 Columbus Festival: "Chris" Certificate

— N — O —

**"A New Life for Jennifer"**  
 Sponsor: Lutheran School for the Deaf  
 Producer: Portafilms  
 1st Award: NVPA "Day of Visuals"  
 Blue Ribbon: American Film Festival  
 Columbus Festival: "Chris" Certificate  
 and: CINE "Golden Eagle"  
 \*

**"New Water for a Thirsty World"**  
 Sponsor: Office of Saline Water,  
 U. S. Department of Interior  
 Producer: Reid H. Ray Film Industries  
 Silver Medal: International Film & TV Festival of New York

**"Open Your Eyes"**  
 Sponsor: Girl Scouts of the S A  
 Columbus Festival: "Chris" Certificate  
 and: CINE "Golden Eagle"

— P —

**"Pacemakers"**  
 Sponsor: IBM World Trade Corporation  
 Producer: Film Enterprises  
 Gold Medal: International Film & TV Festival of New York  
 Columbus Festival: "Chris" Certificate  
 5rd Award: Society for Advancement of Management International Film Festival  
 \* \* \*

**"Parable"**  
 Sponsor: The Protestant Council of the City of New York  
 Producer: Fred Niles Communications  
 Best of Festival: Chicago International Film Festival  
 Gold Medal: International Film & TV Festival of New York  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Pennsylvania Country Cooking"**  
 Sponsor: Caloric Corporation  
 Producer: Bob Bailey Productions  
 Blue Ribbon: American Film Festival  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Picture Your Teeth"**  
 Sponsor: Eastman Kodak Company  
 Edinburgh: International Conference on Education (Certificate)  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Point of View"**  
 Sponsor: National Tuberculosis Society  
 Producer: Vision Associates  
 Silver Award: San Francisco International Film Festival  
 Columbus Festival: "Chris" Statuette  
 \* \* \*

**"The Prospects Before Us"**  
 Sponsor: Bureau of Advertising  
 American Newspaper Publishers Association  
 Producer: Nova Studios  
 Gold Medal: International Film & TV Festival of New York  
 5rd Award: NVPA "Day of Visuals"  
 \* \* \*

**"Pursuit of Profit"**  
 Sponsor: Procter & Gamble Company  
 Producer: The Jam Handy Organizational  
 2nd Award: Society for Advancement of Management International Film Festival  
 Columbus Festival: "Chris" Certificate

— R —

**"Rochester: A City of Quality"**  
 Sponsor: Rochester Gas & Electric  
 Producer: The Jam Handy Organizational  
 2nd Award: Society for Advancement of Management International Film Festival  
 Certificate: American Film Festival

**"The Roll of Drums"**  
 Sponsor: Caterpillar Tractor Company  
 Producer: Calvin Productions  
 Bronze Plaque Award  
 National Safety Film Contest  
 Selection: Rouen Festival  
 and: CINE "Golden Eagle"

— S —

**"Safety—With Strings Attached"**  
 Sponsor: National Safety Council  
 Journal Films  
 Producer: Gilbert Altschul Productions  
 Bronze Plaque Award  
 National Safety Film Contest  
 \* \* \*

**"The Searching Eye"**  
 Sponsor: Eastman Kodak Company  
 Producer: Saul Bass & Associates  
 2nd Award: Chicago International  
 Film Festival

Award: NVPA "Day of Visuals"  
 1st Honorable Mention: American Film Festival  
 2nd Honorable Mention: International Film Festival  
 (Diploma of Merit)  
 U.S. Selection: International Festival of  
 Science (Programmed)  
 U.S. Selection: International Exhibition of  
 Films for Children  
 U.S. Selection: (on of St. Mark Trophy)  
 Selection: CINE "Golden Eagle"  
 \* \* \*

**"The Secret"**  
 Sponsor: Parish Tithing, Inc.  
 Producer: William Deneen  
 1st Honorable Mention: American Film Festival  
 Selection: CINE "Golden Eagle"  
 \* \* \*

**"Sell America—Sell AC"**  
 Sponsor: AC Spark Plug Division,  
 General Motors  
 Producers: Centron Corporation  
 Award: International Film & TV  
 Festival of New York  
 \* \* \*

**"Sense of Anticipation"**  
 Sponsor: Newsweek Magazine  
 Producer: Peckham Productions  
 Award: NVPA "Day of Visuals"  
 Selection: Rouen Festival  
 Selection: CINE "Golden Eagle"  
 \* \* \*

**"Keys to Greater Creativity"**  
 Sponsor: S. C. Johnson & Son, Inc.  
 Producer: Flagg Films  
 Award: International Film & TV  
 Festival of New York  
 1st Prize: International Industrial  
 Film Festival, Rouen  
 Selection: CINE "Golden Eagle"  
 \* \* \*

**"Ski With Buick"**  
 Sponsor: Buick Motor Div., General Motors  
 Producer: General Motors Photographic  
 Award: NVPA "Day of Visuals"

**"The Silent Explosion"**  
 Sponsor: College Loyalty Alumni  
 Producer: Fidelity Film Productions  
 Gold Medal: International Film & TV  
 Festival of New York  
 Certificate of Exceptional Achievement:  
 National Honors Competition,  
 American College Public Relations Assn.  
 \* \* \*

**"The Sixty Minute Circle"**  
 Sponsor: American Automobile Association  
 Gold Medal: International Film  
 & TV Festival of New York  
 \* \* \*

**"Slips and Falls"**  
 Sponsor: Bell System Companies  
 Producer: Parthenon Pictures  
 Bronze Plaque Award  
 National Safety Film Contest  
 Columbus Festival: "Chris" Certificate  
 \* \* \*

**"Steel in America"**  
 Sponsor: American Iron & Steel Institute  
 Producer: Walt Disney Productions  
 1st Award: Society for Advancement of  
 Management International Film Festival  
 \* \* \*

**"Sunrise at Eastern"**  
 Sponsor: Eastern Airlines Inc.  
 Producer: Audio Productions  
 Columbus Festival: "Chris" Statuette  
 Grand Prize: Society for Advancement of  
 Management International Film Festival  
 Silver Award: San Francisco  
 International Film Festival  
 Silver Medal: International Film & TV  
 Festival of New York

— T —

**"Take Your Choice"**  
 Sponsor: The Detroit Society for the  
 Prevention of Blindness  
 Producer: The Jam Handy Organization  
 Merit Award  
 National Safety Film Contest  
 Certificate: American Film Festival



**"Three Minutes to Live"**  
 Sponsor: Department of National Defense  
 (Air) of Canada  
 Producer: Nat'l. Film Board of Canada  
 Bronze Plaque Award  
 National Safety Film Contest  
 \* \* \*

**"The Time of Growing"**  
 Sponsor: Metropolitan Life Insurance Co.  
 Columbus Festival: "Chris" Statuette  
 \* \* \*

**"Time to Live"**  
 Sponsor: American Petroleum Institute  
 Bronze Medal: International Film & TV  
 Festival of New York  
 Columbus Festival: "Chris" Certificate

— W —

**"Way Out Men"**  
 Sponsor: The 3M Company  
 Producer: Wolper Productions  
 Columbus Festival: "Chris" Certificate  
 Rome: International Electronic, Nuclear  
 and Telecommunications Exposition  
 (Jury Diploma of Merit)  
 Selection: CINE "Golden Eagle"  
 \* \* \*

**"What'll You Do If . . . ?"**  
 Sponsor: Bell System Companies  
 Producer: Parthenon Pictures  
 Bronze Plaque Award  
 National Safety Film Contest  
 \* \* \*

**"Where Life Still Means Living"**  
 Sponsor: The Montefiore Home  
 Producer: Edward Feil Productions  
 Best of Festival: Chicago International  
 Film Festival  
 Columbus Festival: "Chris" Certificate  
 and: CINE "Golden Eagle"  
 \* \* \*

**"Wherever You Go"**  
 Sponsor: Sandia Corporation  
 2nd Place: HFPA "Cindy" Award  
 Columbus Festival: "Chris" Certificate  
 \* \* \*

**"Who Wrote That?"**  
 Sponsor: Connecticut Mutual  
 Life Insurance Company  
 U. S. Selection: Rouen Festival  
 and: CINE "Golden Eagle"  
 \* \* \*

**"The Wind of Change"**  
 Sponsor: Air Afrique  
 Producer: Douglas Aircraft Company Inc.  
 Columbus Festival: "Chris" Certificate  
 U. S. Selection: Rouen Festival  
 and: CINE "Golden Eagle"  
 \* \* \*

**"The World Next Door"**  
 Sponsor: Pepsi-Cola Company  
 Producer: Wilding, Inc.  
 2nd Award: NVPA "Day of Visuals"  
 Bronze Medal: International Film & TV  
 Festival of New York  
 Columbus Festival: "Chris" Certificate

# Cleaver-Brooks Shows Them "A World of Difference"

## "You Are a Team"

Sponsor: Sinclair Refining Company  
Producer: The Jam Handy Organization  
2nd Award: NAPA "Day of Visuals"  
3rd Award: Society for Advancement of Management International Film Festival

## "You Must Take it With You"

Sponsor: The Garrett Corporation  
Producer: Arco Enterprises  
U. S. Selection: Rouen Festival  
and: CINE "Golden Eagle"

### SPONSORED SLIDEFILMS OF THE YEAR

## "The Complete Call"

Sponsor: Pepsi-Cola Company  
Producer: Turteltaub & Moss  
1st Award: NAPA "Day of Visuals"

## "Dear Esther"

Sponsor: Girl Scouts of the U.S.A.  
1st Award: NAPA "Day of Visuals"

## "Employee Insurance Program"

Sponsor: The Boeing Company  
Producer: Jay B. Simpson  
1st Award: NAPA "Day of Visuals"

## "The Forest"

Sponsor: U. S. Forest Service  
Producer: U.S. Department of Agriculture  
1st Award: NAPA "Day of Visuals"

## "L&M Cigarettes"

Sponsor: Liggett & Meyers Tobacco Co.  
Producer: Dura-Sell Corporation  
1st Award: NAPA "Day of Visuals"

## "Profile of a Fair"

Sponsor: The Travelers Insurance Co.  
Gold Medal: International Film & TV Festival of New York

## "Supplied Air Means Safety"

Sponsor: Accident Prevention Committee of the American Bar Association  
Producer: Morton Goldsholl Design Assoc.  
Bronze Plaque Award  
National Safety Film Contest

## "Thank You, Mr. Rumpelstilskin"

Sponsor: Bank of America  
Producer: FilmFair Communications  
1st Award: NAPA "Day of Visuals"

## "Training Series"

Sponsor: Bank of America  
Producer: FilmFair Communications  
Gold Medal: International Film & TV Festival of New York

Slide & Overhead Presentation

## "Operation Red Carpet"

Sponsor: Atlantic Refining Company  
1st Award: NAPA "Day of Visuals"

## "Heavy" Subject Well-Handled in Film to Update Prospects on Company Growth

THE CLEAVER-BROOKS COMPANY is the originator and probably the world's largest maker of packaged boilers. The company was launched by John Cleaver and Raymond Brooks in 1931, has continued to its present leading position through a widespread sales and service organization backed by a continuous research and development. Not the least of its manufacturing resources is their modern, automated facility at Lebanon, Pa., one of the most efficient in the industry.

That's the premise which was obvious to Cleaver-Brooks' management team. But progress has been rapid, advances in that field have been manifold and what was obvious to the Milwaukee-based headquarters organization may not have been too vividly clear to such various prospects as school boards, trade groups, consulting engineers, contractors, architects, plant managers and maintenance engineers . . . some of whom might still harbor the notion that boilers are hammered together in plants with dirt floors, let alone an automated facility.

### Aim: Hold Interest of Diversified Audience

Cleaver-Brooks faced the problem of how to tell their story to a selective, yet highly diversified audience, while making a truly heavy industry exposition interesting and worthy of real attention. W. Worth Ware, the firm's advertising and public relations director, turned to Fred A. Niles Communications Centers to bring it all together on film. Goals were set in initial sessions attended by president John C. Cleaver, vice-president of sales, Hal Holtz; Niles' Ervin Jourdan and Roy Hillgoss of the firm's agency, Klau-Van Pietersom Dunlap.

The resulting screen effort is a straight for-

ward 30-minute color exposition that at maximum attention and content value to intended viewers. Primary emphasis was on on-location sequences at the automated Lebanon complex. Here, in a 12-minute picture, viewers are given something that has never been filmed before: the production of a boiler from start to finish—from steel to shipping.

### Change Brought New Groups Into It

The sponsor's awareness of the boiler specification within recent years (to turnkey contracting, etc.) is serving to bring new groups of people with an interest in the Cleaver-Brooks' story.

Viewers see giant boilers moved efficiently, using the most advanced material handling and positioning equipment through many production stages, packing some 1700 parts, and going through final tests until it is completed in a matter of working days.

A documentary treatment was used appropriate to both the subject matter and through the company's background, its World War II production and its subsequent market expansion and design advances over two decades.

### Focus on Today's Applications and

But focus is on today's worldwide applications and design features. The cameo appearances of C/B product divisions and an affiliate, American Chem, Inc. of Waukesha, Wisconsin, a manufacturer of sea water desalting equipment. This latter phase informs audiences of the firm's commitment to present-day industrial growth. Product and marketing programs as well as export activities of the company are skillfully woven into the film's fabric.

Professional narration by NBC's Cliff Huntley adds much to the interpretation of the complex story-line. And because the sponsor's intent on delivering a wholly authentic documentary, a vast amount of research and preparation. The same diligence in production was necessary at the Lebanon complex (before filming). Music, sound effects and a voice-over narration by Huntley were completed at Niles' Chicago studios. From the decision to the finished product — *A World of Difference* — was eight months in the making.

### Employee Premieres in Three Plant

Distribution began with employee premieres at theaters in three plant cities: Miraflores, Lebanon and at Stratford, Ontario, Canada. These were well-planned events with individually mailed tickets and a descriptive brochure going to all company guests, including representatives in each area.

The second important phase of distribution is bringing the picture to the greatest sales representatives in every major city in the U. S. and Canada. Agents will conduct selective film showings as part of heating up territories for interested people in their territories.

The final step in distribution will make the film available to a national distributor for nationwide use by civic, commercial and educational groups. By that time a good many millions of viewers will have shared the present and future of Cleaver-Brooks.

The cover picture: symbolizes the theme and title of this new Cleaver-Brooks color film, "A World of Difference." This scene is also featured on the company's promotional color brochure . . .





# ing Film Needs of Color TV

Switch to Color Being Met by Machines, Men Overcome Tight Situation Without Loss of Quality

REPORTS in New York's trade press have expressed the impression that television's switch to color brought the film laborator-

ies to a true that the sudden shift of ABC and CBS in challenging NBC's has caused a temporary processing situation, with evidence that many have planned for this for several years and to take steps to meet some time ago.

**Investment in Equipment**  
begins it is estimated New York's film laboratories had several million dollars worth of color processing equipment operating around the process of installation in order for delivery this early spring.

The city's major processor is Du Art Film Laboratories, which has poured \$550,000 into new equipment in the past few months and plans to invest even more in 1966.

Irwin Young, Du Art's president, says that, none of the labs was warned of the sudden switch to color until about six months ago. But far before that, he says, he and others had under-estimated expansion moves, and had planned most overnight moves (up to 80 per cent of the equipment casting now as compared with 20 per cent a year ago) in an orderly fashion. It has not been planned. It has been ahead in every way for many months.

**Steps to Meet Demand**  
To meet the color capacity of the industry, just a case of buying new equipment — Du Art has been doing on this basis for many years. This year, the company has ordered two new Eastman color processors, a Pako Ektarsal color processor, and the Hazeltine Instantaneous Color Analyzer which was ordered a few months ago. Before the end of the year, five new Bell & Howell color printers will be in operation. Printing and processing equipment will be added early in 1967. The lab will be capable

of processing 100 million feet of film a year, up from 70 million last year. (Also being expanded is the company's Canadian affiliate, Associated Screen Industries, which expects to be well in time to handle its part in Canadian television's switch to color in 1967.)

A good part of the problem in providing color processing service



*Irwin Young, president of Du Art, is an industrial engineer, a graduate of Lehigh University. He joined the company in 1950, became executive vice-president in 1955 and president in 1960. He is also president of Associated Screen Industries, the Canadian affiliate acquired by Du Art in 1957 and is vice-president of Western Broadcasting Company, which operates WOLE, Channel 12, in Puerto Rico.*

of processing on a par with black-and-white is that each step along the way takes more care — much more time to complete. The first print takes a long time to produce with all the variables that must be controlled — even with the Hazeltine Timer.

First prints often take hours of calculation, and sometimes recalculation before perfect timing is achieved. And color considerations are subject to a great deal of subjective thinking. A print is not just too dark or light, it can also be too magenta, or cyan, or yellow, according to the whim of the viewer.

### An Intensive Training Program

To handle the vastly increased service problems that color entails, Du Art's training program has been stepped up to put many more of the company's black-and-white trained personnel into color. Hiring of trained printing and processing operators and super-



*The Hazeltine Instantaneous Color Film Analyser is a newly-developed system in which a color negative or positive film may be quickly "timed" for printing purposes. It projects a positive color image on the television screen from a scanned frame of film. The electrical characteristics of the Analyser simulate the photographic printing process. Adjustments made by the operator to obtain optimum color quality control the subsequent printing exposures. Thus, the operator may determine the brightness necessary for correct printing as well as the proper ratio of red, green and blue lights which are used in the ultimate processing of the color prints.*

visors is going on at a greatly increased rate.

To house all the new equipment and personnel, Du Art has expanded its occupancy of the building at 245 West 55th Street to nine floors — up from three in 1950. The lab first began operation at this address in 1922 — it is

the oldest continuously operating motion picture lab in New York.

Du Art's image for many years — that of an old-line conservative company — has been greatly changed in the past ten years by a period of dynamic growth under the helm of its new president, Irwin Young. Much more emphasis is now being placed on both practical and theoretical research. Du Art has pioneered in such technical advantages as the use of fiber optics for printing; it was the first lab in the city to do Eastman Color processing in 1953.

### Tight Situation to Ease Up

With the industry's crash expansion program now well in hand Du Art feels that it will not be many weeks before New York's labs are again completely out of the tight situation which the TV color changeover temporarily caused.

\* \*

### Dr. Raymond Fielding Now on Faculty at University of Iowa

Dr. Raymond Fielding, film writer, professor and a member of the board of the University Film Producers Association, has joined the University of Iowa faculty. Formerly at the University of California Los Angeles, he will teach courses in film history, production and technology at Iowa and will supervise that university's film research program.



*Arthur J. Miller, Du Art's engineering vice-president, also leads the industry's Association of Cinema Laboratories as its current president. He was associated with Eastman Kodak, CFI and Pathé Labs before joining Du Art in 1959. Along the way, he worked with Fred Waller in the development of the Waller-Gimicru-Frauer, the direct progenitor of Cinemascope. Later, at the American Optical Company, he spent 18 months helping develop the Todd-AO process for wide-screen cinema.*



**Lip sync is now as easy as voice over and usually cheaper. Does your scriptwriter know about the NPR?**

Tell him this story: Jack Davidson makes industrial and educational films in San Francisco. A giant oil company recently hired him to make a 20 minute instruction film on location. Limited budget, so the treatment called for post narration, library score and wild effects.

But Mr. Davidson took an NPR, a Nagra and a soundman on location, intending to shoot sync sound effects. Once there, they decided to shoot lip sync, too, while they were about it. The final cut ran for 10 minutes, not 20, because lip sync covered the film's points with less talk and consequently less footage. The sponsor was delighted with the way the story told itself, needing no narrator, in half the time.

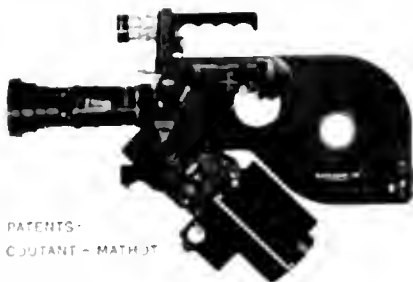
These items pleased him too: less shooting time, less film, no narration, no narrator, no score, no wild effects to find and lay in, cheaper mixing session, shorter prints. Immediacy, brevity and effectiveness for less time and money than the old voice over and violins.

It's not news that sync sound is better. What is news is that in this case it cost less. It cost less because the NPR and Nagra made shooting sync as quick and easy as shooting silent, and the track was ready as soon as the rushes. Here's how. The NPR weighs only 20 pounds and is completely silent. It needs no blimp, repeat no blimp, no AC power and no clapstick. It has a built-in sync pulse generator and a battery operated constant speed motor. The magazine can be changed in well under ten seconds.

Many NPR users run sound even when they're shooting an M.O.S. sequence. It's no more trouble, and it's surprising how often the scratch track works better than narration. The choice of camera hasn't affected a film's *style* until now. Until now.

Service, sales and rental facilities are available from these expert, franchised dealers: *Chicago*: Behrends Inc.; *New York*: Camera Service Center, Camera Mart or F&B CECO; *Los Angeles*: Mark Armistead or Gordon Enterprises; *Detroit*: Behrends Inc. or Victor Duncan Company; *San Francisco*: Brooks Camera. Or write to us. We'd like to send you our brochure: Eclair Corporation of America, 7262 Melrose Avenue, Los Angeles, California.

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White House premiere of "The American Vision" brought greeting from Mrs. Lyndon B. Johnson to noted art patron, Mrs. Chester Dale and Gallery director John Walker. (Washington Star photo)

## Film Brings World the Art of "The American Vision"

THE WHITE HOUSE served as a preview theatre on November 16 for an audience of art fanciers invited by Mrs. Lyndon B. Johnson to see a new National Gallery of Art film, *The American Vision*.

The 35-minute, color motion picture, produced by United States Productions, Inc., of New York, traces the development of American painting from pre-revolutionary days to the beginning of our own century. It is based on the American pictures hanging in the National Gallery of Art in Washington, D.C.

Mrs. Johnson's guests at the special showing included many public-spirited citizens whose contributions in the field of American paintings can be found in the White House and the National Gallery of Art collections.

### Respect Shape, Composition of Each Work

The film is not a conventional visit — showing the paintings in their frames hanging in the galleries with a camera host describing

John Singleton Copley's work, *The Copley Family* is one of the great paintings brought into close perspective for *The American Vision*.



*This Color Film Studies a Nation's Art Heritage; Re-Creating History Through the Work of Its Painters...*

them. Rather, the paintings are presented for themselves and the camera work and editing dramatize certain aspects of the paintings. In a departure from the standard film on art, an attempt has been made to respect the shape and total composition of the individual work of art, without losing sight of the fact that a static medium is being translated into a kind of three-part counterpoint of images, music and words.

Particularly impressive are scenes in which the camera moves about the painting picking up its significant aspects — such as in Benjamin West's great *Battle of La Hogue*, or John Singleton Copley's *The Copley Family*.

### From Colonial Painters to the Realists

Artists whose work is covered include John Singleton Copley, Benjamin West and Gilbert Stuart from the Colonial Period; Thomas Sully, John James Audubon, George Inness and Albert Pinkham Ryder among the Romantics;



John James Audubon's "Swallow-Tailed Hawk" for Plate 72 in his famed book on "Birds in America." The original aquatint, colored by hand, was presented to the Gallery by Mrs. Walter B. James.

the Expatriates James McNeill Whistler, Mary Cassatt and John Singer; and Thomas Eakins, Winslow Homer and George Bellows, Realists.

The film, which had another invitational showing later in November at the National Gallery, will now be distributed to schools and other interested groups, according to J. Carter Brown, who is assistant director of the National Gallery and who wrote and directed the film. Mr. Brown said at the premiere that final distribution plans are still under consideration. He hoped that *The American Vision* would be the first of a series of films on art sponsored by the National Gallery.

### 30 Language Versions for Showing Abroad

The U.S. Information Agency will show the film in 80 countries around the world. Thirty language versions are being made.

The film was produced under a grant to the National Gallery by Mrs. Cordelia S. May. It was narrated by Burgess Meredith; original music by Frank Ledlie Moore; photography by Rene Bras. Executive producer was Francis C. Thayer of United States Productions.

## Russia Bids for Leadership in Film Sciences: Jeffee

"WE MUST ACCURATE technical programs in the motion picture and vision sciences in our schools and abdicate our position of world leadership in these areas."

These are the words of Saul Jeffee, president of Moviab, Inc., reporting on his week tour of Russian motion picture laboratories, universities, technical design centers. Jeffee made the trip as a member of a four-man technical delegation on the auspices of the State Department and the Society of Motion Picture and Television Engineers, surveying the film industry in the USSR.

### Russia Leads the U. S. in Film Research

Jeffee pointed out that a similar trip, part of the continuing Soviet-American cultural exchange program, was made years ago. Ethan M. Stille of Eastman and a member of the U. S. delegation, on November 20, 1963, that the Russians are making a tremendous technological effort "narrowing the gap" in American aptitude in film science. The consensus of our representatives after the '63 visit, he added, was that the Russians were fairly close to us and doing more to catch up than we are to maintain our supremacy in the field of technicians and in research and development.

Jeffee contrasted these observations with those of Sid Solow, president of Cinescope Film Laboratories and a member of the delegation, who reported (November 10) that Russia leads the U.S. in film research having made great technical progress in intervening two years. Solow cited improved methods of production, film processing and projection featuring highly advanced equipment now in use in the USSR.

### Intensive Technical Training Is Needed

Acknowledging that, based on his observations, the Russians are overtaking various phases of motion picture engineering, the president of Moviab urged the industry that steps must be taken to encourage intensive technical film training. (CONTINUED ON THE FOLLOWING PAGE)

Saul Jeffee, president of Moviab, Inc., inspects a machine at Kharkov Printing Plant with Russian director Anatoly Meshkov and U. S. delegate Dr. Konstantin Pestretov.



LAST THREE YEARS the National Tuberculosis Association has gathered a number of awards for its health education programs as well as its round-the-year health education and Christmas Seal television spots. These were recently topped by a first prize at the San Francisco Film Festival for the film on cigarette smoking, *Point of View*.

For in NTA's recent prominence in health education has been the advent of Milton Robertson as director of radio TV film for the National Tuberculosis Association in 1962. Robertson came to health education with years of experience in film and television. Just before coming to NTA he served as writer-producer of the experimental PM West show for the National Broadcasting Company — and was manager of the Arlene Francis Home Show.

### NTA Re-Evaluated Its Film Making

As a well-equipped creative craftsman, the National Tuberculosis Association could initiate a concept, translate it into a thoroughly professional script, and provide knowing cooperation with a professional organization to fulfill the concept. NTA films have been produced by Vision Associates, New York.

It was in NTA, and perhaps the attitude of many health and welfare organizations, that health education spots were usually prepared with less than total knowledge of the field and its wide possibilities. NTA accepted the challenge and re-evaluated its film-making spots were suddenly no longer health lectures, but one-minute vignettes whose intent was not only to deliver a health message, but to do so with ingenuity and picture. The New York Times, in a Sunday feature by John J. F. O'Connell, hailed the work of NTA's film department, calling the Christmas Seal film "one of the most inventive, pleasing and entertaining pieces of material on the air."

### Approach to the Hazards of Smoking

Vision Associates recognized the willingness of the National Tuberculosis Association to find new ways to deal with old problems and contributed very much to the development and fulfillment of material initiated by the National Tuberculosis Association. Another film organization, Amram Associates, produced a series of NTA films that recently won a silver medal at the International Film Festival of New York.

The challenge to NTA arose when it decided to do its first film on cigarette smoking. Heretofore a score of films on the subject had struck hard on a theme of death and disaster. Most films that dealt with the threat to health assumed a burlesque quality and then proceeded to deck the smoke screens of fear and threat.

NTA reversed the process and created a new precedent by offering an unflattering portrait of cigarette smoking and its hazards in the form of a sophisticated film. The script, written by Robertson, as are all NTA films, went into the hands of the National Tuberculosis Association's medical film committee. Although the subject had been exposed to new ideas and techniques, the smoking script was a



In these scenes from the National Tuberculosis Association film, "Point of View," Second City Satirists provide some very funny moments . . .



... as they probe the "prestige motivations" that lead these "characters" to smoking. Casting adds freshness and zest to this picture's message . . .

## A Fresh "Point of View" About Smoking

The "New Look" in Films Sponsored by the National Tuberculosis Association Merits Special Attention to This Sophisticated Satire on Cigarette Smoking



This artful smoker is not on fire . . . he's just polluting the air with noxious clouds of carbon.

sharp avant garde step in their experience of film making and quite a bit of discussion developed concerning the film.

Fortunately, and after much soul searching, NTA agreed on the concept and *Point of View* arrived at Vision Associates to begin its odyssey. It could have been just another superficially clever film, but with the casting of the Second City Satirists to perform the roles, it

*Squeeze-frame sequence from "Point of View" takes viewers "round-the-clock" with a typical*



began to take shape as a most unusual film — entertaining, funny, but effectively putting across its serious message.

*Point of View* called for unusual effects, and the film demonstrates these effects in telling sequences. Perhaps of greatest importance, it was particularly intended to make an impression on youngsters. The response of youthful audiences across the nation attests to its success. It will not change the smoking habits of a nation. No film, no *hundred* films will accomplish this.

"Best Health Education Film I've Seen . . ."

But it will be noted, Emerson Foote, formerly head of a leading advertising agency, and now serving as chairman of the National Interagency Council on Smoking saw the film and stated "this is the best health education film I have ever seen, and the first that I believe can be shown as a commercial feature in film theatres."

Perhaps the most important effect of the success of *Point of View* is the knowledge that health education films can move out of the musty world of "educational films" into the arena of creative film making using advanced techniques, dynamic production methods and creative scripts that offer the viewer stimulation, entertainment and education. •

*smoker from that first cigarette in early morning until that final choking cough as he goes to bed*





Three tilted glass projection ports, plus a wide viewing window, allow use of full range of equipment. Storage area for tables, chairs is under booth.



Eight-by-eight foot center screen tilts for overhead projection, adds versatility of the room. 40 comfortable folding chairs are color-coded.

## A Model Audio-Visual Presentation Room

The Versatile Audio-Visual Presentation Room at Montgomery Ward & Company Was Designed and Equipped to Inspire and Motivate Its Merchandising Executives

WHEN MONTGOMERY WARD remodeled its corporate offices in Chicago recently, R. P. Pettit, product sales training manager, requested "an area where we can do a professional job of showing films." Realizing that the showing of a film usually complements a meeting, and that at a meeting the learning process should take place, Ward's professional A-V staff rolled up their sleeves and went to work.

The determining philosophy for an A-V room, they reasoned, should be based on the principle that the learning process is enhanced when the instructor has complete control over his environment. To arrive at this control, then, an A-V room must be designed and equipped to prepare audiences mentally and physically to be receptive, so that they can be inspired or motivated to learn.

### Flexibility Was a Key Design Factor

Application of this philosophy was the next step. Who exactly would use the room and for what specific purposes had to be deter-

mined. Ward's management, buyers and merchandisers needed an A-V room for specific purposes, but not necessarily for the same purposes. Logically the room had to be flexible enough to anticipate the needs of all.

Buyers and merchandisers in particular needed an area where they could combine visual and recorded media with actual displays of merchandise. Frequently, Wards had to make professional quality recordings, but had no place adequate to make them. Closed circuit television and the making of films also had to be anticipated. And there was not a suitable place in the building to hold news conferences.

### Designed for Professional Showmanship

So, the embryo, "an area where we can do a professional job of showing films," was developed by Ward's professional A-V staff until it grew into a mature and versatile Audio-Visual Presentation Room, a room for all types of presentations, including, but not primarily restricted to, recorded and projected visuals.

The room was designed to give the presenter

as much control of the meeting environment as possible with the least amount of distracting elements, in order to motivate the most effective communication between the presenter and his audience.

With philosophy and concept known, Glasell, audio-visual manager at J. Barth, Ward's audio-visual production manager, turned to the corporate engineering and merchandising division and told them what he had in mind. The three groups went to work. They did the architecture detailing, interior design and layout without enlisting outside professional help. The end product was well worth the effort that went into it.

### Features of Ward's Presentation Room

Here are the main features of the presentation room:

The viewing room measures 20 by 20 ft. The projection room, 7 by 20 ft. seats 40 people, theater style, and 25, class-room style.

The ceiling height is 13 ft. It is the tallest room in the building with this height. In addition, the room has an exception of the auditorium. It was designed for overhead projection with minimum obstruction, and is suitable for photography and for better room lighting.

The room is illuminated by incandescent lighting on separate circuits for section lighting. There is a general lighting dimmer

The carpeted projection room area houses the latest in projectors, recorders and record-players. It is sound-dampened to prevent extraneous noise from affecting the audio-visual presentation activities.



Projection room controls are at the disposal of the operator. Projectors, recorders, graph, phone, intercom, lights, screen and sound controls are all within easy reach. The large sound-proofed window gives the booth full view of all activities.



operator's port, looking to screen behind electrically-controlled drapes are 5 x 8 ft. screens; 5 x 8 ft. screen in center.



Three meeting room screens can be used individually, for overlapping projection or for wide-screen images; the center screen may be tilted.



Electrically-controlled drapes open on cue for dramatic effect. A second set of neutral-tinted drapes covers the side walls of room at Ward's.

adjustment to dark and light conditions were installed for podium high-contrast display accent. Fluorescents are white color to match incandescent

and store display accessories. A fiberglass noise stopboard was installed behind all walls for sound deadening.

The sound system incorporates two Electro-

lights, two of them 4 by 8 ft. and one are concealed roll down type, electrically controlled by remote switches from projection room and from a portable room. They can be used for overlapping or for wide screen. The center screen is for overhead projection.



The control panel is mounted on the lectern but may be easily removed and used anywhere in the room; a twin panel is in the projection area. Screens, projectors, recorders, players, lighting effects and drapes can all be operated by the man in booth or speaker in the meeting room.

remote control switchboards were installed in the projection area and the selectable unit located on the end of a podium for installation, on a podium or for point in the room. The switchboard has 5 switches, projector, remote extension, controlling 24 volt relay switchboard actual switching.

of independent, electrically controlled series serve primarily as a sound factor; decor is secondary. They are used to reveal wall displays on cue and provides a neutral background for

All room outlets are on individual circuits 20 amps each. One outlet is 30 amps. The total available power at room switchboard is 200 amps, and there are a total of 26 individual circuits.

Ample power is available for motion picture photography or for closed circuit TV production.

Intercoms in the viewing room, control room and outside A-V area allow independent inter-communication. Earphones can also be plugged in to cut off the intercom speaker when needed.

of independent, electrically controlled series serve primarily as a sound factor; decor is secondary. They are used to reveal wall displays on cue and provides a neutral background for

Voice Sentry II speakers mounted at ceiling line to avoid being in back of draperies. They are used in conjunction with a McIntosh Amplifier for the finest reproduction from any source. The room has been sound-dampened sufficiently to allow sound recordings to be made. It also allows the playing of tapes, records and films with a minimum of disturbance to adjacent areas with maximum quality conditions.

A separate unlisted telephone line into the room is for use by meeting participants. A pick-up extension in the control room and entrance-way is also available. There is a plug-in phone with a 20 ft. cord in the main room for use anywhere in the room.

The projection and control room features three separate ports plus an operator viewing port. Double plate glass in each, for sound control, is angled to reduce unwanted reflections. The control room lights are on a dimmer control to reduce unwanted light in the room when projecting. The floor is carpeted for sound deadening. The projection stands are individually adjustable for varying projectors. A 16mm optical and magnetic sound projector will be a permanent part of the room. (CONTINUED ON THE FOLLOWING PAGE)

structures, similar to those used in Ward's retail stores, broaden the room as actual displays of merchandise are hung on walls.

Now it's a versatile meeting room as Ward executes discuss product lines displayed along walls where they may be viewed by merchandising people.



## MODEL A-V FACILITY:

(CONTINUED FROM THE PRECEDING PAGE 37)  
record turntable is permanently installed and slidefilm and slide projectors are also always available.

Double doors allow a person to enter and leave the viewing room without disturbing the group as well as preventing light from entering if the room is dark.

### Room Can Be Cleared for A-V Production

Carpeting in the viewing room serves as sound conditioning as well as being decorative. It is not permanently installed so it can be rolled up, if necessary, to use the floor for camera dolly work or for moving displays in and out.

Fifty folding chairs are a part of the room's equipment. They are the folding type so they can be easily stored under the control room on two special dollies. Ten folding tables, eight 2 by 6 ft. and two, 2 by 5 ft. are also stored under the control room when not needed.

Two 4 by 4 ft. charcoal grey blackboards are mounted on sliding panels in the front of the room. Tackboard is in the upper 4 ft. panels as well as on two separate sliding 4 by 8 ft. panels behind the blackboards.

Adjustable shelving is available behind the tack and blackboards in the front of the room for displays and for storage. Sliding door cabinets below are also for storage.

No single feature of the room was installed as a gimmick or for its own sake, but rather to serve the whole — to create a controlled learning environment.

### Staff Helps Users Prepare for Meetings

Providing the room and its equipment is just one job of Ward's A-V staff. They help users of the room plan their meetings or presentations around the facilities so that they can be used to the fullest advantage. Staff members teach users how to operate equipment and when necessary, operate it for them.

It didn't take long for the good news to get around. When company executives saw what could be done, they decided to incorporate some of the room's features in other areas. The wall treatment, for example, and lighting controls are being planned for other conference rooms.

### Provides Single Control of All Facilities

"We are satisfied that the presentation room represents a modern business communication concept. It is much more than simply a new A-V facility," Glasell said. "A user can present and have complete remote control of the equipment and lighting without the need of an operator, all as a subtle and smoothly integrated portion of his presentation without making the audience keenly aware of the props being used." he added.

### Permanent Home for World's Fair Hit!

Construction will begin — Spring on the disc-shaped "Golden Rondel" theater adjacent to the Racine, Wis. headquarters building of Johnson's Wax where the 17-minute, three-screen film *To Be Alive!* will be shown as part of the company's tour program for its visitors.



Chairman of the board Lee Talley of The Coca-Cola Company wields scissors at ribbon-cutting ceremony that opened exhibits; vice-president Sam Gardner (left) and president J. Paul Austin (right) look on.

## Coca-Cola Keynote at Miami: Innovation

4,500 Representatives from Company's Bottling Plants in the U.S. Gather at Convention Hall to See "What's Happening" in Market Opportunity

THE IMPORTANCE OF INNOVATION in the Coca-Cola business from its earliest years was noted by Lee Talley, chairman of the board of The Coca-Cola Company in his keynote address to more than 4,500 representatives from that company's bottling plants in the United States and overseas as they gathered in Miami Beach's Convention Hall in early December.

"If ever a word fitted — characterized — and epitomized the proud history of Coca-Cola it is that word — innovation," Mr. Talley said. "... certainly by innovating we do stand to lose some of the traditions that have been of great value to us in the past. But here is one of the tests of leadership . . . those who are to lead in these changing times not only need to know the difference (between what should be retained and what should be modified) but they must have the fortitude to act on what they know."

### "This is What's Happening" in Marketing

Following Mr. Talley's address, the bottlers enjoyed and were enlightened by a two-hour

This "Little Red Schoolhouse" invited bottlers to study new lessons to be learned in training techniques at one of the most interesting exhibits featured at the Americana during meeting.



stage presentation featuring highlights of marketing opportunities which lie ahead, opened with recollections of the company's national gathering in 1961, which had the theme, "Coca-Cola Here and Now." The presentation, "This is What's Happening," featured original song numbers presented by a professional cast of 25, accompanied by a piece orchestra.

Thomas C. Law, Jr., vice-president and manager of the Bottler Sales Department, closed the first session by noting that the essential message of this entire convention is that in order to maintain and increase the value of this business, it is mandatory that every one of us do our utmost to capitalize on the current changes in our business environment.

"We have to learn the contemporary facts of life — face those facts — and make some decisions that will result in a period of profitable growth for all of us. We are just in the refreshment business where we are in effect, competing against every other product on the shelves. We are not just the marketplace purveyors of soft drinks — and therefore we are just the ken of other economic forces. We like it or not, up to our necks in the marketplace of a totally-changing business environment."

### Meeting Today's Market Opportunities

J. Paul Austin, president of The Coca-Cola Company, opened the second day's sessions by calling on the bottlers to do their efforts to meet today's market opportunities. Reminding the convention of the unparalleled marketing strength of their distribution system, he noted:

"The strength of interdependence at the same time — independence of individual business. Our business is national, but it is local. We bring to you all the advantages of a national business. You in turn are the consumers."

He closed his remarks with a summary



Plans now under development to further streamline and modernize sales.

#### of Meetings for Plant Personnel

and final day's sessions were opened by Richard Ellwein, president of The Bottlers Association and head of the Coca-Cola Bottling Company, Mitchell, et al. The main dramatic feature of the convention was a full-dress preview of motivation-entertainment for bottling plant personnel scheduled to be presented this month and through 41 cities across the nation. William Gardner, vice-president and field sales manager of the Sales Department, introduced the

entertainment features special music, lyrics which dramatizes the important aspects of the route salesman's job and the teamwork throughout the bottling operation.

#### by The Jam Handy Organization

The planning and organization of the convention was under the direction of S. N. Gardner, vice-president of The Coca-Cola Bottling Company. The Jam Handy Organization pro-



Research Exhibit at the Americana convention showing a computer which provided data for the route salesman pertinent to his home territory.

entire show under Mr. Gardner's

supervision. The script for the Jam Handy was written by David Wilson Stone. The sets and visual effects were by Ballou and the choreography was by Rodgers. Musical development and color coordination for Coca-Cola was under the direction of Morrow, manager of the company's Advertising Promotion Department.

#### Plans and Techniques for Training

The on-stage presentations during the convention were a series of exhibits set up at the Americana convention quarters during the week. A Coca-Cola Theatre provided showings of films; the "Little Red Schoolhouse" provided training techniques.

The "Market Research" exhibit, a large display which provided data pertinent to his terri-



Coca-Cola President J. Paul Austin opened the second day's sessions by calling on bottlers to re-double efforts to meet market opportunities.

tory for each visiting bottler. And in the "Advertising and Sales Promotion" exhibit (the largest at the convention), bottlers saw "main thrust" advertising media: outdoor boards, television commercials and magazine ads.

The convention program closed with an address by J. Paul Austin. After summarizing the essential areas of marketing and management covering the meetings, Mr. Austin closed with a challenge to action:

"It has been our task so far to make recommendations based on the state of this business," he said.

"To act on these recommendations to improve the state of this business—that is a task for all of us—there is an exciting journey before us if we can continue to innovate, improve and change. The courageous businessman is not unhappy at the thought of dangers beside the road ahead. He welcomes them as challenges to be faced and overcome along an adventurous course."



## "Revolution In Our Time" The Savings & Loan Idea

THE TRANSFORMATION of the United States from a nation of predominantly tenant families a quarter-century ago to its present status where two out of three families own their own homes is dramatically told in a 28-minute sound motion picture, *Revolution in Our Time*, which this month launched a nationwide campaign among the more than 6,300 savings and loan associations all over the country.

The fifth film produced by their association, the United States Savings and Loan League, brings the story of this "quiet revolution" to the screen in a factual documentary format which has wide appeal among television and film viewers. Important as a historical review of one of the great social developments of the 20th Century, the film includes sequences featuring the Hon. Hubert Humphrey, Vice-President of the United States; the Hon. Everett M. Dirksen of Illinois, minority leader of the Senate and the Hon. Wright Patman, Chairman of the Committee on Banking and Currency of the United States Congress.

#### Helping Our Neighbors Establish Systems

In the film, the Vice-President notes that savings associations "have now embarked on another great adventure, involving the expansion of thrift and home financing facilities for our Latin-American neighbors.

"Working in cooperation with the State Department and Peace Corps," he said, "American savings and loan associations are assisting in the establishment of similar systems throughout all of Latin America.

"By helping the people of South America to help themselves (that's what savings and loan associations do) an important forward step can be taken in creating a climate in which the false ideals of communism can never flourish. One of the sure preventives of communism is private ownership—home ownership."

#### Story Behind the League's Fifth Picture

Playing a key role in the planning and production of *Revolution in Our Time* was William B. O'Connell, public relations counsel of the League. He tells the story of the film:

"This is a different type of film from the four earlier pictures we produced. Two of our previous films were dramas built around families and their ventures into home ownership. A third was a cartoon presentation of the savings and loan business and the fourth was a service-type film based on the highly-successful League booklet, 'What You Should Know Before Buying a Home.'

"Our latest venture in film sponsorship is a documentary picture, of the type which has become so widely used in American television, such as the *Twentieth Century* series, *CBS Reports* and the *NBC White Paper* series. They present actual people and events.

"The basic purpose of this new film is to

(CONTINUED ON THE FOLLOWING PAGE 53)



## the Man Behind the Camera

Larry Madison has been interested in making films since his youth in Pennsylvania. As the man who is Larry Madison Productions, Inc., one of the world's most distinguished motion picture producers, he has more than 20 films to his credit, many of them prize winners. Of the 56 motion pictures selected to be shown at the Brussel's World's Fair in 1958, for example, six were produced and photographed by Larry Madison.

His films have taken him all over the United States and to many countries of the world. It's an exciting, exhilarating experience, but a tiring one, too. Whenever he can, he comes back to his woodland retreat in northwestern Connecticut.

Although their headquarters are in New York City and their permanent home in Scarsdale, New York, the Madisons bought land in an unpopulated area outside of Norfolk just over 10 years ago. For the first years, they lived in tents, still refer to their home as their "camp." Now the land sports two roomy cabins, open to the sunlight wherever possible, and a boatshed on the shore of Doolittle Lake.

"It's the greatest spot on earth, no doubt about it," says Larry Madison. "If I could manage it, I'd come up here and live full-time."



# FILMING BEYOND ALL BARRIERS

Today, millions of people, still prisoners of a primitive way of life, are stepping into the twentieth century with the aid of modern communications. A highly-effective new Bell System film, "Beyond All Barriers," tells the story, focusing on the family of man around the world. A crew of cameramen, headed by Larry Madison who also produced and directed the film, traveled for six months to capture dramatic evidence of this revolution: to remote areas in the Bolivian Andes where natives learn modern agricultural methods by transistor radio, to Thailand where a new telephone system ties people together, to Nigeria where a tape recorder brings education to fascinated villagers. For Larry Madison, making the film turned out to be a moving experience. Here he describes his impressions:

**I**F I HAD TO PUT MY FINGER on the pleasure I had while making *Beyond All Barriers*, it would be traced to the people we met. The pleasure of meeting so many — with their wonderful faces. Even the pain of seeing so many overwhelmingly uneducated was assuaged by seeing the look of recognition and joy on their faces as they learned to read and write.

People are pretty much the same all over the world. I was staggered by their intelligence, decency and sincerity. As soon as they discovered what you were about, they went out of their way to help you.

Making the film wasn't only a personal education; it was a hard job, too. Without doubt, the most difficult chores were moving ourselves and our equipment to 21 nations. In almost every case, we needed clearance from government officials. This took time and we didn't always succeed. For example, it took me three days to get our equipment through customs in New Delhi.

We wanted a sequence of the Parthenon, so before we left New York we checked with the Greek consulate to see if special clearance was needed. The answer — none was necessary. Once in Athens we found that we *did* need special permission. It took days to get approval. We selected a filming day, and as I was carrying my tripod into the Parthenon I was stopped. Special permit needed for the tripod. Three more days lost.

On the day of the shooting, we followed 3,000 visitors into the temple and stayed to film the moon rising over the Parthenon. One night a month you can film the full moon under ideal conditions. By luck we happened to hit the right time and had 15 minutes of perfect shooting. A cameraman's dream.

When we were finished shooting and had recuperated from the sheer physical exhaustion, we had 40,000 feet of film. It ran about eight hours and was edited down to 28 minutes. I think we have a truly beautiful and moving film.

At top left: Madison Productions hires professional editors for each project but Larry Madison does much of the preliminary work himself.

Below left: in Nigeria, a cameraman photographs two native women carrying bowls on their heads. Behind them, a modern communications symbol: the Western Electric tracking station at Kano.



Efforts of ancient civilizations to communicate with future generations is seen in these monuments at Karnak, Egypt. Scene is being filmed for the Bell System film "Beyond All Barriers."

The Editors are indebted to The Telephone Bulletin of The Southern New England Telephone Company for permission to reprint text and pictures appearing on this page.

Below: along a road in Ethiopia, the cameraman pauses to photograph a girl with an umbrella.



merica! And begin the journey  
visit to this vast North land!

PAN AMERICAN WORLD AIRWAYS has a dis-  
tinct and very active library contain-  
ing the world's finest expositions on  
the customs and scenic attractions of  
the world. It makes sense for Pan Am  
to be of interest to multitudes of poten-  
tial travelers but this world airline has also  
made a considerable contribution toward rich-  
ter understanding between countries.  
Motion pictures also reach the  
traveler to the United States. And as  
evidence to "Travel America" Pan Am  
has premiered *Wings to Alaska* and  
offers an intriguing and penetrating  
view of the 49th state. This latest color  
motion picture blends romance and  
offers a fascinating look at a strange  
land and the people who relate to

#### First Concerned With the People

era focused on *Wings to Alaska*  
is a close-up that is as much interested  
in the land as it is in the Eskimo,  
the newly-arrived citizen. These  
elements are as important to the picture as the awesome  
beauty of the land itself.  
This rendition, Pan Am's newest film  
continues a tradition of incisive reportage  
and beautiful beauty that was evident in



*Living (and film making) on the shores of the Arctic Ocean offers some precarious moments.*

## Flight to the 49th State...

The Latest Addition to the Library of Pan American Airways' Pictures,  
"Wings to Alaska" Is an Intriguing Study of the Land and Its Peoples



*the snowline lies the skier's dream  
reached by the swiftly-climbing helicopter."*

produced by the same producer (Henry Strauss  
of Pan Am) who gave us films in the  
series on Japan, Tahiti, New Zealand  
and a compassing view of the Soviet

#### Alaska: a Pioneer and a Prospector

the reaches of Alaska's forests, the  
majesty of her mountain ranges, the mystery  
of the clouds much of the glaciated inland  
to have their effect on the Alaskan  
as the narrator points out. "There  
is the pioneer and prospector in  
Alaska." And well there might be; for  
we see this last American frontier as a  
not a comfortable one. Alaska's cities  
near wilderness is great . . . and  
often a few miles away.

of Alaska's people the wilderness  
is wide the door. The Eskimos living  
along the shores of the Bering Sea and the Arctic  
are still wresting a living from an al-

most barren land and a sea that gives grudgingly  
and then only to the skilled and strong.

The airplane has brought them a certain  
measure of security; rifles make hunting a bit  
easier. But as the film points out, the ancient  
ceremony of the blanket toss, which once hon-  
ored men who battled whales with bone spears,  
". . . still seems fitting; for an Eskimo's whole  
life is a dance on air — an acrobat's trick of  
living on nature's tightrope."

#### Lighting the Path to Real Understanding

This technique of establishing a context for  
sequences of local color is what gives *Wings to  
Alaska* its stamp of authenticity. There's al-  
ways a reason for what we see. Whether it's a  
bush pilot flying a doctor into an isolated com-  
munity; or a group of Indian children perform-  
ing an ancient ceremonial dance; or the ghost

ridden hulk of an old sternwheeler; or even a  
trio of skiers leaving their tracks on a slope  
that may never before have had its snow dis-  
turbed by man.

Nothing is shown that doesn't "fit"; nothing  
that doesn't bring us closer to an understand-  
ing of what it's like to be an Alaskan . . . in Alas-  
ka. The results are notable here!

#### Prints Are Available from Pan Am Offices

Filed and directed by Henry Strauss,  
*Wings to Alaska* shows the result of the months  
of research and preparation that went on be-  
fore a single frame of 16mm color film was  
exposed. The thousands of feet that were even-  
tually shot have been judiciously edited into a  
26-1/2 minute motion picture that is available  
through Pan American sales offices through-  
out the country.



*"Now and then the old tales are brought to life,  
beneath ancient disguises . . . jet-age youngsters."*



*"More wealth has been taken from the seas near  
Juneau than from all of Alaska's gold mines . . ."*



Delcorama Jack Fields addressed dealer audience at the Delcorama in Boston.

## Delcorama Show Plays to 200,000 Dealers

Unique and Complex Film and Live Show Helped Introduce Delco's Automotive Power Source in 225 Principal Cities

ON DECEMBER 5, 1965 they ran the last Delcorama show for an audience of forty-five at the aging Grange Hall in the wind-worn town of Rock Springs, Wyoming. The time was 8:00 p.m. Some of the service station owners had driven more than 130 miles. It all started back in July of last year, when United Delco's Zone Managers and Assistant Zone Managers came to the General Motors Technical Center in Warren, Michigan. For four full days they saw the show and then two-man teams were carefully trained to put it on in some 225 cities across the land.

The show is complex and certainly unique. Delcorama is a combination film and live show, using two screens and featuring such TV and motion-picture luminaries as Walter Brennan, Lorne Greene, and Tom Harmon. The principal purpose of the show was to introduce Delco's Energizer, a new automotive power source that promises to make the word "battery" obsolete.

### Groups from 50 to 3,000

At this date the show has been run for over 200,000 gas station and garage owners, in groups that ranged from fewer than 50 to more than 3,000 in Boston and Minneapolis.

The whole idea is unique because units of the show traveled the country in thirty-one especially Buick Sport Wagons called "Delcorama Show Wagons" (ah there! medicine men of old). Special ingredients of the presentation were a 9 x 12 main screen and a 5 x 7 vertical screen. Two Bell & Howell projectors were

used and projection was accomplished on the vertical screen by running the projector on its side. The dialog of the show was integrated between a live meeting leader and actors talking from one screen to another. The whole show ran almost two hours and it was unquestionably the most successful product announcement and overall meeting that United Delco has ever presented. This is saying a lot because United Delco's merchandising program, headed by Mr. J. P. Kane, is accustomed to doing lively and effective meetings.

### The Men Behind the Show

The logistics of the show were staggering. The entire presentation was scripted by Eddie O'Brien — The Writer, of Wilton, Connecticut and production supervision and filming was done by GM Photographic with James W. Bostwick as the head of the Audio-Visual Department. Mr. O'Brien worked closely with the Campbell-Ewald Advertising Agency to coordinate the content with United

This illuminated Boston theater marquee greeted service station dealers who attended Delcorama program.



## showmanship in today's business

Delco's advertising schedules and concept.

Special credit must be given to individual Zone and Assistant Zone Managers for the quick manner in which they grasped the complex mechanics of the show and put it on for varied audiences in halls ranging from school auditoriums to full-size theaters. In more than 200 showings, they never had a breakdown, and split-second timing was needed to coordinate special cues on the two projectors. Mr. Kane typified reaction when he said "Eddie, how are we ever going to top this?"

Sales records for the Energizer are now topping all previous re-

ords and expectations. United Delco's wholesale distributor backed the show with rily enthusiasm and assured good attendance by providing door prizes and refreshments. Walter Brennan said "This is the first show of its kind that I have ever been involved in. If this is typical of business, I certainly have had a new and exciting medium."

Tom Harmon, who is sponsored by United Delco on CBS's "Kickoff," called Delcorama "best example of marketing important sales message I have ever seen."

## Kaiser's "Magic" for Aluminum Distributors

Live Demonstrations, Films and Closed-Circuit Television Were Combined in Effective Kaiser Marketing Presentation

MARKETING-ORIENTED INFORMATION on new techniques in metalworking and anodizing aluminum was the substance of an hour and a-half show presented by the Kaiser Aluminum & Chemical Corporation to the National Association of Aluminum Distributors (NAAD) at their recent annual conference in Phoenix. The presentation was made on the invitation of the association's program committee on the final day of the Arizona sessions.

The Kaiser show, titled *Marketing Magic*, was a really unusual combination of live demonstration, both color and black and white films and, finally, closed-circuit television projection using three sets. The "live" portion of the program brought out exotic metalworking techniques and explained these with animated film sequences in sound and color; then followed with the black and white films (sync sound) and closed-circuit television.

The monochrome film was a specially-prepared motion picture satirizing a Huntley-Brinkley newscast as it described sales advantages accruing to aluminum distributors who offer pre-anodized aluminum to their customers. The live, closed-circuit telecast (by the local CBS news director) further described the advantages of anodizing. This technique was also employed to present close-up views.

The effective total presentation — its unusual staging and logistic problems faced by the San Francisco based producer, Tom Fraser



Mr. Magic plays a featured role in the market-oriented presentation arranged by Kaiser Aluminum & Chemical Corporation for members of the National Association of Aluminum Distributors at their recent annual conference in Phoenix.

Productions — add up to a fine example of technique and execution. It played to a standing-room audience of 300 in Phoenix.

Kaiser Aluminum's hosting program was a professional affair of ceremonies, "Mr. Magic" (cut) and considerable equipment was provided by his four assistants. We're indebted to the p.r. representative Richard D. Mason for this advance report on a good piece of industry showmanship out in the field.

## World-Famed Pianists Perform in United Nations' Fund Show

Six Pianos on One Display. A 16mm free-loan motion picture television stations offers recordings from the phonograph record International Piano Festival featuring six outstanding pianists from all over the world. The show is presented by the United Nations' High Commissioner for

is 13½-minutes in distributed by Associates, a division of Associates, Inc.

on One Disk presents from the record, produced by the High to raise money for are very much in record includes such Albert Casadesus, Wilff, Claudio Arrau, Brailowsky Wilhelm and Byron Janis playing Mozart, Shubert, Schumann, and Beethoven.

in the film is Wilhelm plays a selection by it is recorded in the Brynner, as narrator, the needs of refugees India, Palestine, Along Kong as well as places around the emphasizes that the "International Piano ers viewers a chance excellent music and at e provides an oppor- fellow humans. •

\* \* \*  
ative Volume on "ing to Communism" tion pictures of im- understanding Com- examined in a new ference book, "Films Communism." The published by the Re- tute on Communist Propaganda at the of Southern California, rection of Dr. Rodger The book's author Cook.

and his selection of ma- his recurring trips to ist countries of Cen- tern Europe annually six years, upon his experience overseas ington for the U. S. Agency, upon several ars of evaluating sev- thousand feet of film a USC Institute film is an adjunct to his yment by the RAND Santa Monica, Calif. g with the USC Re- ute's policy of making erial available at a pense to the public, ting to Communism" \$2.50 for professors, 1 students; at \$4 for asers. Address orders, to Research Institute ist Strategy and Pro- niversity of Southern niversity Park, Cali- 7. •

**S**ALISMAN AND TOP-RANKING dealers of A. O. Smith Harvestore Products, Inc. who attended that company's annual meeting in Colorado Springs last fall were entertained (and well informed) through the medium of a live musical presentation which was an integral part of the three-day program. Its objective: to reinforce the information on the corporate image, sales plans and new markets for Harvestore Systems.

The reception accorded this Wilding-produced "live" program, noted by Harvestore management, brought the idea of using a good part of it to show to farmer-prospects out across the country. The company's prospects in the field are, for the most part, highly-sophisticated commercial farmers.

#### These Audiences Want Facts

A further important element: techniques and methods of communicating product information to this group are becoming highly specialized, particularly where the price tag on the product is consid-



Robert C. Smith, director of agricultural marketing for A. O. Smith Harvestore Products, Inc. is the man directly concerned with this program.

ered by some to be too high. By way of explanation, the Harvestore System offers farmers three features:

(1) There is, first of all, a completely sealed structure to prevent air from coming in contact with livestock feed to cause oxidation losses and spoilage;

(2) The System provides top-filling and bottom unloading which permits refilling anytime feed is available, while feeding continues uninterrupted out the bottom; and

#### A Third Feature of System

(3) glass-fused-to-steel construction eliminates deterioration inside due to acids in the stored feed and maintenance on the outside. The increased profit features



"You're on Your Way" sung by Win Stracke, Bob Carroll and Dave Shelley.

## Harvestore Shows Farmers a Way to Profits

Filmed Segments Combined With Live Dealer Presentations Are Helping Sell the Company's System to Farm Prospects

are associated mostly with points one and two.

The presentation which Harvestore dealers are using in their sales meetings this winter was adapted from the Colorado Springs' show by filming at Wilding. The stars of the Colorado program — Win Stracke, Bob Carroll and Dave Shelley — bring both serious and humorous episodes to the screen. Carroll, for example, sets the mood of the show with a folk tune . . .

*"Tall Blue is taking a stand  
On all the horizons across this  
big land . . ."*

And Win Stracke sings of what is facing the world . . .

*"News of great trouble and  
sorrow in many a poverty  
land . . ."*

*"The spectre of famine is  
looming in many a poverty  
land . . ."*

#### President's Talk Was Fitted

This leads into Harvestore president Arthur D. Hyde's filmed keynote talk about the future of farming in the United States and the problems the farmer must meet in order to supply the demand for food all over the world. Competition enters the picture in the form of a character called "Chrome Dome" when Bob Carroll sings about

*"That old open silo  
That old concrete silo  
That old open silo  
Has seen its best days . . ."*

Dave Shelley as the "pitch man" warms up the audience with the reasons why the Harvestore System means more profits to the farmer in a carnival number called *Profits 12 Months of the Year*. It's

all good fun but, more than that, the show is very effective salesmanship well-suited to its intended viewers in the field.

There is good use of "live" episodes among the filmed segments. These are designed to provide an opportunity for dealer sales people to take an active role in their own programs. Solid factual data fortifies the presentation as it gives information on farming opportunities in the future plus information on increasing profits through maximum use of a farmer's land (through more intensive production and better harvesting methods).

#### David and Morton Share Credit

Martin David created and wrote the Harvestore program at Wilding, Inc. and the motion picture was produced and directed by that studio's production vice-president, talented Joseph Morton. •

Pitchman Dave Shelley gives the farm manager audience some good reasons why Harvestore means more money to them "Twelve Months of the Year" in this wind-up episode.



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## Combo for a Hit: "She Purrs Like a Kitten"

Brevity and Humor Build This Five-Minute Safety-Minded  
Picture Into an Unbeatable Combination for Any Viewers

**B**REVITY AND HUMOR are two sure-fire elements all too-seldom seen in the sponsored film. Good things abound for the short-short motion picture in an era when a suitably non-commercial subject is an ideal time vehicle for the voracious television program schedule and there is always a place for an "extra" short to fill out a club or employee meeting show via 16mm programming. Add the priceless ingredient of humor and the combination used in *She Purrs Like a Kitten*, latest five-minute 16mm safety-minded film out of Parthenon Pictures in Hollywood is practically unbeatable. This color subject is even funny in its *concept*: it treats the woman driver as one to be *loved* rather than scorned (or driven hurriedly by). And why not, for isn't the woman driver all too often the victim of fate or of a heedless husband?

Underwritten by American Oil

The production was underwritten by the public relations department at American Oil Company (but without credit lines); their objective is safer driving through better car maintenance. Their aid results in a widely-useful short at a most reasonable print cost to all who can use this picture.

*She Purrs* is true "go go" and it starts going when teen-ager Eloise turns on her ignition and Mrs. Staley, a suburban matron shuttling her Cub Scout Pack, lifts the hood and Mrs. Johnston, the little old lady from Pasadena, brakes to turn in a driveway. and two club ladies chat amiably in their town car when suddenly the chauffeur's eyes bug out . . . *they're off!*

But they're *not* running! In wacky cutting of some howling Chaplinesque sequences, the cars which box in Eloise feel the impact of her idler adjustment being set too high! Mrs. Staley's broken radiator hose frees not only clouds of steam but her entire Cub Scout Pack! The little old lady from Pasadena nearly ejects herself through her car roof when she stands on her faulty brakes!

The club ladies (who forgot to fasten their safety belts) momentarily disappear when the chauffeur whams his brakes . . . and what are those Cub Scouts doing out there?

The action lives up to a motion

picture adage to *keep it moving* for the five shortest minutes in recent film history. But this is also a "whistle-while-it-works" picture and while the audience is thoroughly amused and entertained, it's also being given some very vivid images of safe driving through sensible car care.

Narrated by Frank Nelson

Frank Nelson, who will be remembered as Jack Benny's famous floorwalker, narrates *She Purrs Like a Kitten* from Cap Palmer's script, Don Livingston directed and edited (try a five-minute film sometime) and Dave Bowen brought in the music and sound. You'll want to look at this "keep-sake" subject from the source: Data Films, 2625 Temple St., Los Angeles 90026 or, if you're in a hurry, call Ted Palmer there at 213/385-3911.

\* \* \*

Pepperdine College Film on  
Role of Investigating Groups

Pepperdine College of Los Angeles has been a staunch defender of Congressional investigating bodies, particularly those dealing with subversive groups. It has summed up the contributions of such groups as the House Committee on Un-American Activities and its Senate counterpart, the Internal Security Sub-Committee in a timely 16mm sound film, *The Questions and Answers*.

Written by Maurice Ries, narrated by Carleton Young and produced by Ries and John Hennessey, the film surveys the role of these investigations, beginning with the first formal investigating group organized in the Congress in 1792.

For additional data on this film write: Office of Civic Services and Research, Pepperdine College, South Vermont at 79th, Los Angeles, Calif. 90044.

\* \* \*

"Toddler's Hours" a Safety  
Film About the Very Young

The Aetna Life & Casualty Co. has released *The Toddler's Hours of Hazard*, a color film telling how a family's home life can explode into danger for pre-school children. It's available for free loan to groups from their Information & Education Dept. at Hartford, Conn.

Iowa Mfg. Co. Picture  
Crushing Plant to the B  
The Iowa Manufacturing  
is showing advantages of  
"Straight Line Portable  
Plants" to prospective  
a soon-to-be-released  
titled, *Designed for Pro*  
16mm color motion pic  
produced by Pilot Pro  
Inc., of Chicago.

Pilot cameras went to  
show details of this lar  
ment to contractors and  
pective users. The com  
make prints available to  
tributors for demonstrati

\* \* \*

Problems of Arthritis V  
Explored in "The Fifth Family"

*The Fifth Family* is a  
which explores the probles  
by a typical American fam  
the mother is a victim of  
toid arthritis. It is preser  
community service by the  
Foundation and is avail  
adult groups through the  
tion facilities of Associati  
Inc., at a service charge  
was produced by William W  
Productions.

The 13-minute film sh  
Bobbie Miller, 28-year-ol  
of two, has found hope  
years of suffering from r  
arthritis and explores the  
this crippling disease imp  
her husband and family.

Interviews with doctor  
searchers at Parkland  
Hospital in Dallas, Tex  
how Bobbie is being h  
them to lead a more no  
productive life. Dr. Mos  
Director of The Arthritis  
tion Research and Treat  
ter, discusses the probl  
arthritis victims and the  
increased facilities in  
over the country.

The film stresses the im  
of additional research  
causes and cures of the  
shows what is being do  
way of diagnosis, physica  
surgery, and social wor  
arthritis sufferers and fa

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## Golden Gate Report

San Francisco Chapter Active  
in Many Aspects of City Festival

Northern California chapter members were again active participants in the San Francisco International Film Festival of 1965.

Following their annual custom, the members aided in the screening of the Category III finalists (foreign and domestic films sponsored by industry, companies and other commercial institutions for showing to the general public).

They also participated in a "Film As Communication" conference held on October 21-22 in that city, at which time speakers representing minority groups, government, and the film medium explored the question of whether the documentary film is, in fact, meeting the challenge of today's social revolution.

Speakers scheduled for this conference included George Stevens, Jr., Director of Motion Picture Services of the United States Information Agency; Horace Cayton, prominent Negro writer and educator; Willard Van Dyke, famed documentary film maker; and David Brokensha, an anthropologist at the University of California.

The Northern California Chapter is also very proud of the fact that member Raymond Jaeger, Executive Vice President of IFPA Western Affairs, has been one of the important guiding lights of the San Francisco International Film Festival committee for several years. In addition, Ray is heading the Film Competition for the IFPA 1966 Convention next June.

Vin Agar, Northern California Chapter Chairman, and his program committee, presented a stimulating program for November with George Stoney screening some of the films which he recently completed for the New York police department.

Stoney, who is currently teaching at Stanford University, also discussed his methods for audience testing of these films, which were made to train police officers in the handling of various situations.

Also present at the November meeting was Mrs. Elaine Dolnick, Recording Secretary of the National Office of IFPA in Los Angeles. She flew up to San Francisco to attend the meeting and take care of some exhibitor business in connection with the 1966 National Convention. •

# IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

## IFPA Co-Sponsors Workshop and Seminar

Joins With Society of Motion Picture & Television Group  
and University of Southern California in Winter Program

**T**HE BIG NEWS from the National Chapter offices of IFPA in this issue is the announcement made by Dr. Harald Dyrenforth, President of IFPA, that the organization would join with the Society of Motion Picture and Television Engineers (SMPTE) and the University of Southern California in presenting the Winter Semester of their joint Workshop and Seminar.

Early in December, after many discussions on the potential, Dr. Dyrenforth and Roy L. Deets, Editorial Vice President of IFPA, met with Messrs. Herb Farmer and Don Perrin of USC and the SMPTE Education Committee, and Dr. Bernard Kantor, Head of the Department of Cinema of USC at a luncheon in the faculty dining room.

### Subjects of Member Interest

From this first discussion, an interest was expressed by Herb Farmer and Don Perrin to learn just what the IFPA members would most desire in such a series of workshop lectures and whether

it could be fitted into the format of the series which has been conducted so successfully over the past nine years by the SMPTE and USC.

A National Board meeting was held the following week and a series of lecture topics proposed. Dyrenforth then presented this proposed format to Mr. Farmer and a general acceptance was made.

### Course to Begin Next Month

Further information should be reaching IFPA members early in January — along with registration forms. The course is due to start in February. It is indeed an honor of high stature for IFPA to be invited to co-sponsor this esteemed professional workshop. All members are urged to support it to the best of their ability.

### Lapel Emblems Are Due Soon

The National office also announced that a special IFPA membership lapel pin tie tack will be available sometime in January. It can be secured by placing an order with your chapter office.

## Niver Describes Work of Film Preservation

**T**HE December meeting of the Los Angeles Chapter was held in the new facilities of Cinesound Corporation — an IFPA sustaining member of many years — operated by two hard-working friends of IFPA, Rose and Austin Green.

Their new modern facilities literally roll out the red carpet for those who enter. The building incorporates three recording rooms, three dubbing stages, a large shooting stage, beautiful and spacious office areas, and other facilities.

The first half of the program — and not nearly long enough by the consensus of everyone's opinion — was devoted to the showing of ancient films which had been discovered and restored by the

guest speaker, Kemp Niver, president of Renovare Film Company. All of the pictures shown had been filmed prior to 1900! Many were in full color!

How could this be, when color film was not available at that early date? Well, as Mr. Niver explained, they were *handpainted* — each and every frame painted by hand at one frame at a time! Many optical effects were utilized in these early films, and it is nearly unbelievable when you realize all the effects had to be created within the camera — and the camera was cranked by hand and didn't even have a footage counter.

Kemp Niver certainly put on a spectacular and amazing display. One soon realized what a great debt of gratitude the film world

(CONT'D FROM PREVIOUS PAGE)  
owes Mr. Niver and the Renovare methods of restoring these priceless and historical mementos of the earliest days of filmmaking.

The second half of the December meeting was devoted to an early viewing — while still in the rough cut stage — of a documentary film produced by Raoul Altareseo for the USIA. This was an interesting experiment on the part of Raoul to get audience reaction on a film even while it is in the editing stage. Most of those attending agreed there was still quite a bit of work to be done in polishing this "people-to-people" type documentary. A few even offered to help Raoul do this.

Earlier in the month, the Los Angeles Chapter had been invited by Dan McGovern of Edwards Air Force Base to make an all-day visit at the base on December 4th. However, "because of circumstances beyond his control", Dan had to postpone the meeting until January 15th. Tentatively scheduled for the program are an early morning tour of the base and a look at all the current aircraft under test there. Following this, there will be a lunch at the Officers Club, and then a trip to the Missile Range area for a spectacular demonstration. For those who wish to stay longer, a dinner will be served in the Officers Club at a minimal charge.

\* \* \*

#### Lieut. Colonel Robert Hecker Wins Honors at Two Festivals

IFPA member Robert Hecker has been promoted to lieutenant colonel in Air Force Reserves within recent months and to make his days even brighter, Bob's outstanding film *The Homeless Child*, won a Chris award at the 1965 Columbus Film Festival and later took a silver medal at Film and TV Festival of New York.

Bob Hecker won film honors



## THE INDUSTRY FILM JOURNAL

### A LISTING OF SUSTAINING MEMBERS OF THE INDUSTRY FILM PRODUCERS ASSOCIATION

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Color Reproduction Company	Mole-Richardson Company
Consolidated Film Industries	S O S Photo-Cine-Optics

### Filming the Historic "Sea Lab" Project

#### Roy George Supervised Film Record of Aquanaut Experiments

Roy George, Treasurer of the Southern California IFPA Chapter and Chief of the Film Branch of the Naval Ordnance Test Station (NOTS), supervised the filmed recording of the recent historic Sea Lab II project.

During this project, three teams of aquanauts spent various periods of time living and carrying out experiments in a special deep-sea lab located 205 feet beneath the surface of the Pacific offshore from the Scripps Institute in La Jolla, California. Team two of the aquanauts was headed by Scott Carpenter, one of the world's first astronauts.

#### Made Three Dives in Open Bell

Roy George personally made three dives in an open diving bell to photograph the activities in the murky depths of the Scripps submarine canyon. However, accord-

ing to Roy, conditions for photography were far from ideal at such depths. Water density and color prevented adequate photo coverage of subjects larger than a man, and bottom photography by the first and second teams of aquanauts disclosed little more than an occasional fish or a tantalizing look in through one of the Sea Lab ports.

At one time, Lee Hanson — one of the NOTS cameramen — remarked: "We have been using a four-camera crew and have shot 19,000 feet of film and still not one foot will cut".

#### Light a Problem in Depths

Available light at the 200-foot depth was not sufficient to expose film rated at an ASA of 400. The only bottom coverage made required an underwater light on the camera and a great deal of per-

sistence on the part of the photographer.

One interesting side story reported by March Tamm, NOTS scriptwriter assigned to the Sea Lab II project, was a letter by the White House to please the Sea Lab via a long distance operator. When Commander Carpenter picked up the phone, his voice bore the typical effect of a pressurized helium atmosphere, of course, and sounded a deal like Donald Duck's — pitched and squeaky.

The operator, no doubt under the pressures and importance of a Presidential call, refused to complete the call, claiming no connection was not a good idea. Bond, Navy Captain of the Sea Lab staff who had been monitoring the conversation, spent several agonizing minutes attempting to explain to the operator what she was hearing was the effect of helium gas on the man voice, and it really was Commander Carpenter talking.

At this point, the operator overheard telling another operator: "Now, they're trying to tell me that Carpenter is in the chamber!"

Eventually, the operator was convinced and the call was completed, but the feeling among the Sea Lab personnel was that the President didn't understand Commander Carpenter's strange voice a bit better than the operator had — but in true Johnsonian style, he was right ahead with his congratulatory message to the aquanauts.

\* \* \*

#### Hughes "Story of Syncom III" Cited for Space Travel Award

Hughes Aircraft has announced that the company's film, *Story of Syncom III*, was awarded second prize in the space travel category at the First World Festival of the International Communication and Film Festival.

\* \* \*

#### Several Positions Available Through Our "Personnel Pool"

Your IFPA "Personnel Pool" has several positions available in the motion picture field. If you are interested, contact the IFPA for information but please use a stamped, self-addressed envelope to facilitate our reply. Positions are located in Hollywood — both Northern and Southern California. And for JOURNAL members who are seeking qualified personnel to fill any motion picture position available, write us

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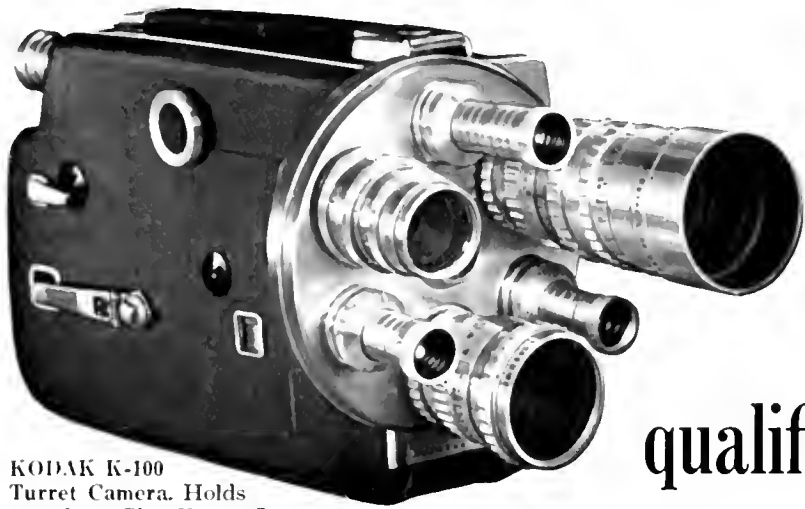
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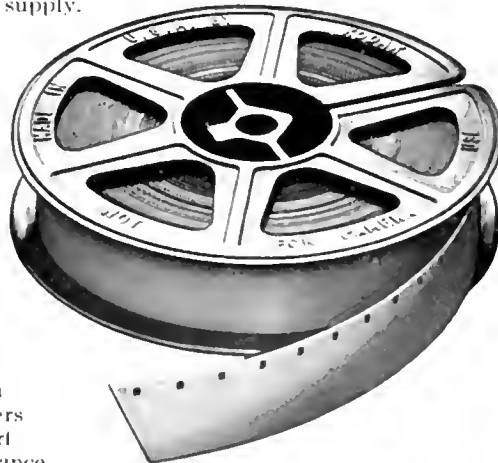


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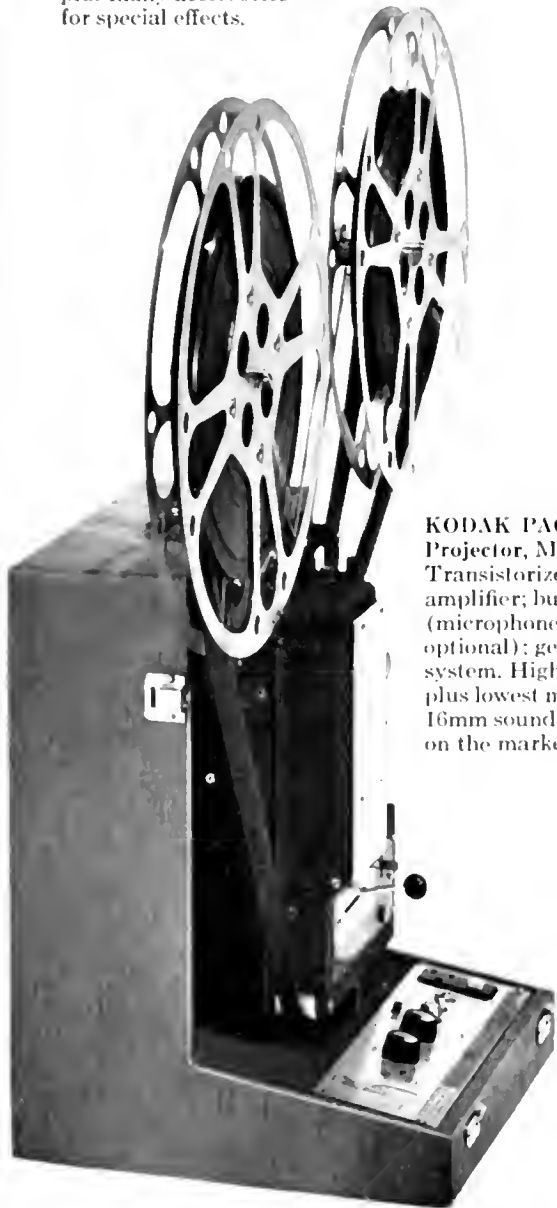
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Cameras operated from all angles during filming of Giant-Packer title game as eight were in action in end zones, 50-yard line and at sidelines.

## Pro Football Films: Where the Action Is!

Filming of Weekly Pro Games in National Football League Takes Plenty of Skill and Split-Second Timing on Release

NO DOUBT ABOUT IT, professional football is the glamorous new in-sport of the American sports fan. Baseball may be called the national pastime, but it is football that has captured the fans' fancy. Last season, over 60 million of them paid their way through turnstiles to watch head crunching combat on the field. Even teams that figure to be season-long losers discover that they have sold all seats for every game long before the first kick-off is toed up.

Because this is so, television networks are spending large sums of money in an effort to land top football attractions for their own hookups. Networks and film producers outbid each other wildly in a scramble to air the best games in the big leagues. Even the replay value for key games has an enormous appeal.

### Films Reflect Interest of Fans

One company that is carving itself a piece of the promotional dollars being spent to saturate TV channels with flying footballs is National Football League Films Inc. (formerly Blair Films of Philadelphia). NFL Films makes an excellent thermometer with which to judge the rising fever of interest in pro football.

Four years ago the company didn't even exist. Its head man, Ed Sabol, was a retired businessman making scouting films for his son's prep school as a hobby.

Today NFL films is a booming

business, capitalizing on the American public's apparently insatiable appetite for its favorite sport. It has offices in two major cities (Philadelphia and New York), and teams of cameramen in every national football league city from coast to coast.

Its job: photographing every play in every game on every Sunday afternoon in color, in each city, then processing, editing, scripting, and producing a 30-minute color film for each game. The color films are delivered to TV stations in each national league city no later than the Wednesday night after the Sunday game, and in some instances, in time for Tuesday night showing.

### Reels Must Get There on Time

The physical logistics for photographing, processing, and returning finished films on schedule, are a lot more complicated than anything a pro quarterback ever cooked up to move a football across a goal line.

To get the job done, split second timing and close cooperation are an absolute must. The fact that it is done successfully can be attributed to an integrated effort by all hands at NFL films, the staff of Byron Motion Pictures in Washington, D.C. (the outfit responsible for printing), and the Eastman Kodak Color processing plant in Washington, D.C. where incoming footage is developed.

While NFL films may be head-

quartered in Philadelphia and New York, after the final whistles blow on Sunday afternoon, it is Washington, D.C. that becomes the focal point of activity. All the processing action is concentrated in the nation's capital. This is not a whim choice. Since all NFL films are winged in by air to one central processing location, it is essential that the area be open to air traffic. Washington, D.C. has the best record for not closing down its airport because of weather conditions of any city on the eastern seaboard. It was selected for that reason.

### Negative Moves to Lab by Air

As soon as each game is over, stand-by messengers rush canisters of film shot by NFL's teams of cameramen, plus written play descriptions to the airports in their respective cities. At Washington, other messengers are waiting at the two D.C. airports to pick up the film and paperwork the second it arrives and deliver it to the Eastman Kodak color developing laboratory.

From that point on, each film is shuttled back and forth between the color lab on Oakie Street and the Byron Motion Picture plant in Georgetown, where it is edited. First, the 2,000-some odd feet shot during the game is processed by the Kodak lab and then edited down to 900 feet at the Byron plant. This is timed, and returned to the color lab for printing. The film is then rushed back across town to Byron for final editing and then is zipped on out to the airport for shipment.

It's a wild time because all the game films have to be processed and out again within 48 hours, but it's all part of the job for NFL Films, a company that has gone



Ed Sabol (right, in hood) is directing filming of National League Football action at a championship game between Giants and Packers.

from amateur to professional time professional, in 20 years.

### Ed Sabol Launched

The driving force at NFL is Ed Sabol, the producer and founder, who nursed through the days when known as Blair Films, a man who "Had It Made" couldn't stand it. At that Sabol sold a successful manufacturing business, tired with a lucrative life a life of leisure. He found out that he and were not cut out for each other.

Restlessly seeking something to do, Sabol turned to his hobby: photography. He had a cellar full of equipment and equipment: cameras, timing machinery.

More to keep himself occupied than anything else, Sabol started a small motion picture business called Blair Films Inc. He used to travelogues and nature films. As it stepped up its activity, Blair Films turned to making pictures for Howard Hughes' Bahama Development and Piper Aircraft.

At the same time, Sabol had always had an interest in football, began to shoot color films for the prep school team he played on. This was primarily for his own amusement. He got good results that he started off from other prep schools.

### Winning Bid on Championship

The big breakthrough came, however, when Sabol made the motion picture rights to the National Football League Championship Game were up for sale. Having picked up considerable know-how on physical football games during his work with prep schools, Sabol made a bid.

As it turned out, the high bidder for the rights ended up with the contract. With the contract in hand Sabol then sold Blair and Company, a cigarette manufacturer, on the idea of producing and distributing the films for public relations purposes. He set

### That Was a Day to Remember

That first game that was filmed was played on Jan. 30, 1962, a date that NFL fans will remember.

The place: Yankee Stadium

The Green Bay Packers  
New York Giants.

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xes, filming the action  
ny different angles as

atal work. Film brittle  
in the cold. Cameras  
had to be thawed out  
fires.

till, the cameramen  
went to the hospital  
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t the circulation in a  
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done, the conditions  
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#### 12,000 Feet of Color

he job done they did.  
of Ektachrome Com-  
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And when these had  
down into the final  
olor film, entitled, *Pro-  
Longest Day*, results  
l worth the effort.

l at Toot's Shors' Res-  
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"It is the finest football  
ever seen," said Na-  
ue Commissioner, Pete  
other commented, "The  
k was so good I could  
se bumps on the baton  
s."

our Daley, sportswriter  
York Times, summed  
his column, "Because  
fers so much analytical  
ay be the best football  
y to date."

#### View From All Angles

he big reasons for the  
s that Sabol and his  
lmed the game from  
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ras in the end zones,  
cameras at the sidelines,  
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e the 50-yard line, one  
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d to cover bench reac-  
teams to the develop-

ED ON PAGE 62)

## 2,000 Mile Journey Through New England

Colorful Panorama Along "Heritage Trail" Captures Scenic and Historical Sights of Interest to Millions of Viewers

NEW ENGLAND'S HERITAGE TRAIL, which was conceived in 1960 by a group of New England civic associations with the approval of state development commissioners, is the subject of a new film sponsored by the New England Mutual Life Insurance Company, of Boston.

Premiered at the Johnny Victor Theatre in New York last month, *The New England Heritage Trail* was introduced by James B. McIntosh, executive vice-president of New England Life, and by James B. Roberts, vice-president.

#### Anticipate 60 Million Viewers

It is estimated that the film, which cost \$50,000 to produce, will be seen by some 60 million people.

"We decided to sponsor this picture," Mr. McIntosh said, "when we learned no film depicting America's first heritage trail existed. We believe the trail is important to New England economically and historically and that a film which tells its story will be of genuine interest to people everywhere."

#### From Skiers to Stone Cutters

From skiing to sky diving, from sailing to stone cutting, the 28-1/2 minute color film covers the traditional and unusual sights along the highway trail's 2,000-mile length.

The enigmatic Mystery Hill Caves at North Salem, N.H., which may antedate Columbus by 4,000 years, receive detailed treatment.

Paul Revere's birthplace, Daniel Webster's home and its massive Witches' Elm, the U.S.F. Constitution, and the Mystic Seaport are among other important places visited. A montage of area colleges appears, as does a series show-

Minute Man statue at Lexington seen in film of "Heritage Trail."



ing each state capitol. There is skiing at Stowe, Vt., and stone cutting in Barre and Proctor; spectacular aerial views of Rhode Island and its coastline; granite quarrying in Frankfort, Maine and memorable scenes of Casco Bay.

The lakes, seacoasts, hills, meadows, and valleys of the six-state region are pictured flowingly in the richly colored wardrobes of the four seasons.

#### A Pair of Lovely Young Eyes

The principal character in the film is Wendy Packer, an 11-year old actress from Hazardville, Conn. She plays "Barbara Anne", a child who takes an imaginary trip along the trail accompanied



Young Wendy Packer guides viewers on New England Heritage Trail.

by "Deming Jarves," early 19th century manufacturer of Cape Cod's cherished Sandwich glass.

Production of the film began 15 months ago at the studios of Bay State Film Productions, Inc., in Springfield, Mass. Ed Knowlton of Charlton City, Mass., wrote the script. Camera crews logged 6,000 ground miles and 750 miles in the air during shooting. More than 10,000 feet of color film were



James B. Roberts, vice-president of New England Mutual Life Insurance, was one of hosts in N. Y.



James B. McIntosh (l), of New England Mutual Life Insurance Co. and David Doyle, Bay State Film Productions, the producer.

shot. Of these, 1,026 feet are used in the completed film.

#### 52 Million Saw Previous Film

New England Life officials say a 60 million estimated audience for the new film is based on the company's previous successful film, *New England Portrait*, which has been seen by 52,000,000 people since its release in 1956. *New England Portrait* is still in circulation, still much in demand, and was recently selected by American Airlines for showing on Astrovision on jet airlines.

*The New England Heritage Trail* is now available throughout the country from Association Films, Inc., which was also the distributor of the earlier New England Life film.

\* \* \*

#### "Follow the Gulls" Over a New Scenic Chesapeake Bay Route

*Follow the Gulls*, a newly-released color film, features a trip across Chesapeake Bay, from eastern Virginia to the southern Virginia mainland, via the new bridge-tunnel. The 13-minute motion picture is available for free-loan use to TV stations, high schools, colleges and adult groups east of the Mississippi through the national distribution centers of Association Films, Inc. It is presented by the Chesapeake Bay Bridge and Tunnel District.

*Follow the Gulls* highlights the construction of the 18-mile complex with its twelve miles of low-level concrete trestle, two one-mile tunnels, two steel bridges and four man-made islands. It shows how this new route affords travelers a variety of sight-seeing opportunities along the way including views of Hampton Roads Harbor and the ports of the upper bay.

Scenes from Williamsburg, Jamestown and Virginia Beach, the southern terminus of the bridge-tunnel, are also featured. •

## Fighting Heavy Toll of Off-Duty Accidents

New York Telephone Company Sponsors "Safe or Sorry" to Meet Problem of Job Absence Through Off-Duty Accidents

**A**BSENCE FROM THE JOB is a universal problem for industry. For the New York Telephone Company it represents an annual cost of more than 11 million dollars. Five to six percent of the total absence is caused by off-duty accidents.

To meet the problem, the company has recently formed a centralized company-wide absence control program and is distributing internally a series of films which are designed to help curb absences. A recent motion picture in this series, *Safe or Sorry*, is aimed at the important problem of off-duty accidents.

### Job Safety Gets Attention

As the film points out, thousands of man hours are expended each year in writing about safety . . . slogans, bulletins, booklets, talking it up at group meetings . . . all in an effort to prevent accidents *on the job*.

"But it's usually not until we see our own blood on the highway and spend a few uncomfortable weeks in the hospital that most of us begin to think about *off the job* safety awareness as our own very personal problem," the film says.

### Leader in Industrial Safety

On the job safety awareness is built into practically everything an employee does in the telephone company. The Bell System has traditionally been a leader in industrial safety records. But employees sometimes lose this attitude when they step out into the

wide world of free-time carefree living.

*Safe or Sorry's* content is based on actual occurrences of accidents, and these are stressed in proportion to their actual incidence in the records. The film concentrates mostly on the causes of such common accidents as the natural hazards of home — ladder falls, back strain, burns, etc. — and the equally serious problem of auto injuries. It is basically an animated motion picture with some live action clips taken from Bell System safety films.

### Major Investment in Showings

*Safe or Sorry*, which was produced by Gotham Film Productions, Inc., New York, is being shown to all company employees at in-plant screenings. The importance of these showings to the company can be realized from the fact that over 25,000 man-hours will be invested in employee attendance at the showings. The film is being well received in the company. Interest is also being evidenced throughout the Bell System — and even in some other industries.

Since the absence control program and the film series has been in effect, there has been a marked improvement in the company's absence record. It has now dropped — in *countable daily absences* — from 3.3 percent of scheduled work days to slightly over 2.7 percent. At a company cost of \$400,000 for each tenth of one percent, it can be seen that there has been



a considerable monetary saving. But more than this — it has been instrumental in saving New York

Telephone Company people a great deal of human suffering.

## Love Makes the Long Distance Phone

Film Encourages Better Handling of Non-Business

**P**EOPLE MAKE LONG DISTANCE CALLS mainly because they want or need to speak to their loved ones.

This is the simple basic theme of a new Bell System film, *The Next Best Thing to Being There*, now being used within the system to encourage more effective handling of non-business long distance calls. It is based on the results of a survey conducted by American Telephone & Telegraph Company which can be summed up as "the telephone cord has replaced the umbilical cord."

### Covers Basic Points in Survey

The film, produced by Film Graphics, Inc., New York, and written by William Bernal, presents in dramatic, graphic amusing animation, the basic points contained in the long distance Residence Market Survey. To dramatize the points and give the film unity, the story is presented through one typical family unit and its adventures in growing up, growing apart (geographically), and keeping in touch.

The film shows that the United States is a family-oriented nation. The basic unit of the family is, and always has been, a prime ingredient of the culture. However, modern times have changed radically the structure of this family unit, and because of the change, the long distance telephone line is one very important way the family maintains its unity — "by keeping in touch."

### Much More Than a Convenience

The picture also says that long distance lines are a convenience, but a great deal more. Users have



Aunt Sophie is off on a long trip abroad—but she keeps with the family at home

stated that such calls are as good as a visit, "a better than a letter", a showing love and affection in a way of offering consolation, encouragement, friendship.

It is natural that emotional underlying cause of the make a long distance call understand this may help to company personnel handle distance calls give better and to derive more satisfaction from their own jobs.

Buzz is stationed at an air base but the phone brings home



## Job Corps' Girls Learn Dental Hygiene

**H**OW DO YOU TELL 17 to 21 year-old girls, who may never have done so before, to brush their teeth? That's one of the questions they've been asking at the all-girl Job Corps Center in Charleston, West Virginia.

The answer to this particular question is forthcoming. FilmFair Communications, Santa Barbara, California, has just finished production of a 25-minute programmed instruction course on

dental hygiene.

The program was developed by Packard Bell Electronics, a division of the center, for use on the AVR-1 Training Console, a console, which is designed for auto-instruction, uses 35mm slides which are advanced by audible beeps on an accompanying narration tape.

Telling the girls how to brush their teeth was the primary purpose of the program.



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## National Directory of Safety Films

1965 - 1966 EDITION

A comprehensive catalog listing over a thousand motion pictures, filmstrips, and slides dealing with safety and related topics such as fire prevention, health, training, first aid, and rescue. The catalog includes sections on occupational safety, office safety, farm safety, school safety, traffic safety and home hazards. Each listing gives a description of the film (type, length, year produced), summarizes the content, tells where each film can be obtained, and whether it can be rented or must be purchased.

It is the most complete safety film catalog published. It can provide assistance to the many individuals and groups involved in safety, education, club, or civic activities.

Singl e copies \$2.80; send check with orders.

(Write for schedule of quantity discounts)

BUSINESS SCREEN MAGAZINE

7064 Sheridan Road, Chicago, Illinois 60626

(CONT'D FROM PREVIOUS PAGE)  
capturing and holding the interest of a group of girls with divergent backgrounds and educational levels was the problem. The solution is found in the theme which is woven throughout the instructional material: bad teeth can bring personal unhappiness.

By using live-action photos to highlight affairs of the heart the production hopes to involve the girls in something which is already foremost in their minds. Even the casting was done with the idea of using talent with whom the girls could identify. And the narration, which at times presents very elementary material, was handled with extreme care lest it sound condescending.

Although it's too early to judge the success of the program it should be noted that everyone involved in the production now rinses his mouth out with water after having a between-meals snack.

### "Good Old Days" of Air Travel Are Re-Lived in "Fly American"

☆ In this jet-age of air travel, there's a rich vein of nostalgic interest and inevitable comparison which has been tapped by American Airlines with the recent release of an original 1933 travel film that is showing viewers what it was like to fly from Chicago to New York on one of the company's twin-engine Curtiss Condor biplanes in the good old days.

Community organizations and television stations alike have responded with heavy print requests for the picture through its distributor, Association Films.

The 20-minute film, *Fly American*, which might be described as "high" (or airborne) camp had been out of distribution for more than 30 years, until the original negative was recently discovered in American Airline's film vaults. A test print was made and it was decided that the film should be re-issued because it shows so dramatically the tremendous strides commercial aviation has made in only three decades.

Audiences will find the film an amusing and nostalgic "Grand Hotel" of the air, with a most diverse cast of characters: a little old lady on her first plane trip, a movie star who travels as she lives, "among the stars" and an anxious father racing the stork. A highlight of the film shows the "great winged bird" outdistancing a train far below.

At the time the film was made

American Airlines w  
American Airways. Th  
presentation title and  
remain on the film. T  
Condor carried 18 pass  
would make the Chic  
York run (landing at Ne  
port) in "about five ho  
ing time from Boston  
Angeles was "a little r  
a day."

American Airlines has  
a special prologue and  
to *Fly American* which  
the advances aviation s  
culminating in the 707  
now in service.

### Pros Give Young Ballplayers Safety Pointers in Actua

☆ A new public service  
picture depicting safety  
youth baseball has been  
by Aetna Life & Casualty  
ford, Conn.

Called *Play Ball*, *Play*  
color film illustrates car  
tics that can injure yo  
players and offers tips  
prevent on-the-diamond  
It was produced by Aet  
Casualty in cooperation  
Babe Ruth League and  
cinnati Reds.

In the 13-minute film  
nati players give baseb  
advice and demonstrat  
avoid injuries that ske  
players of a typical bo  
preventing it from qua  
the state championship



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Protect your film  
Ship in FIBERBILT CASE  
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Cases



**ON HOME OWNERSHIP:**

(FROM THE PRECEDING PAGE 39)

Major reasons behind the progress of home ownership with some emphasis on the role of savings and loan associations made in making this progress. Probably many of our own people, who are in their day-to-day activities, do not realize that our business has become a financial catalyst in a dramatic way in American life.

The program is divided into three parts: the first covers the reforms enacted as a result of the passage of the 1930's; the second reviews the post-war real estate market; the third phase expresses the hope—that the progress of home ownership in the United States may be matched in other countries abroad by the savings and loan idea.

Why this film is unusual in several respects is certainly the first time anyone has ever set down on film the chain of events that have produced the recent great American home ownership. It is significant that three of the highest-ranking officials in our national government participate: Chairman Patman introduces the program on depression reforms; Senator Goldwater introduces the section of the film on the start of the post-war housing program; the film is climaxed by Vice President Nixon's appearance.

The film was produced for the American Home Ownership Campaign by the David L. Wolper Organization. This organization, which created the award-winning documentary, *The Making of a President*, 1960 and which presented a sequel to the campaign just a month ago.

**Associations to Promote Showings**

For showing by the League's members to service and church groups and schools, prints of the new picture are available for outright purchase or rental. It is accompanied by an excellent promotional kit, containing a synopsis, introductory remarks for local showings, a release and an order form. It was introduced last November at the 73rd Convention of the League and drew enthusiastic applause from the entire assembly. •

**operation was a success...but the patient died**

... can lose "patients" through some mistakes... such as titles not up to the standards of the rest of your production... the greatest loss of clients by protecting your investment in time and money with a small investment in Knight titles.

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Camart Optical FX Unit with four surface prism, mount, revolving housing, camera base plate and double arm assembly **\$14950**

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**16-35mm & TV Cameras**



The Rotator Lens reproduces images upside down, sideways or tilted at any angle. Scenes can be rotated a full 360° in clock-wise or counter clock-wise directions to create a spinning effect at any speed. Or by cranking back and forth, you can create a ship-board motion. Uses and applications are limited only by your imagination. Ideal for animation and live action commercials.

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S. Dean Peterson, president of Canadian producers' group, signs pact with Richard Ballentine, president of Directors Guild of Canada. Standing (l to r): Arthur Chetwynd, chairman of Labor Relations group; George Gorman, Gerald Churney, DGC.

### Canadian Directors and Producers Collective Pact Is Now In Effect

The Directors Guild of Canada has announced the signing of the first Collective Agreement with producers in that country, covering the employment of freelance directors. The pact was negotiated between the DGC and the Association of Motion Picture Producers and Laboratories of Canada and went into effect January 1, 1966.

The agreement establishes minimum rates and working conditions as well as defining the creative rights of the director and will embrace all specialists in that category working on a free lance basis in the Canadian film industry. First producers to sign the agreement were Peterson Productions Limited and Chetwynd Films Limited. The Guild was formed in 1962 and at present has some 60 members.

\* \* \*

### Priority Color Film Processing Introduced by Bebell & Bebell

30-minute dry-to-dry professional 16mm and 35mm Anscochrome cine priority processing has been introduced in New York by Bebell & Bebell Color Laboratories, Inc.

According to Norman Lars Bebell, new designs of equipment and formulation of chemicals has now brought professional cine color processing to a nominal rate of one half hour, dry-to-dry . . . down to the speed of b/w processing.

This new concept makes available a practically instantaneous sound or silent film color processing service ideal for use in TV spot news programming. (The Bebell lab is processing daily for a major network and its affiliates.)

Additionally, half-hour dry-to-

dry processing is finding application in test TV commercials, color work prints, color answer prints, color timed prints, sports color photography, engineering and data color photography, specialized medical color cinematography, high-speed color duplicates, in addition to general motion picture production.

\* \* \*

### Kim & Gifford Conduct Film Seminars for New York Agency

At the request of the Sullivan, Stauffer, Colwell & Bayles agency, Paul Kim and Lew Gifford, New York film producers, have recently conducted a special night course for the agency's creative television department. The ten-week course explored methods for creating ideas, techniques in experimental film for client presentations.

When "Point of View" began Broadway run (see page 35), principals on hand were (l to r): Milton Robertson, director, Radio-TV-Film, NTA; Dr. James Perkins, managing director, NTA; Emerson Foote, chairman, Nat'l. Interagency Council on Smoking & Health; and Sol Lifson of NTA.

## PREMIERE "POINT OF VIEW"



National Audio-Visual Association presented "Talk Is Not Enough" Second Annual Audiovisual Institute for American Society for Development held at Indiana University last fall. Three-screen production was continuing coast-to-coast showings in early months.

### Eddie Paul, Film Musician, Is Accepting Free Lance Subjects

Edward (Eddie) Paul, who has composed, conducted, scored and laid tracks for hundreds of motion pictures in the factual film field, is now available for free lance work. Long known for his work on Jerry Fairbanks Productions and (for the past 15 years) for the music in AT&T films, he is now at liberty to accept assignments.

A graduate of the Julliard School of Music in New York City, Paul was music director for the Roxy, New York and Paramount Theaters in that center. A member of the Motion Picture

Academy, Television Academy and ASCAP, his wide "sensitivity and good taste" with vast technical knowledge according to one long-time Vince Hunter of the Pacific Railroad.

Paul is located at 4440 Lomond Place, Hollywood.

\* \* \*

### Hollywood Valley Film Lab Equipped for Super-8

A new Research Photographic printer, providing Super-8mm capability in the area, has been installed at Hollywood Valley Film Laboratory, bank, Calif. The new printer handles 16 and 35mm on the projector side; 8 and Super-8 on the camera side.

According to lab manager Frith, the printer is operated by punched tape to make masks and other effects. Other features include exposure control (made with neutral density probes, on the original Super-8) and expanding the Super-8 contact printer is being handled by Peterson Motion Picture Co.

\* \* \*

### Graflex, Inc. Names Daniel W. Metzendorf to New Post

Daniel W. Metzendorf and D. Connelly have been promoted to new posts in the sales department of Graflex, Inc. Metzendorf is now field sales manager with coordinating effort in the company's field sales program. He has been with Graflex since 1946. Connelly adminis-



ing of the new Byron Motion Picture Center in Washington.

**New Motion Picture Center**  
 in Washington, D. C. Nearly an acre of land in an industrial and development area close to Washington, D. C., Motion Pictures has announced to build a new motion picture center laboratory and pro-

**Field Enterprises Set Up Audio-Visual Service Group**  
 ☆ A new audio-visual services department, under the supervision of Robert E. Dressler, has been organized by Field Enterprises Educational Corp., publishers of the World Book Encyclopaedia, Childcraft and other reference materials.

The department will produce films, filmstrips and recordings to serve the company's needs and will also experiment with audio-visuals for commercial and educational television and the school market. It is under the overall direction of James Colvin, vice-president and director of advertising.

Headquarters are at the Merchandise Mart Plaza in Chicago. •

\* \* \*

**Victor Duncan Opens Chicago Camera Rental, Repair Office**

☆ Victor Duncan, Inc., of Detroit, supplier of professional cameras and camera accessories to motion picture producers, has opened a new Chicago facility at 12 E. Grand Ave. Frank Marasco, former shop foreman at Detroit, heads this rental department which includes repair services and an extended inventory of Arriflex, Bell & Howell, Eclair, Mitchell and other cameras.

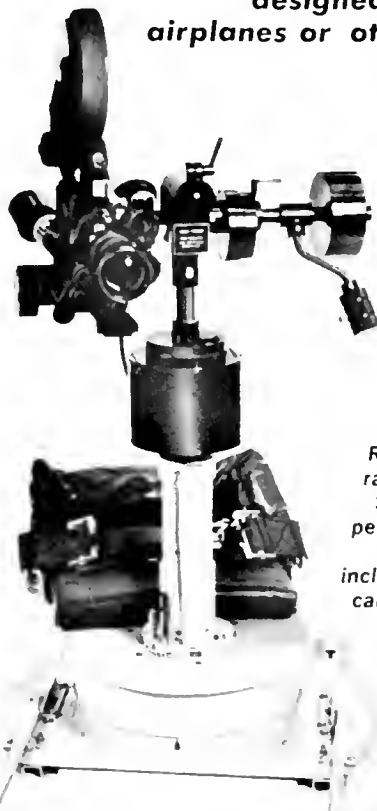
A featured item is Duncan's conversion of Mitchell's Mark II. •

will be unique in its window-less construction of filtered air to "dom" standards, etc. Convenient by rail the location is very close to the Beltway. •

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 Annual Production Review our next issue. •

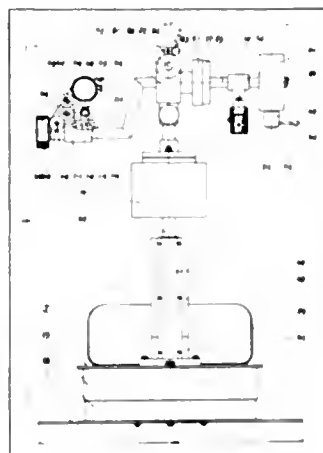
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# BUSINESS SCREEN EXECUTIVE

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Sam C. Gale, Jr.

## Sam Gale to Direct Sales of Capital's New Miami-Based Lab

Sam C. Gale, Jr., has been named sales manager of the Miami-based laboratory of Capital Film Laboratories, Inc., which is headquartered in Washington, D. C. He will continue in his present capacity as a sales executive in the nation's capitol, responsible for new business, advertising and sales promotion.

Capital president Alfred E. Bruch noted that Gale was "mainly instrumental in developing the Miami subsidiary concept." The company's third-of-a-million dollar facility in that area will be the only laboratory in the Southeast offering 35mm color overnight "daily" film processing service to producers in Florida, the Caribbean and Latin America.

Prior to joining Capital in 1963, Gale was a writer and director of motion pictures for General Electric's Missile and Armament Department, Burlington, Vermont. He holds a degree in advertising from the University of Minnesota. The company's new branch is at 1998 N. E. 150th Street, North Miami.

## Leonard Hirschfield at MPO

Cameraman-Director Leonard Hirschfield has joined the staff at MPO Videotronics Inc., New York. He is noted for his work as director of photography for the feature, *David and Lisa*, as well as on many award-winning TV Commercials.

Mr. Hirschfield will be available to direct and photograph commercials and industrial films at MPO. Prior to joining MPO he was a vice-president at VPI. His early film experience includes a B.A. in Cinema at the University of Southern California and free-lance directing, cinematography, editing and writing.

## W. R. Lane to Direct Advertising of Technicolor's Com'l Division

William R. Lane has been named advertising and sales promotion manager of the Commercial and Educational Division, Technicolor Corporation. His appointment was confirmed last month by Robert Krieman, general manager of the Division.

Lane joins the Costa Mesa-based organization after wide experience in the film production field. He has handled production work for such Technicolor producer-dealers as Fred A. Niles Communication Centers, Inc. and Parthenon Pictures, in Hollywood. He was an assistant production manager at Subscription TV, Inc. and also headed Lane Films, where he specialized in a-v presentations for government contractors.

"Mr. Lane's background and experience in the audiovisual and film production field fit perfectly with our expansion plans for the Commercial and Educational Division," noted Krieman. A graduate of the University of Southern California, Lane is married and makes his home in Torrance.

## Ernst Lutz Now Eastern Sales Rep for Association Films, Inc.

☆ Ernst Lutz, formerly an account executive with Trans-World Airlines, has joined Association Films as their eastern sales representative. He will work in New York state and New England.

Prior to TWA, Mr. Lutz was an account supervisor with Advertising Radio and TV Services,



Ernst Lutz: at Association Films

Inc. and account executive and branch manager with a motion picture distribution company. Mr. Lutz has also been employed by

Kenyon & Eckhardt and McCann Erickson advertising agencies.

In addition to sales, he will service sponsored film accounts and contact television stations for placement of sponsored films on sustaining time periods.

## Wilding Names George Zenner Vice-President for Finance

The appointment of George Zenner as vice-president, finance, at Wilding, Inc., has been announced by president Robert C. Ausbeck. He was previously fi-



George Zenner: to Wilding, Inc.

financial vice-president and a member of the board of directors at the E. F. MacDonald Company, Dayton, Ohio.

Zenner received his degree from the School of Commerce, Loyola University, Chicago and was affiliated with the Chicago accounting firm of Alexander Grant & Co. before joining the MacDonald organization.

## Sheldon Berman to Manage Sales for Score Productions, New York

Score Productions, Inc., New York, packager of music for films and television, has appointed Sheldon Berman its sales manager for East Coast operations. Mr. Berman was formerly with the William Morris Agency.

Score is currently producing original music for 33 network shows a week, in addition to producing the music for the United Artists' release, *The Group*.

## Rosenthal Names Segal a V.P.

Stephen J. Segal has been elected vice-president of Rosenthal Productions Inc., New York. He will have control of the commercial and industrial production in the company.

## Joseph Liebich Head of Sales for Association Films

Association Films Inc. announced the appointment of Joseph Liebich as midwest sales manager with offices in the Building, Chicago. He was formerly manager of the company's East Central Area in Oakmont, Pa., joined Association Films in 1963.

Robert Imlach, operating manager of the Central Area, change in LaGrange, named manager of the office, succeeding Mr. Imlach has been with the company over five years.

## Stephen Rose Joins Film Group at Goldsholl Design

Film designer and producer Stephen T. Rose, WNDT-TV (Channel 3) in New York City has joined the group at Morton Goldsholl Design Associates, Northbrook, Illinois.

Rose organized the design department at Channel 3, designed show opening titles, other features for the station. He was also associated with WNDT-TV, commercial photography in Manhattan, and is a member of the Rhode Island School of Design.

## H. R. Henke, Formerly a Vice-President at Paulmar, Inc., Now at Illinois

☆ Paulmar, Inc., Northbrook, Illinois has acquired the services of Harry R. Henke, manager of International Sales Group of IT&T industrial division. He will serve as vice-president of the autonomous film inspection and development machine firm.

## Dwan to Mehring Productions

☆ Robert E. Dwan, producer-director, has joined Mehring Productions in Los Angeles. Dwan recently returned from England where he produced a television series for the BBC. He is a former producer-director for Groucho Marx in the "You Bet Your Life" series and has also directed television commercials for numerous national accounts.

## J. J. Bernstein, Dick Bernstein Join Staff of the Film-Makers, Inc.

Jordan J. Bernstein and E. Dobosz have joined the executive staff of Film-Makers, Inc. of

ARROWS FILM GAP:  
FROM THE PRECEDING PAGE 34)  
projects in our high schools,  
businesses, acting on our own  
in partnership with local, state  
governments.

factor in the success of the Rus-  
Jeffee said, has been due to their  
ing program. For those who  
et film field after competitive  
minations, the government pro-  
vided training at special tech-

#### Institute Has \$5 Million Budget

the All Union Research Insti-  
and Photography (NIFKI) has  
budget devoted solely to film  
eningrad, the Institute of Film  
only concerned with the instruc-  
technicians in laboratory opera-  
tics, optics, acoustics and all  
s of motion picture operations.  
ema Design Centers in Moscow  
l devoted solely to studying im-  
ds of production, processing and

the University of Moscow, there  
us emphasis on the importance  
l aids and motion picture cours-  
ed basic for a better understand-  
nt's elective subjects. Film is as  
textbooks in the Russian educa-  
Jeffee stated.

#### Support for Technical Trainees

the Soviet technical schools re-  
support while studying for their  
l women take their studies and  
ously, he went on, even employ-  
correspondence courses to ac-  
advancement qualifications. The  
rn, the more they earn. Seniority  
l ability and knowledge. Train-  
embraces the technology of motion  
major attention is also given to  
ll at the State Film Institute in  
(IK) where the creative side of  
cluding direction, writing, acting.  
ON THE FOLLOWING PAGE 59)

## OK SHOTS

ION PICTURE • B&W-COLOR

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TAGE IN ALL CATEGORIES... FOR  
RIES, TV LIVE AND FILM PRO-  
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act: Maurice H. Zouary

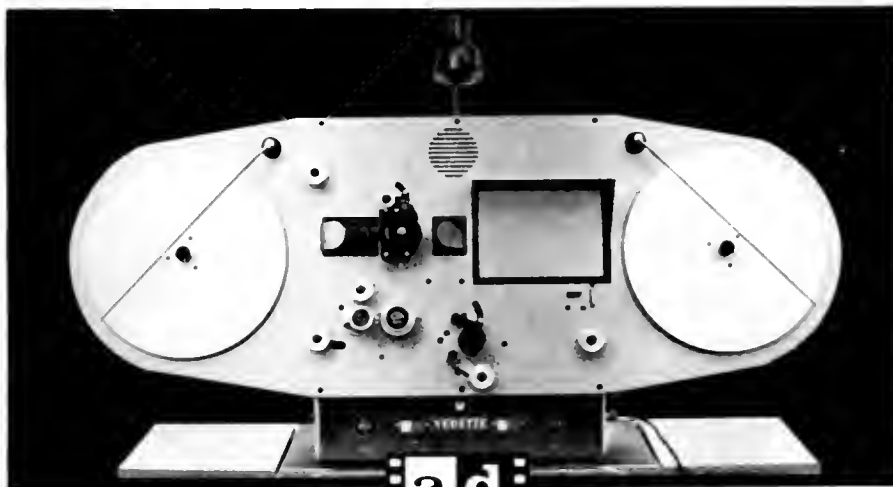
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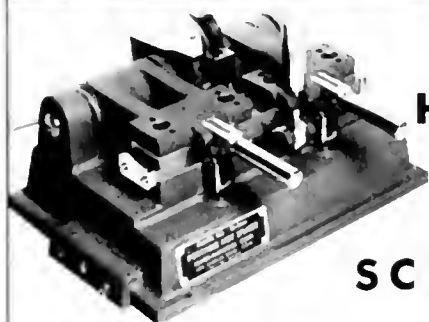
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- Hardened, ground chrome steel cutter blades.
- 3-prong safety power cord.
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MAIER-HANCOCK SALES CO.  
14106 Ventura Blvd., Sherman Oaks, California

\*Should scraper blade ever need sharpening, we will sharpen it for a nominal charge of \$1.00



35mm Filmstrip Previewer Sr.

**Previewer Sr. Projects 35mm Filmstrips on Built-In Screen**

The 7 x 9-inch rear view screen of this improved 35mm filmstrip projector pops into position when the case cover is lifted. The Previewer Sr., recently introduced by Viewlex, Inc., is self-threading, accepting 35mm strips into a lip on top of the unit. From then on it is advanced by a click-stop knob set on the left of the body.

This manually-operated desk top projector will handle images in ordinary room light. Other features include a screen tilting device to allow head-on viewing; an isolated storage compartment to house cord set and filmstrips. All internal parts are of rust-proof, heavy-gauge steel but weight of unit is only five and one-half pounds. Priced at \$62.00 list; write the New Products Desk @ BUSINESS SCREEN to receive manufacturer's literature.

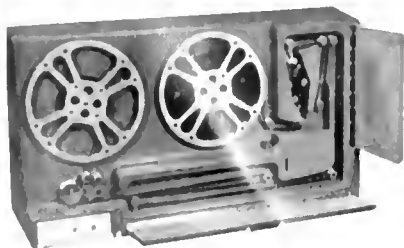
\* \* \*

**Paulmar, Inc. Announces a New 16mm Film Cleaning Machine**

Paulmar, Inc., makers of automatic 16mm film inspection equipment, have announced a new 16mm film cleaning machine which washes, dries and conditions film "with complete safety."

This "Clean-a-Matic 500" machine is self-powered, accommodates 16mm reels up to 2,000-foot capacity. In the washing chamber, filter film cleaner and conditioner material from two nozzles flood each side of the film; soft rotating optical brushes "scrub" the film. A replaceable filter insures that

Paulmar's "Clean-a-Matic 500"



NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

only clean, filtered liquid is recirculated to film washing chamber by the pump.

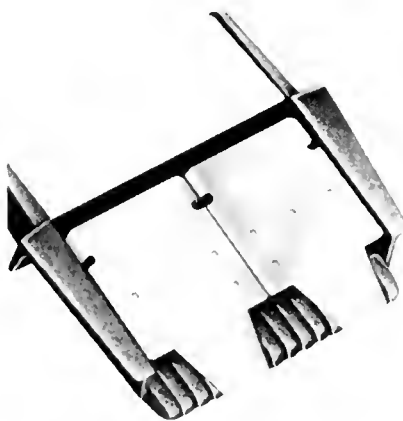
The operation continues in a forced-air drying chamber. A flexible duct and fitting for exhausting air and fumes from the drying chamber to outside is part of the installation.

Write our New Products Desk, BUSINESS SCREEN, 7064 Sheridan Rd., Chicago, Ill. 60626 for detailed literature and price.

\* \* \*

**HPI's "Pro-Splicer" Helps to Keep Films Working in Field**

Today's greatly-increased use of both 8mm and 16mm films in the field often requires immediate availability of a desk-top film splicer to keep the show on the road. Hudson Photographic Industries meet that need with a line of "Quick Splice" splicers. The mod-



HPI's Handy "Pro-Splicer"

el pictured here is the company's 8 and 16mm Pro Splicer, made with special cutting blades for use with Cronar base films.

This butt splicer enables anyone to make a professional splice on any film, Cronar or acetate, with-

out scraping, liquids or heat. In operation, film ends are automatically aligned by registration pins, then cut exactly between frames with a simple motion of the splicer's cutting blades. Film ends are held in contact, not overlapping, so that Quik Splice tape can be applied. Tape is made of optically clear Mylar backed with a pressure sensitive adhesive designed to bond to all film bases. This material is supplied in a professional dispenser pack as a key accessory to the splicer.

Splicer is \$19.50 list; tape packs are \$5.00. Contact your dealer or write A. V. Industrial Products Division, Hudson Photographic Industries, Inc., Irvington-on-Hudson, New York for nearest source.

\* \* \*

**ColorTran Announces Line of Variable, Fixed-Focus Broads**

A full line of variable and fixed-focus broads capable of meeting any motion picture or TV studio lighting problem requiring this type of lighting is now available from Color Tran Industries. Exclusive focusing capabilities are noted as a key feature. The maker says this line permits wider coverage and more lumens-per-watt.

ColorTran focusing broads are available in two model types: the Variable Broad and the Multi-Broad. Both are variable-beam single broads, using 3200-degree K quartz-iodine lamps operating from 120 or 230 volts AC or DC. They maintain constant intensity and are particularly adaptable for color work requiring constant temperatures.

Write the New Products Desk for literature.

*The Industry's Book-of-the-Year!*

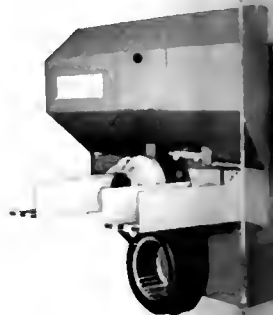
**16th Annual Production Review**

THE 1966 FILM BUYER'S GUIDE AND STUDIO REFERENCE BLUEBOOK

The *one authoritative and complete* reference listing of film tape production sources; plus detailed background on national and international awards programs; professional organizations; government a/v programs, etc. will publish on February 25th.

Contact Business Screen offices in

CHICAGO • NEW YORK • SAN MARINO • LONDON



Genarco 3,000-Watt Projector

**Electric Changer on New 3,000-Watt Slide Projector**

A new 3000 watt slide projector with an automatic changing system is now marketed by Genarco, Inc., Jamaica, N.Y.

The projector has been designed especially for use by large groups. The 3000 watt power allows the projection of a 6000 lumen image on a 48" size screen by front projection. The reversible slide changer is designed to allow the training director to come back to a projected slide to emphasize a point, or to advance to the next slide from the audience.

The price of the SM-6000 is approximately \$1900. Contact the projection lens at Genarco, Inc.

\* \* \*

**Four Cine Equipment Suppliers Offer These Useful Catalogs**

Four specializing manufacturers and distributors of motion picture and cine equipment offer these catalogs and brochures:

Write Tele-Beam Industries, Inc., 1000 Kalart Company, Inc., P.O. Box 1000, Conn., 06062 for latest large screen television projection system catalog and projection letterhead request.

Write ColorTran Industries, Inc., 1015 Chestnut Street, Berkeley, Calif. on company's new 1966 General Catalog. It incorporates all the latest lighting accessories and projection systems for motion picture television and still photography.

Write Burke & James, Inc., 100 W. Lake St., Chicago, Ill. for the 68th Annual photographic equipment catalog.

Write R. S. Dickerson, Inc., 5547 Satsuma Ave., Hollywood, Calif. 91605 for company's new 24-page Catalog S-102 describing magnetic film recorders and reproducers. It's free of charge.

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 • "Rain"  
 • Scratch Removal

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**SPID FILM  
 TECHNIQUE, INC.**  
 ST., L. I. C. 1, N. Y.  
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 Hollywood 38, Calif.

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 and ANSCO 46mm (type 7470)  
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 singing too!

**TAN COLOR LABORATORY INC.**  
 11th St., New York, N. Y. 10023 Dept. AB

**RUSSIA NARROWS FILM GAP:**  
 (CONTINUED FROM THE PRECEDING PAGE 57)  
 set design, art direction, musical scoring, editing and photography is covered by a wide range of courses.

The U. S. film industry lacks comparable training facilities and curricula in the motion picture and television sciences and this should be the basis of a crash program, Jeffee believes.

"If we ignore the film equipment 'sputniks' that our delegation saw and do not rise above the lethargy that surrounds our own research and training plans, American initiative will be overshadowed by dramatic developments abroad."

**\$25,000 Grant to SMPTE Scholarships**

Jeffee is not only talking about the need for training programs; he is doing something about it. On his return from the USSR, Movielab made the first contribution of \$25,000 to launch the scholarship program of the Society of Motion Picture and Television Engineers (SMPTE) for undergraduate degree programs in the photographic and television sciences. Additional contributions are expected in the near future to broaden this SMPTE educational program. First college selected is Rochester Institute of Technology. Other universities are now being considered.

The Movielab executive also referred to a program now under way in New York City in which he is taking a leading role to formulate vocational school programs for the primary training of film handlers and for upgrading low level technicians during the course of their employment. Discussions have already been held with the New York City Board of Education and the state's Office of Manpower Development operating in conjunction with the federal government.

**Charts Courses for Expanding U.S. Effort**

"There is nothing wrong with our educational system and its capacity to produce results in competition with totalitarian methods once the wheels are set in motion and a direction is charted particularly with the federal, state and local governments evidencing a readiness to participate in such programs," Jeffee stated.

Additional ways of intensifying U. S. development and research programs were enumerated by Jeffee. He suggested that a portion of the federal funds earmarked for the establishment of an American Film Institute be allocated to technical research projects in film and television sciences. The SMPTE would be a logical organization through which to funnel this project, he added.

Urging all branches of the industry to further the effort, Jeffee stated that the unions were in a unique position to get behind the concept by actively participating in the technical training programs and by helping actively in the preparation of technical curricula. He also referred to the positive benefits derived from the all-industry Motion Picture Research Council prematurely shelved because of discontinued financial support. The Movielab president concluded with a recommendation for reactivation of an all-industry research project on a national basis through the SMPTE as a step in the right direction toward national progress.



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**NEW YORK, N.Y. 10019**

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# 15th Annual Production Review . . .

Additional producer listings submitted since publication of the 1965 Annual edition:

## ACTION FILMS, INC.

11 South Spring Street, Elgin, Illinois  
Phone: 742-0877 A/C 312  
Date of Organization: August, 1961  
Mal Middlesworth, *President*

SERVICES: Motion pictures, slidefilms, TV films and commercials, news clips. FACILITIES: none listed.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Peoria T.T. National Championship Motorcycle Races*; *Show and Go* (P. A. Sturtevant Co.); *The 10th Annual National Championship Drag Races* (Dodge Div-Chrysler Corp. Wynn Oil Co.); 1965 *Indianapolis 500*, ABC Wide World of Sport, (Mobil Oil Co./Ford Motor Co. Autolite Wynn Oil Co. P. A. Sturtevant Co.); SLIDEFILMS FOR: The Pure Oil Co.; American Trucking Assn. TV COMMERCIALS: Leo Burnett Co. for Pure Oil Co.; Procter & Gamble.

## COPRI INTERNATIONAL FILMS, INC.

984 West Flagler, Miami, Florida  
Phone: 377-2081 A/C 305  
Date of Organization: 1955  
Branch Office: 515 Madison Ave., New York, N. Y. Phone: PLaza 2-2790  
Eugene A. Priuz, *President*  
Sherman Price, *General Manager, Production*  
Jose D. de Villegas, *Director, Animation*  
Gonzalo Rodriguez, *Director, Sound/Editing*  
Russell Costanzo, *Secretary*  
Joseph Adler, *Director/Writer*

SERVICES: Industrial films, TV commercials, theatrical features. FACILITIES: sound 16mm/35mm; language dubbing; art staff, Osberry animation camera, staff writers, directors, cameramen, etc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Much To Be Done* (United Fund); *The Bays of Tierra Vieja*, *Cleopatra*, *The Queen of the West (USIA)*, *Pan Am-Paris* (Pan American World Airways); Esso Institutional (Esso International) TV COMMERCIALS FOR: Pan American, Esso, Community Chests, TV CARTOON SERIES: *Dr. Zon*, *Rocket Rabbit*, *THEATRICAL FEATURES*: *The Living End*

## DONALD A. DAVIS PRODUCTIONS INC.

705 N. Cole Ave., Hollywood, Calif. 90038  
Phones: HO 9-9808; HO 9-8037  
Date of Incorporation: 1959  
Donald A. Davis, *President/Producer/Post Production Supervisor*  
Sam Singer, *Animation Production/Direction*  
Dale and Charles Knight, *Sound Department*  
Gene Kauer, Doug Lackey, *Music*

## DONALD DAVIS PRODUCTIONS:

SERVICES: Producers of training, educational and sales films. Post-production supervision — film editing, music, sound effects, dubbing and negative cutting, 8 16 35mm films.

FACILITIES: Editorial equipment, music (original or recorded), sound effects library, sound re-cording and transferring equipment, equipment and facilities for live action or animation.

MOTION PICTURES: *Skilled Installers* (Congo-lem-Naim); *Your Union*; *Your Voice & Vote* (Carpet, Linoleum & Soft Tile Crafts Local #1247); *Stretched Wood* (Higgins Stretched Wood); Sinksmith (Sinksmith Corp.).

## FILM MOTIVATORS, INC.

3610 W. Pratt Ave., Chicago, Illinois 60646  
Phone: 276-3680 A/C 312

Date of Organization: March, 1965

R. E. Willets, *President*  
S. G. Price, *Vice President*  
H. P. Croy, *General Sales Manager/Executive Producer*  
G. R. Bowen, *General Operations Manager*  
M. Hans Zielke, *Director of Photography*

SERVICES: Motion pictures, slidefilms, TV commercials, training programs, product presentations. FACILITIES: 30' x 40' studio, editing room, production equipment for studio or location.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hydrofracture-60* (Pullman Standard); *Time to Pour* (Amsted Corp.); SLIDEFILMS: *Sell the Total Market* (Speed Queen); *Broadstred Supreme* (Broadster Co.); *Family Service*; *Dairy Sales Publications Program* (Nibot Corp.).

## REX FLEMING PRODUCTIONS

2449 Las Canoas Road, Santa Barbara, Cal.  
Phone: WOODland 6-3087 (A/C 805)

Date of Organization: 1940

Rex J. Fleming, *President*  
Irv Turvey, *Vice-President, Gen. Mgr.*  
Duane Pierce, *Chief Editor*  
Barry Duncan, *Chief Animator*  
Wesley Stolt, *Release Printing*  
Martin Miller, *Governmental Relations*

SERVICES: Production of motion pictures for education, training, industry, public relations and travel. FACILITIES: Sound stage with studio lighting and sound equipment; recording and mixing facilities, editing rooms; animation department; special effects department with optical setup for combining motion pictures with animation; projection rooms, film vaults. Complete printing facilities for quality 16mm color release prints and film distribution department, including inspection, cleaning and repair of release prints. Three trucks, four automobiles and a Cessna 195 airplane for transportation and location.

### RECENT SCRIPTS, PRODUCTIONS & SPONSORS

MOTION PICTURES: *My Friend Joe* (National Multiple Sclerosis Society); *Amigo Mio* (Social Security Administration); *Joslyn, Best and Diabets* (Eli Lilly and Company); *South Pacific Holiday* (Quantas). In production: six films for Cerber Products Co. three films for Eli Lilly; three films for Ciba Pharmaceutical Laboratories, Inc.; one film, Japan Air Lines.

## FOSTER FILMS, INC.

200 West 57th Street, New York, N.Y. 10019  
Phone: JU 2-7620 A/C 212

Date of Organization: 1963

Harry Foster, *President*  
Barry Dublin, *Vice-President*  
David Pincus, *Sales Manager*  
Ron Richards, *Director-Producer*

SERVICES: Industrial and theatrical films, TV

## FOSTER FILMS INCORPORATED

commercials. FACILITIES: stages, commercial production facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wonders of Kentucky* (Wonders of Kentucky); *Hunting Unlimited* (Remington Arms); *Vogue Fashion Show* (Vogue Magazine); *Aquacapers* (Province of Ontario Water Board); *Story* (Pepsi-Cola).

## MARVIN FOSTER PRODUCTIONS

309 West B Street, Yakima, Wa. 98901  
Phone: GL 3-1964 A/C 509

Date of Organization: 1964

Marvin Foster, *in charge*

SERVICES: Motion pictures; TV films and commercials (live and animated); theater production facilities. FACILITIES: Creative department, editing facilities, animation, art department, production equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Washington St. P.* (in production); TV COMMERCIALS: *Motorcycles* (Freeborn Advertising Specific Basin Trading Co.); *Roll-A-top Toys*.

## FRANK/JAMES PRODUCTIONS, INC.

224 North Meramec, St. Louis, Mo. 63102  
Phone: PA 6-2116 A/C 314

Date of Organization: 1962

Frank Roth, *President*  
James B. Newcombe, *Executive Vice President*  
Robert Rubright, *Vice President*  
Patrick Murphy, *Vice President*  
Charles P. Reay, *Art Designer*  
Linda Kaye Recker, *Art Designer*  
Louis Mainieri, *Art Designer*

SERVICES: Creation and production of motion programs including motion pictures, slide films, recording and phonograph live industrial shows. FACILITIES: Staff and product designers, writers, editors, producers. Use facilities of service stations ever needed.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Cool Wall* (National Oil Burner Corp.); SLIDEFILMS: *Cake All Year* (Freund Bakeries); *Sportacular* (Grove Laboratories); *Tea Cutters* (Gane Bros. & Lane, Inc.).

## LORI PRODUCTIONS, INC.

9046 Sunset Blvd., Los Angeles, Calif. 90069  
Phone: CR 4-0839 A/C 213

Date of Organization: 1962

Jack Zipper, *President*  
Ralph Drewry, *Exec. Vice President*  
Gil Hubbs, *Production Operations*  
Ronald Peterson, *Writer-Director*  
Beverly Witt, *Corporation Secretary*

SERVICES: 35 16mm motion pictures and film services. Slidefilms, commercial and business films. FACILITIES: editing department, studio, titles, animation, sound equipment facilities for 35mm.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Third Dimension* (Phal Institute of America); *The Wild* (Bendix Corp. The Fireman's Fund Co.); *Face of Russia* (Desilu Sales, Inc.); *of Grace* (AMF Pinstoppers, Inc.); *The Cadet* (Bernarr MacFadden Foundation); *Heights Military Academy*; *Magic of a Brush*, *A Colorful Idea* (Shu M.); *This is Reclamite* (Golden Bear Oil Systems (Electronic Specialty Co.); *sadness* (Reiss-Davis Clinic); *Touch* (E. L. Bruce Co.); *Where Begins* (True Temper Corp.).

**MORGAN ASSOCIATES, INC.**  
1000 Connecticut Avenue, N.W., Washington, D. C.

5155 A/C 202  
Organization: 1961; Inc. 1965  
with: Gotham Rhodes Ltd., 45  
Broadway Plaza, New York, N. Y.

John Morgan, *Writer-Director-Producer*  
Richard Marino, *Writer-Director-Producer*  
John J. Conarty, *Sales Manager*  
Richard J. Kovsky, *Director*  
John Morgan, *Director*  
Richard J. Kovsky, B.S., Ph.D., *Life Sciences*  
John Morgan, NASSP, NEA, *Educational*  
John Morgan, NASA, Pub. Affairs, *Space*  
John Morgan, NASA, Space Sciences, *Space*  
John Morgan, Allegheny Airlines, *Consultant*

Production picture writing, direction and  
production for government, education, industry,  
business, tv and entertainment industry.  
Slidefilm, live presentations and  
documentaries for education, public relations and

**PRODUCTIONS AND SPONSORS**

**MOVIES:** *The Secondary School Princi-*  
*pal's National Association of Secondary*  
*Schools*, (U.S. Navy); *The Georgetown*  
*University*; 16th of Decem-  
*ber* (pictures release); *The World Was*  
*with Me* (Project X-15); *Manned Flight*  
*to the Moon*; *The Shape of Things to*  
*Come* (A).

**REGIONAL TELEVISION NEWS**

1000 Center Drive, Detroit, Michigan 48234  
3620 A/C 313  
Organization: 1961  
John Morgan, E. 49th St., New York, N.Y. Phone:  
A/C 212. John Heiney, *Manager*  
John Morgan, *Executive Editor*  
John Morgan, *Managing Editor*  
John Morgan, *Operations Manager*

Planning, production, distribution of  
news and industry; TV public  
affairs; preparation and distribu-  
tion of sportsfilm, women's features, editorial  
news and related material.  
16/35mm production and editing.

**PRODUCTIONS AND SPONSORS**

**MOVIES:** *Outlook '65* (Chrysler Corp.);  
*Firestone*; *Shell Oil*; *Stauffer Chem-*  
*ical*; *You and the Economy* (Ameri-  
*can*); *Lederle Laboratories*; *Pillsbury*;  
*Mutual Life Insurance*; TV  
for: Chevrolet; Plymouth; Dodge;  
Minnesota Mining; Control Data;  
American Motors; Buick; Ameri-  
can Institute.

**AMRAM NOWAK ASSOCIATES**

1000 Broadway Street, New York, N.Y. 10036  
3140 A/C 212  
Organization: 1960  
John Nowak, *President & Producer*  
John Nowak, *Vice Pres. chg. Production*  
John Nowak, *Creative Director*  
John Nowak, *Cameraman & Editor*

Producer of documentary motion pic-  
tures, public service TV spots for health,  
education, religious and educational agen-  
cies; Editorial rooms, insert stage,  
screening room, executive offices.

**PRODUCTIONS AND SPONSORS**

**MOVIES:** *Quiet Battle*; *World Within*

**AMRAM NOWAK ASSOCIATES**

*Our Reach* (Unitarian Universalist Service Com-  
mittee); *Richard Courant - Reflections on a*  
*Life in Mathematics* (Mathematical Association  
of America); TV Sports: 1965 Campaign (Na-  
tional Tuberculosis Association).

**ROSENTHAL PRODUCTIONS, INC.**

1501 Broadway, New York, N.Y. 10036  
Phone: 279-4260 AC: 212

Date of Organization: May, 1964  
Robert M. Rosenthal, *President*  
Stephen J. Segal, *Vice President*  
Peter M. Salim, *Production Manager*  
Rhoda R. Rosenthal, *Vice President*  
William F. Rosenblum, Jr., *General Council*

**SERVICES:** Production of motion pictures, indus-  
trial, documentaries, business, sales and com-  
mercial films. **FACILITIES:** 16/35mm capabilities;  
creative department.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVIES:** Foreign Newsreel (U.S. In-  
formation Agency). **THEATRICAL PRESENTATION**  
for: (New Jersey Water Conservation). **TV**  
**COMMERCIALS** for: Helitzer Waring and Wayne  
for Buddy-L Trucks; Pesin, Sydney and Bard for  
Eylure Eylashes. **PROMOTIONAL SPOTS** for: Ameri-  
can Broadcasting Corporation.

**SABRE INTERNATIONAL FILM CORPORATION**

Suite S18, Citizens National Bank Building,  
Abilene, Texas 79601

Phone: OR 4-2431  
Date of Organization: May 1, 1965

J. E. Perkins, *President*  
John E. Kirk, *Executive Vice President, General*  
*Manager*  
David Dodge, *Vice Pres./Dir. of Photography*  
Bobby Morrow, *Vice Pres. Director Public*  
*Relations*  
J. D. Cone, *Secretary-Treasurer*  
Paul Kenworthy, *Assistant Secretary*  
Robert E. Anderson, *Production Manager*

**SERVICES:** Motion pictures, 16mm and 35mm,  
sound slidefilms, TV films and commercials,  
syndication services. **FACILITIES:** Creative de-  
partment; 16mm and 35mm production equip-  
ment; sound recording in studio or on location.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVIES:** *The York Story* (York Col-  
lege); *The Christian & The Dance* (York Chris-  
tian Foundation). **SYNDICATED SPOTS:** Series of  
13 for Consumer Finance Spotarama Inc. **SLIDE-**  
**FILMS:** *Hidden Dollars* (Columbia Life Insurance  
Co.); *Play it Safe* (Reserve Life Insurance Co.);  
*Seven League Boots* (Bob Jasper Productions);  
*Journey of a Life Time* (Methodist Church).

**SHOW ASSOCIATES INC.**

236 West 55th Street, New York, N.Y. 10019  
Phones: LT 1-5420; LT 1-5732; CI 5-5618

Date of Organization: 1963  
Rodney C. Chalk, *President*  
Stan LoPresto, *Vice President*  
Virginia Chalk, *Secretary-Treasurer*  
Elaine Honsman, *Associate Producer*

**SERVICES:** Production of theatrical, training, TV,  
industrial and public relations films; still pic-  
tures, slide and filmstrip production. **FACILITIES:**  
35/16mm color, b&w, still photography 8x5, 120,  
35mm. Equipment includes Auricon, Arriflex,  
Bolex, Nagra, Linhof, Rollei, Nikon. Location  
shooting, also underwater, aerial and macropho-  
tography. Studio and screening room.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVIES:** *Service the United Way*  
(United Parcel Service); *Mexican Watercolor*  
(J. C. Penney Co.); *The World in Your Kitchen*  
(Corning Glass Works); *Down Mexico Way*  
(Aeronautes De Mexico); *Two Way Street* (Na-  
tional Federal Health Agencies); *Nature's Satur-*  
*day* (Nature Education Center, Pennsylvania).

**SOUNDFILM, INC.**

1800 N. Highland Ave., Hollywood, Calif.  
90028

Phone: HO 5-5108 A/C 213  
Date of Organization: 1957

**Studio and Production Facilities:** 707 S. Brand  
Blvd., Glendale, California 91204. Phone:  
CI 6-8329.

John B. Sullivan, *Executive Producer*  
Jack Shnell, *Production Supervisor*  
William Troiano, *Director of Photography*  
William B. Kelsay, *Writer*  
Clark Howat, *Sales & Program Development*

**SERVICES:** Planning, writing, production of pub-  
lic relations, training, sales promotion, educa-  
tional motion pictures and TV commercials. **FAC-**  
**LITIES:** Creative department, studio and sound  
stage equipped for 16/35mm production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVIES:** *Liaison* (American Right of  
Way Association); *6000 Very Important Peo-*  
*ple*; *The Knock on the Door*, *Voice of the Gas*  
*Company* (Southern California Gas Co.); *List-*  
*ing*; *Closing the Sale* (California Real Estate  
Association); *The Other Side of the Street* (Los  
Angeles Substructure Committee).

**JOSHUA TREE PRODUCTIONS, INC.**

43 W. 47th Street, New York, N.Y. 10036  
Phone: 421-7925 A/C 212

Date of Organization: September, 1961  
John Altrio, *Producer/Director*  
David W. Funt, *Producer/Director*  
Tom Genelli, *Production Manager*

**SERVICES:** TV Commercials, business and educa-  
tional films, scripts and storyboards. **FACIL-**  
**ITIES:** Creative department, screening and editing  
facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVIES:** *The Only, Only Calder* (In  
cooperation with Guggenheim Museum); Educa-  
tional series (McGraw-Hill). **TV COMMERC-**  
**IALS** for: Ogilvy, Benson & Mather (Pepperidge  
Farm; Metrecal); B.B.D.&O. (Niagara-Mohawk);  
Wesley Associates (Shulton).

**CANADIAN FILM PRODUCERS**

**WESTERN FILMS LIMITED**

757 St. Mary's Road, Winnipeg, Manitoba  
Phones: 253-0064/4853

Date of Organization: October, 1961  
G. T. Henning, *President/Producer*  
W. Franz, *Vice-President Producer*  
L. Brown, *Vice-President*  
G. T. Brazzell, *Secretary*

**SERVICES:** Motion Pictures, TV films, commer-  
cials, live and animated. **FACILITIES:** Creative  
dept., studio, titles, animation, 35/16mm equip-  
ment; sound recording in studio or on location,  
magnetic and optical.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVIES:** *Take 30*, *Telescope* (Canadi-  
an Broadcasting Corp.); *City of Rivers* (Dept.  
of Industry and Commerce, Manitoba); *Grand*  
*Rapids* (Carling's Brewery); *Fish Marketing*  
(Dept. of Mines and Mineral Resources, Mani-  
toba); *Canadian Wildlife* (Labatt's Brewery).  
**TV COMMERCIALS** for: McConnell-Eastman (Car-  
ling's Brewery); Alcohol Education Committee,  
Richardson Mtg. Foster Advertising (Mani-  
toba Telephone System); United Church of Can-  
ada. (Continued on the following page 63)

**16th Annual Production Review in Work**

The world's most complete listing refer-  
ence to specializing producers of business  
and television films will be provided in the  
forthcoming 16th Annual Production Re-  
view, now in preparation

## EASTERN STATES

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 02116.

### • NEW YORK •

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 6 West 48th St., New York 36, New York.

The Jam Handy Organization, 1775 Broadway, New York 10019.

S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue, South, New York City, New York 10016.

Training Films, Inc., 150 West 54th St., New York 19, CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3. SP 7-6600.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 963 Liberty Avenue, Pittsburgh 22.

Audio-Visual Center — Rentals, Sales, Repairs. 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc. 41 N. 11th St., Philadelphia 7, WALnut 3-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZENith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 12. Phone: JA 5-9061.

### • MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

## MIDWESTERN STATES

### • ILLINOIS •

Robt. H. Redfield, Inc., 831 So. Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., 3518 W. Devon Ave., or 571 W. Randolph, Chicago.

United World Films, Inc., 542 S. Dearborn St., Chicago 60605.

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: TR 5-2450

### • MISSOURI •

Swank Motion Pictures, Inc., 621 N. Skinker, St. Louis, Mo. 63130, PA 6-3333.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twynan Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

### LIST SERVICES HERE

Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue on annual basis only.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO 3-2321.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 28. Hollywood 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

S. O. S. Photo-Cine-Optics, Inc. 10635 Burbank Blvd. North Hollywood. 213-877-5326

Spindler & Sauppe, 2201 Beverly Blvd., Los Angeles 90057. Phone: DUnkirk 9-1288.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 90046.

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 5. GARfield 1-0410.

Westcoast Films, 255 Minna, San Francisco 94103.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc., 5023 NE Sandy Blvd., Portland 97213.

### • TEXAS •

United World Films, Inc., 6434 Maple St. Dallas 75235

### • UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

## PRO FOOTBALL FILM

(CONTINUED FROM PAGE 62)ments on the field, and other was roaming the stands capturing fan reactions. Various production crew kept in contact with each other by walky-talky radios.

With success like that, Blair Films had no trouble winning the contract to film the following year's championship. It was equally successful the time Sabol and his company making a reputation for around the league. When it time for the League to hire a company to handle its films, by *Play Report*, the Sabol Films was in the driver's seat.

Blair did so well at it in 1964, that this year, the League bought out the company, switched its name to National Football League, and gave its full support to president Sabol.

### Banks Sponsor a New Film

Success during the 1964 league season has put National Football League in a position to turn out the promotional football film. Now the company has produced a picture called *How to Watch Pro Football*, which is being shown in 48 states. The film is a composite of 65 plays featuring the team in the league. 67 camera feet utilizing arrows, close-ups, lines appear in the program. The film is also appearing on television, just one more step in the career of the home movie who built a company whose picture as big as pro football's.

Two "Chemistry at Work" Are Offered by Association  
The *Electrolysis of Vine* and *Commercial Production of Vine*, the first two films in the series. *Chemistry at Work* is available for free-loan to colleges, adult and industrial organizations. They are presented in public service by Pittsburgh Glass Company, and are distributed by Association Films.

The *Electrolysis of Bromine* (minutes color) shows a classroom demonstration of a massive commercial application of the same basic process. *Commercial Production of Chlorine* (minutes, color) features the commercial manufacture of bromine from the extraction of bromine from the earth through the electrolysis process. Other films will



# FILM GUIDE



Comprehensive Listing  
66 Motion Pictures  
and Filmstrips  
Catering to All Phases  
of Agribusiness

Appropriate source references  
free-loan and rental films.

Prepared by the Editors of  
BUSINESS SCREEN

In collaboration with  
ARM FILM FOUNDATION

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This Film Guide is cross-indexed  
with the Motion Picture Catalog  
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Sheridan Road Building  
CHICAGO, ILLINOIS 60626

## PRODUCTION REVIEW SUPPLEMENT:

(CONTINUED FROM THE PRECEDING PAGE 61)

### WILLIAMS DREGE & HILL LIMITED

12 Shuter Street, Toronto 13, Ontario  
Phone: 362-5931  
Date of Organization: 1955  
Heinz A. K. Drege, *Exec. Vice Pres., Managing Director*  
Nat V. Donato, *Director of Sales & Public Relations*  
Colin Y. Smith; William C. Bopp; Hans Klostermann; Christa L. Drege,  
*Producer-Directors*

**SERVICES:** TV Commercials; motion pictures for TV and industry (Advertising, public relations, sales and promotion, travel, education, presentations, etc.). Also "Pictafilm", exclusive patented film production process for b&w and color.  
**FACILITIES:** For live sync sound productions, 16 35mm camera equipment. Creative, design, commercial art and still photography departments. "Pictafilm" production facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Solid Investment* (American-Standard); *Hello Toronto* (Metropolitan Toronto Tourist and Convention Assn.); *Metropolitan Industrial Commission* (Metropolitan Toronto Council); *Kiln* (Domtar); *Patterus* (Southern Newspapers); *Nice Bright Sheet* (Canada Glazed Papers); *Conditioned Air* (Dunham-Bush); *Recruiting* (IBM Canada Ltd.), etc.

## BUSINESS SCREEN INTERNATIONAL

### ARTRANSA PARK TELEVISION PTY. LTD.

Warringah Road, French's Forest,  
Sydney, New South Wales  
Phone: JY 9311; Cable: Artfilm Sydney  
Date of Organization: 1956

**Branches:** 218 High Street, Kew, Victoria, Melbourne, G. Pollock, *in Charge*, 229 West 43rd Street, New York 36, N.Y., H. Hughes, *International Representative*; 5a Princes St., Hanover Square, London, Patrick Crookshank.

J. H. M. Oswin, *General Manager*  
L. Becker, *Manager*  
R. Hannam, *Assistant to the Manager*  
S. Piddington, *General Sales Manager*  
B. Fletcher, *Sales Manager*  
A. Ezard, *Senior Producer-Director*  
A. B. Litchfield, *Mgr., Documentary Dept.*  
G. Lowry, *Manager, Prod. Facilities*  
E. Taylor, *Director, Photography*  
G. Pike, *Animation Director*  
C. Woolveridge, *Art Director*  
A. Allen, *Chief of Sound*

**SERVICES:** Feature production, TV program production, TV commercials and theatrical advertising films, documentary, training and industrial films. Equipped to handle film, videotape, animation production. **FACILITIES:** 35 and 16mm film production equipment. Mitchell BNC, Arriflex cameras; Osberny optical printer and animation camera; Westrex, Magnasync sound equipment. Sound stages, lighting, etc. Videotape installation - 3 Ampex recorders with selective editing.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Road to the West* (Dept. of the Interior); *Hickory Made Me a Scamp* (Dowd Assoc. Pty. Ltd.); *Spray Irrigation* (Comaleo Aluminium Pty. Ltd.); *Simpson's Documentary* (Simpson Pope Dist. (N.S.W.) Pty. Ltd.); *Dollar Bill* (Decimal Currency Board); *Let's Go Fishing* (Australian Broadcasting Commission).

WATCH FOR THE 16TH ANNUAL PRODUCTION REVIEW.

*A Name  
with a Purpose*



The objectives of Comprehensive Service Corporation are, as the name implies, to render the most comprehensive and satisfying service, with complete understanding of the needs of all who require motion picture equipment, accessories and supplies.

We point with pride to our long list of large and small customers all over the world, who have been coming to us, again and again, over the many years. Our ever expanding business is proof of their confidence in the quality of our products, our dependability and expert knowledge.

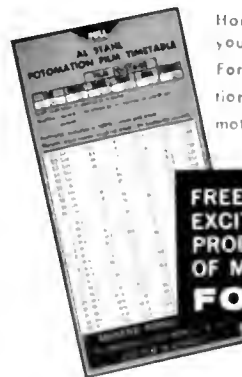
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Years of experience available on a free-lance basis for application to your film or script problem. Expert in converting miscellaneous company footage into meaningful presentations.

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312/Alpine 6-1526

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**Reference Shelf**



**Kodak Offers 24-Page Booklet on "Audiovisuals in Industry"**

An illustrated 24-page brochure which details the effective use of motion picture films, slides and sound-slide presentations in business and industry is available from the Eastman Kodak Company. Ask for "Audiovisuals in Business & Industry (VI-7)" when addressing requests to the company's Motion Picture and Education Markets Division, Rochester, N. Y. 14650. Single copies are available free.

\* \* \*

**Screen Directors Guild Issues a New "Directory of Directors"**

The 1965-66 "Directory of Directors," published by the Screen Directors International Guild, 250 W. 57th St., New York, N. Y. 10019, lists more than 600 members of that organization. Directors listed in detail (with credits) serve every type of screen presentation, including feature motion pictures and television shows to documentary, business films and television commercials.

The Directory also lists associates on the set: assistant directors and production assistants, script supervisors and production secretaries. It includes a summary of the current SDIG Basic Agreement (effective until March 7, 1966) and an expanded list of Guild Area Representatives.

Write, on your company or studio letterhead to the Guild office above for a free copy.

**52-Page Modern Catalog Lists Over 300 Free Loan Pictures**

More than 300 16mm sound motion pictures, many of them in color, are described in the current 52-page catalog of Modern Talking Picture Service, Inc. A section on "How to Plan Your Film Program" gives valuable aid to groups served by this nationwide distributor of sponsored films. All are available on a free-loan basis.

Copies of the catalog, "A Wonderful World of Informative Entertainment" are available on letterhead request from Ralph Del Coro, Modern Talking Picture Service, Inc., 1212 Avenue of the Americas, New York, N. Y. 10036.

\* \* \*

**Genarco Catalog #406 Covers Slide Projectors and Changers**

A new audiovisual equipment catalog (#406) describes the line of 3,000-watt slide projectors and electric slide changers for 3 1/4" x 4" slides available from Genarco, Inc., Jamaica, N. Y. 11435.

Among the new items described is a reversible electric slide changer which accepts glass-mounted slides and Polaroid transparencies in plastic mounts. It is the only slide changer for this size image which operates forward or in reverse by push-button remote control.

Write the manufacturer for a free copy on your company letterhead, mentioning BUSINESS SCREEN as the source.

\* \* \*

**Brochure Describes Arriflex 35 2C Professional Cameras**

A new 12-page illustrated color brochure on the Arriflex-35 2C line of professional motion picture cameras and related accessories is available from the Arriflex Corporation of America.

Detailed data on the various Arri-35 2C models and full specifications is provided, including the 35mm blimp program and accessories. Available on letterhead request from: the Arriflex Corp. of America, 25-20 Brooklyn-Queens Expressway West, Woodside, New York 11377. Mention BUSINESS SCREEN as the source.

\* \* \*

**Fairehild Users' Bulletin on "8mm Sound Film Production"**

A new audiovisual users' bulletin on the "Production of 8mm Sound Films" is available from Fairehild Industrial Products, a

division of Fairehild Instrument Corporation

It includes specific recommended printing and laboratory facilities for professional results. Address request (on firm letterhead) to director of communications and services, Fairehild Industrial Products, 221 Fairview Ave., Plainview, N. Y. 11803.

\* \* \*

**"Free Film News" Available from Sterling Movies**

If you haven't already received one, copies of the fall "Free Film News" listing of current sponsored motion pictures available from Sterling Movies, U.S.A. are available from the company.

The pictorial catalog lists loan 16mm sound films in categories such as sports and nature, investing, health, science, travel. Bookings, handled by an automated system, are accepted far into the future as they are desired. Letterhead requests should be sent to Sterling's New York headquarters at 43 West 57th Street, New York, N. Y. 10019.

\* \* \*

**United World Films' Bulletin on Custom Film Distribution**

A deluxe-size, informative brochure titled "How Custom Film Distribution Can Improve Your Public Information Film Program" offered by United World Films, Inc. to eligible film sponsors, address letterhead requests to vice-president John D. Esposito, 221 Park Avenue South, New York, N. Y. 10003 for a free copy.

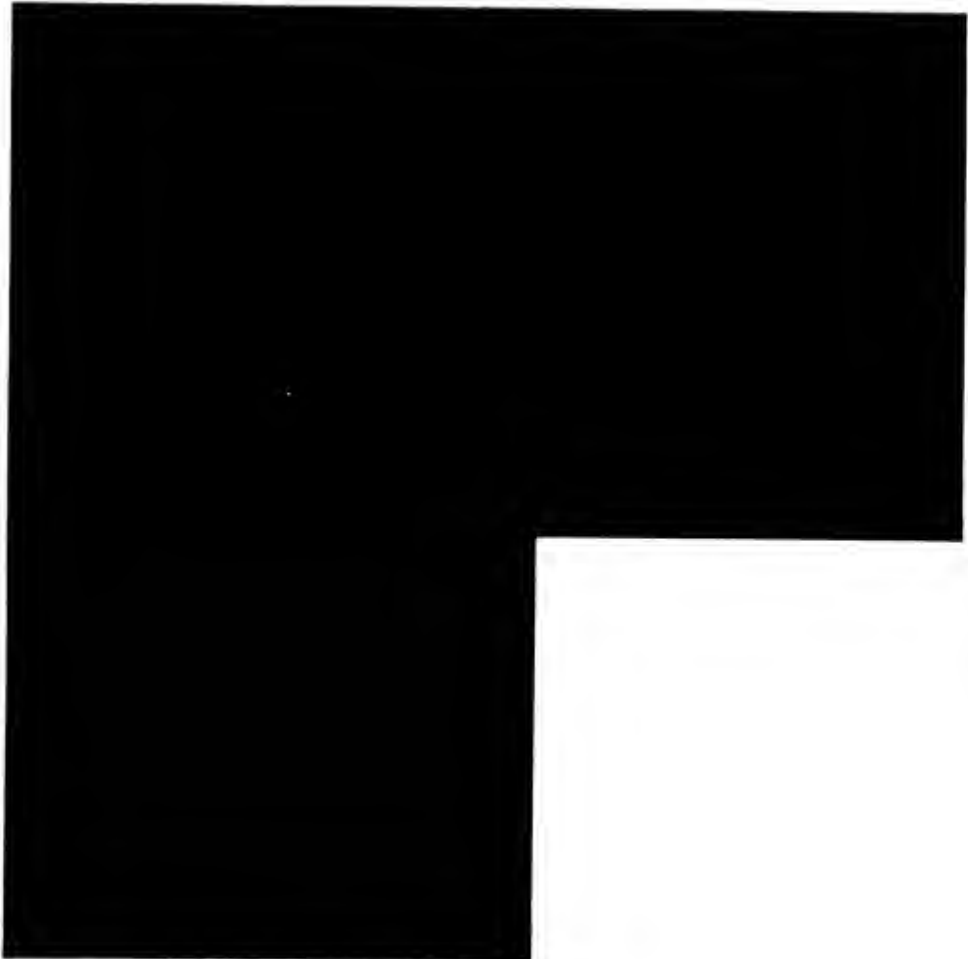
\* \* \*

**Ozalid's Sensitized Materials Described in a 28-Page Catalog**

A new 28-page catalog describing Ozalid sensitized reproduction materials has just been released by General Aniline & Film Corporation, manufacturer of various repro products.

The catalog gives complete information on the company's line of Ozalid dry diazo materials as opaque papers, cards, intermediate papers, cloth, and special purpose products. It also lists afaz moist diazo materials, thermal diazo papers, and various papers, lithographic products, and the GAF-Microline microfilm micro-image products.

A free copy of the catalog can be obtained from the United World Service Department, General Aniline & Film Corporation, 100 Hamilton, New York.



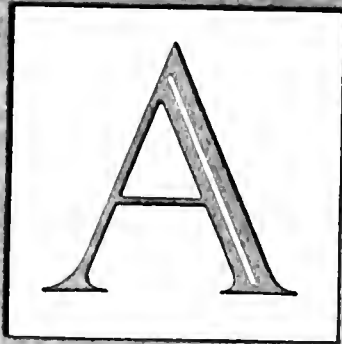
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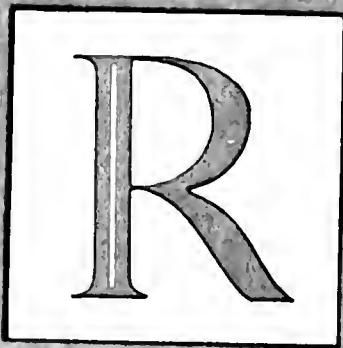
**MOVIELAB**

W. L. A. S. S.



wards are what we get  
for our customers

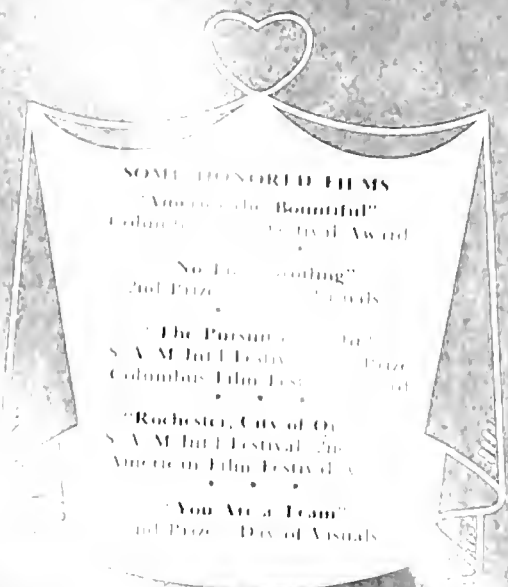
We're proud of all 10 presented to Jam Handy  
motion pictures and slidefilms in 1965



ewards are for our users

The successful use of every production is the  
real measure of achievement for which we work  
through originality, technical excellence and,  
above all, in the attainment of objectives.

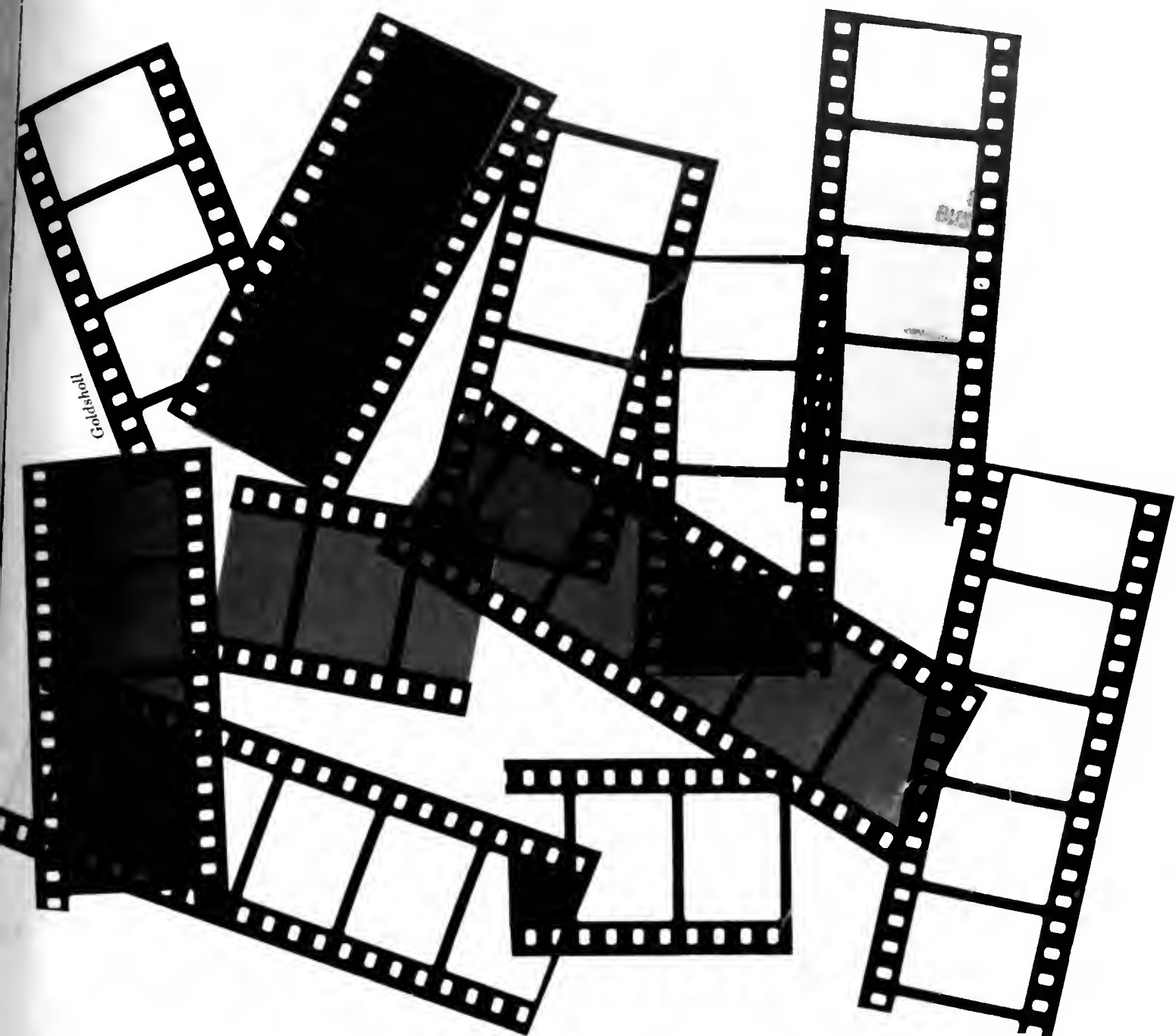
*For productions that win people, as well as honors, ask the help of*



## The Jam Handy Organization

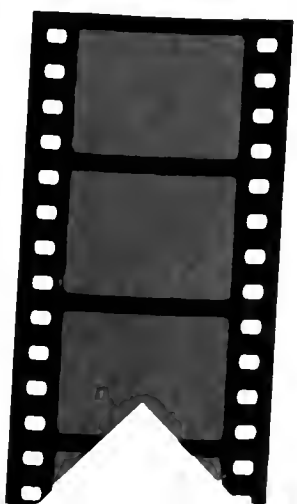
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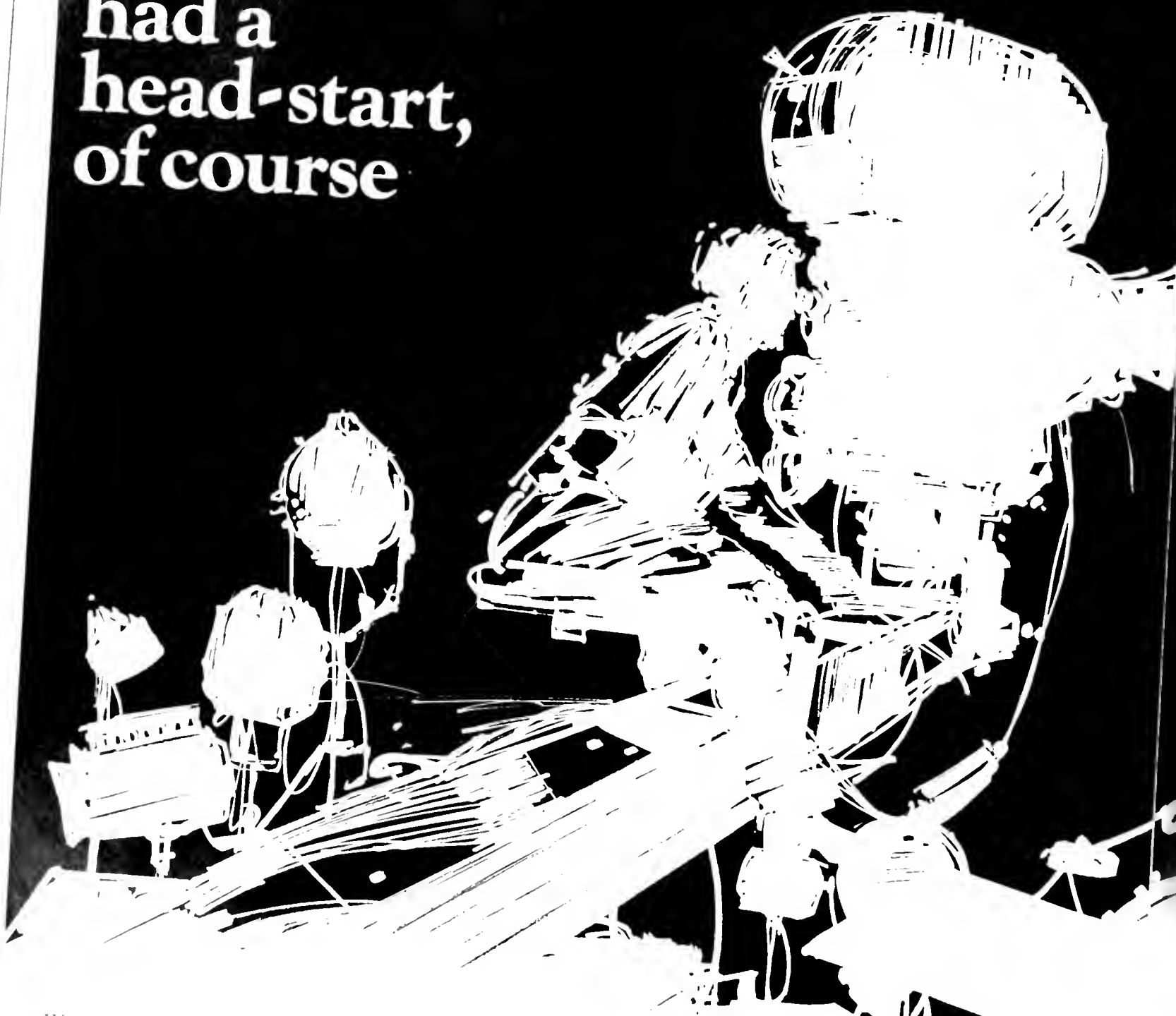
# 5th Annual Production Review



The Complete 1966 Buyer's Guide  
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Number 1 • Volume 27 • Two Dollars

# We had a head-start, of course



We've been active in the motion picture business since it was a flicker in Thomas Edison's eye. Since 1889. That was the year Edison invented the motion picture camera and that was the year Eastman introduced transparent roll film on a flexible base.

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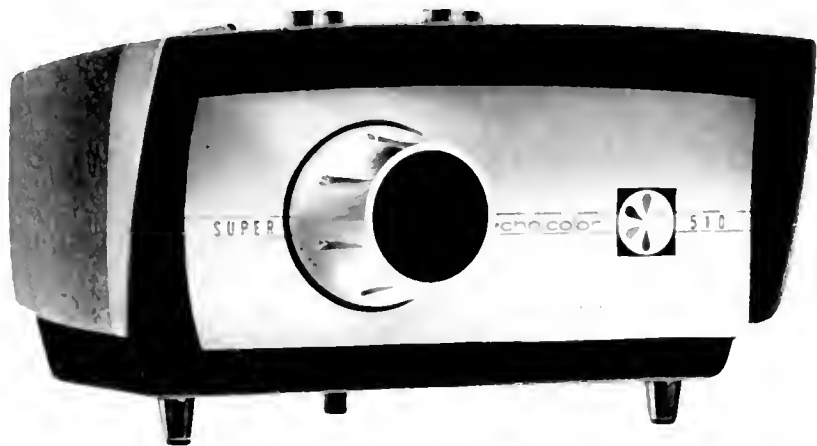
Eastman offers you complete color film systems, complete black-and-white film systems. The widest range of

films for the widest variety of shooting conditions. Films of the highest acutance, lowest granularity, truest fidelity to their subjects. Films of the most consistent uniformity from roll to roll. And Eastman backs up every roll with unmatched engineering service.

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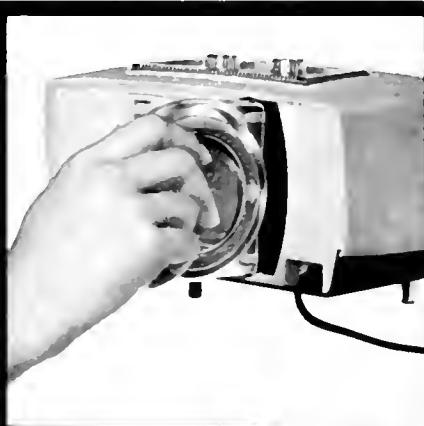
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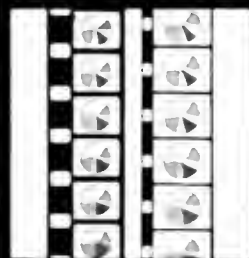


Now you can enjoy the advantages of big film projected on full-sized screen for large groups at economical 8mm cost — with Technicolor's all new Super 510 Projector. Weighs only 8 lbs. Technicolor Super 510 models priced from \$87.50. *Great for desk-top selling, too!*



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### NOW TWO 8MM MOVIE SIZES

Technicolor's full line of Standard 8mm projectors for a personalized way to direct your sales message to the individual where it counts. Or Super 8mm projectors to show your sales message to many prospects at once in conference-room-size situations.

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COMMERCIAL AND EDUCATIONAL DIVISION  
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1985 Placentia Avenue Costa Mesa, California 92627  
Please send more information

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Company \_\_\_\_\_  
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**"WHAT'LL YOU DO IF . . . ?"**

How to be prepared for sudden emergencies — brakes fail, accelerator sticks, soft shoulder, skids, glaring lights, etc. Top awards. **B & W, 12 min. 16mm . . . \$55.** (also 8mm).

**"WHAT'S UNDER YOUR HOOD?"**

For teenage and women drivers. "What makes it go," in simple clarity; fuel system, ignition, power train, brakes. Animation, models and live. **Color . . . 11 minutes . . . 16mm . . . \$98.50.**

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3 single-concept segments — "Lights Have Limits" . . . "Sudden Emergencies" . . . "Margin of Safety." Silent Sound. **B & W . . . 13 1/2 min, 16mm . . . \$40.50** (also 8mm).

**"LOVE THAT CAR"**

Very fast and funny "entertainment" approach to auto safety through good car maintenance. Told by Jack Benny's Frank Nelson. **Color . . . 10 minutes . . . 16mm . . . \$79.50.**

**"AND THEN THERE WERE FOUR"**

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

**Preview of 16th Annual Production Review Features**

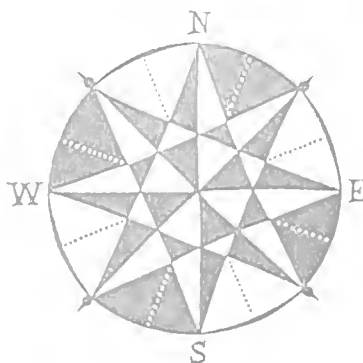
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**PLUS: THE NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS**

Acknowledgment: the colorful cover of this 16th Annual Production Review was created for us by the noted designer and film-maker, Morton Goldsholl.



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## 830 Films Compete for Honors at American Film Festival, N. Y.

☆ Roger L. Stevens, chairman of the National Foundation on the Arts and Humanities, will be the honored guest speaker at an American Film Festival luncheon on Thursday, May 12. The event is jointly-sponsored by the host organization, the Educational Film Library Association and the New York Film Council.

830 motion pictures and filmstrips have been submitted for blue ribbon honors at this year's Festival, which will be held at the Hotel Biltmore in New York City from May 11-14. The awards banquet, climaxing three days of competitive screenings in 44 subject area categories, will be held in the Grand Ballroom of the Biltmore.

### Offer Program of Special Tours

Festival guests will be able to take part in a diverse program of special tours, demonstrating how films are produced, distributed and used. They may also join any one of five free-for-all panel discussions of current controversies in the audiovisual field. Included in the tours are visits to Reeves Sound Studios and to the headquarters building of MPO Videoelectronics, a major producer of tele-

## Important Events on the Industry Calendar

vision commercials and sponsored films for industry.

On May 13, a series of panel discussions led by recognized authorities will be on the Festival's afternoon agenda. Topics include "The Impact of Federal Spending on the Audiovisual Field", "The New Role of Films in Multi-Media Programs", "The Inter-action of Television and Films," and "The Creative Filmmaker and the Functional Film."

The Committee on Physical and Mental Health Films will also present a program of films and discussion on "Stress: Its Causes and Effects" on May 13.

### Show Award-Winners on Saturday

1966 Blue Ribbon award winners will be shown on Saturday, May 14, following the awards banquet on the previous evening, at the Biltmore. Festival information, advance programs and reservation forms may be obtained from EFLA, 250 West 57th St., New York, N.Y. 10019.

\* \* \*

### Catholic Audio-Visual Educators Present Film Awards on April 14

☆ The Catholic Audio-Visual Educators Association will hold its

first Communication Arts Award dinner at the Conrad Hilton Hotel in Chicago on Thursday evening, April 14th. Awards are to be presented in 10 categories of motion pictures and to a like number of outstanding 35mm filmstrips which have contributed to Catholic education.

CAVE president, the Rev. Louis Rongione, O. S. A. will introduce the presiding officer of the awards' program, the Most Reverend Joseph Hodges, Bishop of Wheeling, West Virginia and Episcopal Moderator for the Catholic audiovisual organization.

\* \* \*

### 27th National A-V Convention in Washington, D.C., July 16-19

☆ The 27th National Audio-Visual Convention and Exhibit, hosted by the National Audio-Visual Association, has taken as its theme "Audio-Visuals = Dynamic Communication." The annual gathering of audiovisual dealers, equipment makers and service companies will be held July 16-19 at the Washington Hilton, in Washington, D.C. Max Rarig, of Seattle, Washington, is general chairman of the convention. Here is

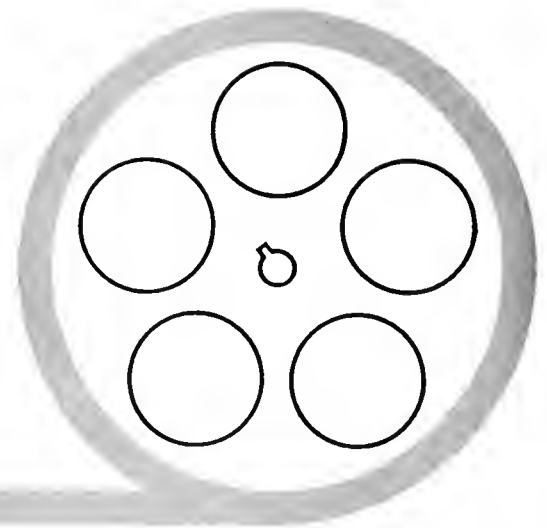


what this NAVA pioneer says: "Our theme this year expresses a conviction that is fundamental to our reason for having an annual gathering of the people and products of the industry," chairman Rarig said. "The NAVA convention and trade show are living demonstrations of the fact that audiovisuals do, indeed, equal dynamic communication, regardless of whether this communication happens to take place in the classroom, the church, or in the marketplace of business and industry."

Underscoring the association's move to Washington for its first annual gathering in history outside of Chicago, the convention theme may also be abbreviated to each "A-V = D.C." Federal spending for education has made an important contribution toward the utilization of audiovisuals throughout the nation's schools.

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For Quaker Oats—Niles produced three-day meeting introducing 1966 advertising and sales promotion programs for all Quaker products. Combination stage and screen presentation provided visualizations of 40 separate ad programs. Wide-screen color filmstrip, multiple rear-screen projectors, and multiple speakers were among variety of special effects used.



For Serta Mattress—Niles conducts three-city meeting to present "Perfect Sleeper" mattress and its promotional program to Serta plant management and sales personnel. Productions were staged by Niles crews in Chicago, San Francisco and Washington, D. C. Stage show, with a full orchestra on hand, had original musical score and choreography developed especially for occasion. Motion picture presentation provided first showing of Niles-produced sales promotion "Get Ready for Henry".

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## Freedoms Foundation Honors Films and TV

**George Washington Honor Medal to Procter & Gamble Film**  
 THE 17TH ANNUAL AWARDS program of Freedoms Foundation at Valley Forge has bestowed a George Washington Honor Medal on the Procter & Gamble Company, of Cincinnati, Ohio, for its motion picture, *The Pursuit of Profit*, produced by The Jam Handy Organization. The film, which shows that product distribution today is free enterprise at work, emphasizes that profit plus free enterprise makes progress as shown by America where each individual profits by profit.

*The Pursuit of Profit* award was part of the Freedoms Foundation's Alexander Hamilton Awards program for "Economic Education on Dynamic Capitalism." The film has been widely shown to retail clerks throughout the United States and was featured in these pages last year.

### Encased Medal to Thomas' Film

The principal motion picture award, an encased George Washington Honor Medal, went to Thomas Productions of Hollywood, California, for the film, *Let the Word Go Forth*. The film is an account of the tyrannies and injustices which fomented the American Revolution, culminating in the victory which enabled every American to say, "13 years ago I had a king. Today I have a president, a Nation, a Constitution and a Bill of Rights."

Principal awards ceremonies took place at Valley Forge, Pa. on Washington's Birthday, February 22nd and will be followed by a number of regional awards presentations being made throughout the country. Dr. Kenneth D. Wells is president of Freedoms Founda-

tion. The Very Reverend W. Dullea, president of the University of San Francisco, served as chairman of the distinguished Awards Jury.

### These Pictures Were Honored

Other honor medal awards motion pictures were shown. The American Iron and Steel Institute, New York City, for its film *Steel and America*, produced by Walt Disney and by the Ford Motor Company, for the motion picture, *A Mouthful of Dirt*, showing the activities of the F.B.I., showing that, despite the background of individual involved, all human lives are protected by law.

Parthenon Pictures, of Hollywood, received the George Washington Honor Medal for its film *Washington — City of the Future*. This pictorial report on the city's history and growth, was honored as a "television exhortation to citizenship and patriotic appreciation of our national shrines to American freedom."

This film is being distributed in U. S. schools by Film Association of California.

### Award Medal to Masonic Film

William J. Ganz' production *In The Hearts of Men* won honor medal for its sponsorship. Scottish Rite of Freemasonry, Washington, D. C. This documentary film report shows the major role in providing leadership in the development of America from the time of Washington, Franklin Madison, to the continued development of freedom by MacArthur, Eisenhower and Astronaut Corps.

Dimension Films, Los Angeles received the medal award for *Washington*. (CONTINUED ON NEXT PAGE)

In production for "The Pursuit of Profit" at The Jam Handy Organization





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## Freedoms Awards:

(CONT'D FROM PREVIOUS PAGE)

*Liberty and Justice Means*, a film for young viewers, and Coronet Instructional Films, of Chicago, was again honored as its film, *Federal Taxation*, received an honor medal from the Foundation.

### Television Award to Lutherans

The principal television award went to the Lutheran Church, Missouri Synod, of St. Louis, Mo. for its filmed program, *The Greatest Freedom*. Part of the Synod's *This Is the Life* series, the program features a German refugee's description of the terrors of life under totalitarianism and communism in East Berlin which causes a student to disavow subversive activities on his college campus and return to Christian Church leadership and the true foundation of faith on which human freedom is firmly based.

In the special category of "Americana" awards, the George Washington Honor Medal was bestowed on Burt Munk & Company and The Society for Visual Education, Inc., both of Chicago, for two sets of educational filmstrips, *The United States Flag* and *Our American Heritage of Patriotic Songs*. The strips were honored as "inspiring reverence and respect for the Flag and those ideals for which it stands, and admiration for the patriotic spirit of our Nation's people."

\* \* \*

### 18th NAVA Selling Institute Opens at Indiana U on July 10

☆ To accomplish its purpose of "helping prepare commercial people to meet total responsibilities



Dr. Kenneth Wells (left), president of Freedoms Foundation, presents encased George Washington Honor Medal to Dr. Leonard C. Wuciel, on behalf of the Lutheran Church-Missouri Synod's top television pm.

to business and industrial firms using audiovisual techniques," the National Audio Visual Association will hold its 18th Annual NAVA Institute on July 10-15, 1966. The conference will be held at the Audio Visual Center of Indiana University, Bloomington, Ind.

The purchase and utilization of audiovisual equipment in business and industry for all types of training and sales presentations will be one area covered at the NAVA Institute. Concentration will be on practical instruction and courses will include creative selling, servicing, application of equipment to industrial programs and preparation of audiovisual materials.

Newly-appointed Chairman of the 1966 program is Marty Muro, of Chicago. He will be assisted by a staff drawn from executives representing AV manufacturers, AV dealers, and Indiana University faculty members.

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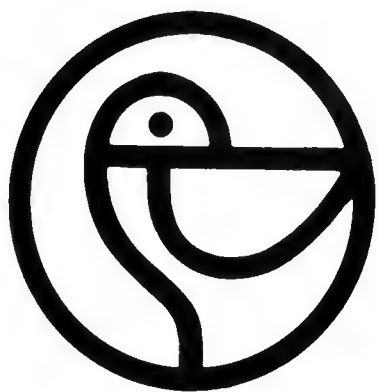
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## New York Film Producers Elect New Board

Mucciolo is President-Elect; Members Hear Talk by Jeremy Gury

**N**EW OFFICERS of the Film Producers Association of New York were introduced at an annual membership meeting of the Association held at the Columbia University Club on February 24.

Installed as president for the 1966 term was Louis Mucciolo (Gerald Productions, Inc.) Other new officials are Irving Hecht (Cineffects, Inc.), vice-president; Robert Colodzin (Colodzin Productions, Inc.), secretary; and Morris Behrend (WCD, Inc.), treasurer.

Harold Klein, executive secretary, reported that FPA's membership has now grown to over sixty. He said that negotiation with the various crafts and guilds are progressing, but that many hours of hard bargaining will still be required before present areas of impasse can be overcome.

### Shakespeare and Mass Appeal

A feature speaker of the evening, Jeremy Gury, Senior Vice President in charge of Creative Operations, Ted Bates & Co., told the group of 75 FPA members and guests that "if it's got mass appeal it stinks" is an "idiotic" and "unrealistic" attitude. In fact, William Shakespeare's purpose, he stated, was exactly the same as an advertising agency's "... to appeal to the largest possible audience in order to make money."

Good writing, Mr. Gury said, is the result of the talent and taste of the author, not the size of the audience he is aiming at.

Bad writing and bad commercials are produced every day, Mr. Gury admitted. But the poor quality is the result of laziness, indif-



ference or the wish to please the client rather than sell his product. Universality is obviously the result of understanding mass appeal. Mr. Gury went on, whether the result is a three-hour play or 30-second commercial.

"You and I are not in the business of creating immortal art—but neither was Shakespeare. Immortality is a by-product of ability, work and taste," he concluded.

Below: Harold Klein, executive secretary of FPA, reports favorable progress on color negotiations.

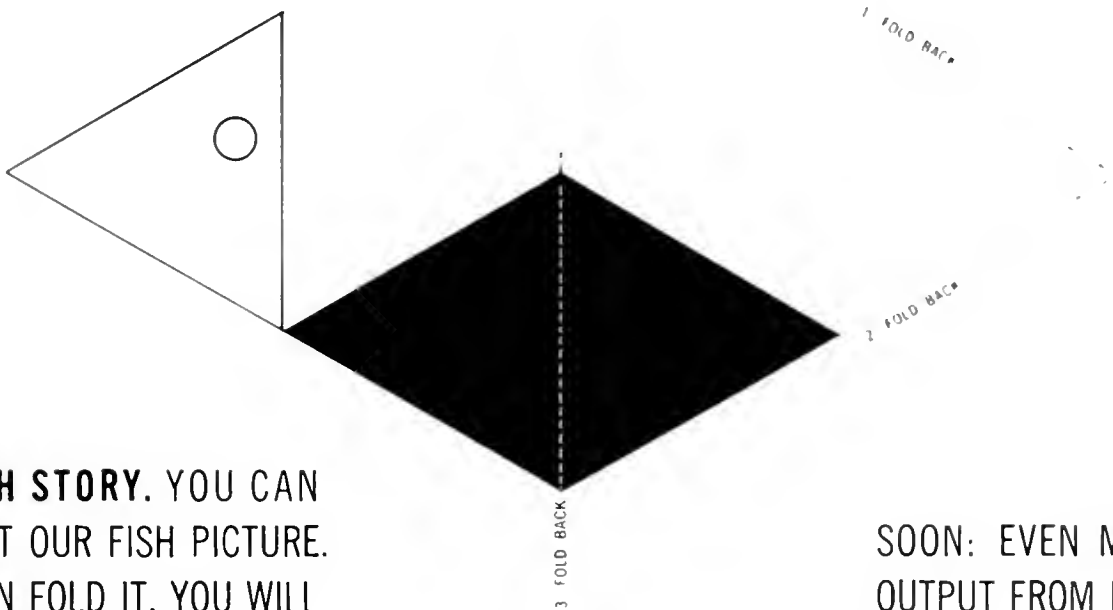


FPA president-elect Louis Mucciolo (at right) of Gerald Productions receives congratulations from his predecessor, Robert Bergmann, Filmex, Inc., at recent membership meeting. Executive secretary Harold Klein in center.





"FISH IN THE WATER"—One of a series of reverse origami using the Du Art logotype.



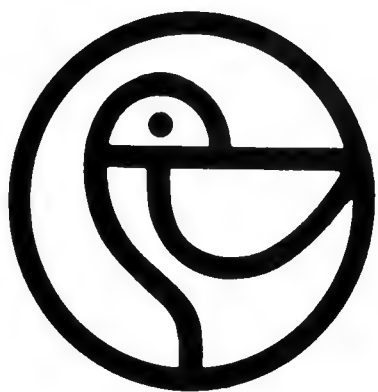
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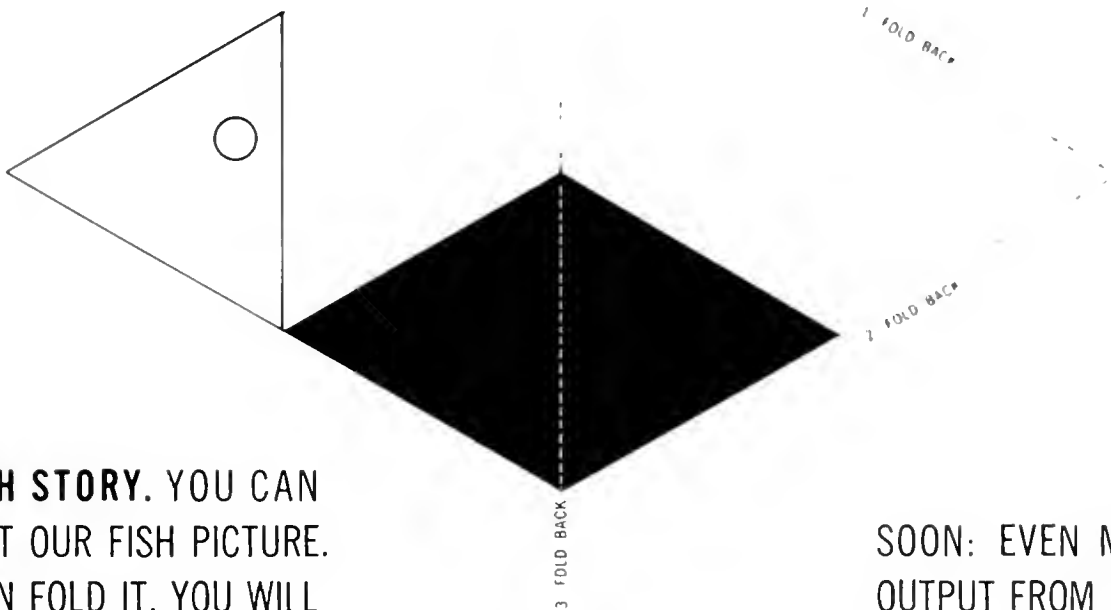
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"FISH IN THE WATER"—One of a series of reverse origami using the Du Art logotype.



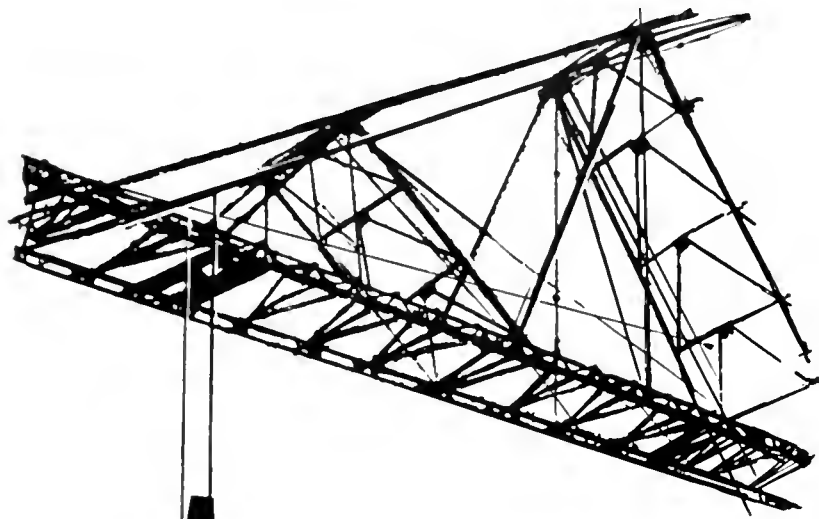
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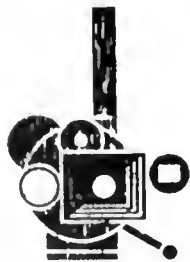
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SLIDE FILMS



## REID RAY FILMS

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ST. PAUL, MINNESOTA / CHICAGO, ILLINOIS

## Engineers to Meet in Washington May 16

99th Technical Conference to Open With Talk by Senator

SENATOR GEORGE MURPHY of California will be the guest speaker at the Get-Together luncheon when the Society of Motion Picture and Television Engineers opens its 99th Technical Conference and Exhibit on May 1st at the Sheraton Park Hotel, Washington, D.C.

The five-day conference, at which attendance is expected to run into the thousands, will mark the 50th Anniversary of the founding of the Society, which was incorporated in Washington in 1916. Senator Murphy's background in the motion picture industry makes him a most appropriate figure for the celebration of this significant event.

The amazing changes in technology the SMPTE has seen in the course of its 50 years will be amply demonstrated during the 99th Conference. At one end of the scale, the very latest technical advances in space photography will hopefully be highlighted by the presentation of special awards to astronauts McDivitt and White, the first cinematographers to operate literally in space. At the other — the Library of Congress, Smithsonian Institute and the National Archives will display treasures from their collections of historical motion pictures from the earliest days of the industry.

Other highlights of the conference will be a technical review of the Seventh International Congress on High-Speed Photography, held in Zurich, Switzerland, last September; plus an important presentation on underwater photography; and some significant recent contributions in television broadcast engineering.

### First SMPTE Scholarship to Photographic Science Student

☆ Jan L. Meades, a third-year student in the photographic science course at Rochester Institute of Technology has been selected by R.I.T. and the Society of Motion Picture and Television Engineers as the first SMPTE Scholarship Award recipient. Miss Meades, of Norfolk, Va., is the only girl in her class and possesses a most impressive academic record. Upon graduation in 1967 she hopes to continue at R.I.T. as a teaching assistant while earning her master's degree.

SMPTE last fall inaugurated this scholarship program to further



Saul Jeffee (left), president of Movi-lab, Inc., presents check launching SMPTE's Scholarship Award Program to Society's president, Ethan M. Stifle. (see story on this program at work below)

encourage professional education in the photographic sciences and engineering. The initial fund for this educational program were contributed by Movi-lab, Inc. Saul Jeffee, president.

\* \* \*

### Training & Development Society Holds 23rd Institute on May 10

☆ Seventeen speakers will be featured at seminars covering Human Relations, Organizational Development and Training Techniques at the 23rd Annual Institute of the American Society of Training and Development. The meeting will be held at the Lawrence Institute of Technology in Detroit, Michigan on May 10, 1966.

For further information contact S. B. McDonald, Burroughs Corporation, 707 W. Milwaukee, Detroit, Michigan.

\* \* \*

☆ Other news of industry meetings is featured on page 10.

### FOR SALE

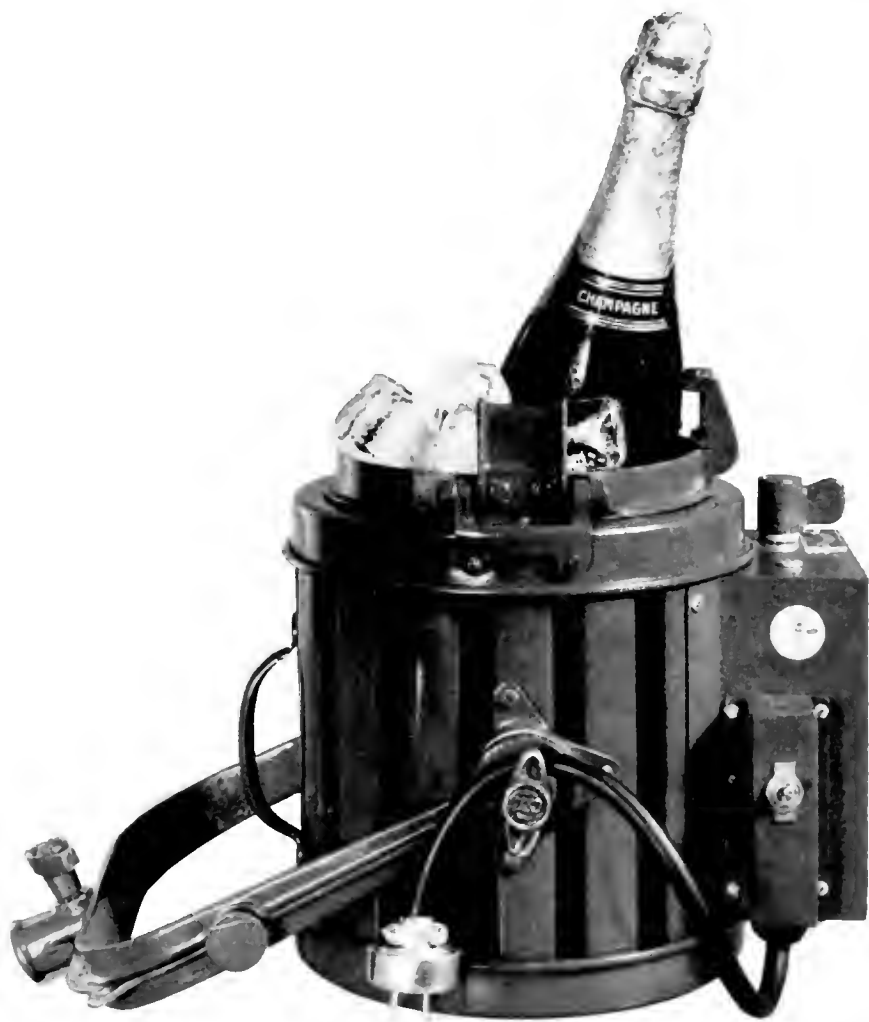
NATIONALLY-KNOWN WEST COAST "ONE STOP SERVICE" PRESENTATION & AUDIO-VISUAL COMPANY

Estbl. 12 yrs., slidefilm, meeting and other creative services as well as A-V equipment dealerships and rentals. Servicing 150 West Coast Blue Chip accounts. \$60,000 annual gross. \$15,000 equipment rental inventory. Owner semi-retiring; will remain limited partner as sales and consultant if desired. Down payment and extended terms.

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Of course. Charles Ross answers every budget need. Many of the country's largest motion picture producers appear on our extensive list of customers. But whether your company's big or small... there's only one requirement for doing business with us—you must insist on the finest lighting equipment in the industry! Send for a schedule of rental rates.

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# Producers and Distributors Look to Mecca for the "finest" in 16 mm & 35 mm printing and processing

For over a quarter-century film people everywhere have come to depend on Mecca for the best in quality and service.



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**MECCA FILM LABORATORIES CORPORATION**

FILM CENTER BLDG., 630 NINTH AVE., NEW YORK, N.Y. 10036 • CO 5-7676

## Paths to Health Goals Discussed at Biomedical Conference in N.Y.

☆ The New York Academy of Sciences and the U.S. Public Health Service Audiovisual Facility were co-sponsors of a first conference on "Biomedical Communication: Problems and Resources" which was held at the Waldorf-Astoria Hotel in New York City on April 4-6.

The objective of the conference, as presented by its chairman, Dr. James Lieberman, director of the Public Health Audiovisual Facility at Atlanta, Georgia, was "to present practical ways in which communications media, personnel and systems can help achieve important health objectives, while at the same time conserving monetary and human resources."

Keynote speaker at the conference was introduced by Dr. F. Ellis Kelsey, special assistant to the U.S. Surgeon General (for Scientific Information) in the Public Health Service, Washington, D.C. Robert Abernethy, Washington correspondent for NBC, was the moderator for a presentation of "The Tomorrow Show" a featured program event. Pauline Frederick, United Nations correspondent for NBC, was moderator and chairwoman for the program "Focus on Today." Adrian Ter-Louw, educational consultant for the Eastman Kodak Company, participated in this program, speaking on "Why Is Industry Interested?"

\* \* \*

## Midwest Chapter, NVPA, Hosts 13th "Day of Visuals" June 1-2

☆ The 13th Annual "Day of Visuals" and annual awards program of the National Visual Presentation Association, held in New York City for 12 previous years, will move to the Sherman House in Chicago on June 1 and 2. The association's Midwest Chapter will serve as the host organization.

Howard Turner, of the DuKane Corporation, is program chairman for Chicago's first "Day of Visuals" event. General co-chairmen for the gathering are Marvin E. Goessl, Becker-Goessl, Inc. and A. M. Baltzer, National Safety Council. Howard Rice, of the Motorola Communications Division, is awards chairman.

The program will feature talks by leaders in business audiovisual activities and competitive screenings of motion pictures and slide-films entered in the NVPA awards'

contest. Seven categories have been set up for judging audiovisuals in this annual competition. Judging chairman is Robert Konikow, editor of Advertising and Sales Promotion magazines.

Exhibits of the latest visual equipment and services will be another featured event. A two-day Chicago program, headed by Robinson, of Harper & Robinson in Chicago, is exhibits chairman. Arrangements for participation in exhibits and attendance at "Day of Visuals" may be made at the newly-opened midwest office, 333 North Michigan Avenue. The Chicago telephone number is Financial 6-1665.

Norman C. Lindquist, president of Fred A. Nile Communications Centers, Inc., is president of the Midwest Chapter, NVPA and host at this year's program. Theme of the seminar program to be held during the two-day meeting is "New Dimensions in Audio-Visual Communication." The Sales-Marketing Executive of Chicago are cooperating in program arrangements.

\* \* \*

## Norton Company Notes 25% Growth With 2,000 Film Shows in 1964

☆ Two thousand showings marking an increase of 25% over the previous year for its library of films, are reported by the Norton Company, Worcester, Massachusetts, manufacturers of abrasive equipment.

The films: *The Cutting Edge*, *How to Select the Right Grinding Wheel*, *Grinding Wheel Selection*, *The Diamond Wheel, Its Characteristics and Use*, *The Grinding Wheel*, *Adventures in Abrasives* are shown in all 50 states. Reflecting the upsurge in vocational education, colleges and trade schools are counted for 50% of the showings. The remaining bookings are for color, optical sound films widely shared by public institutions, technical societies and industrial companies.

## WANTED

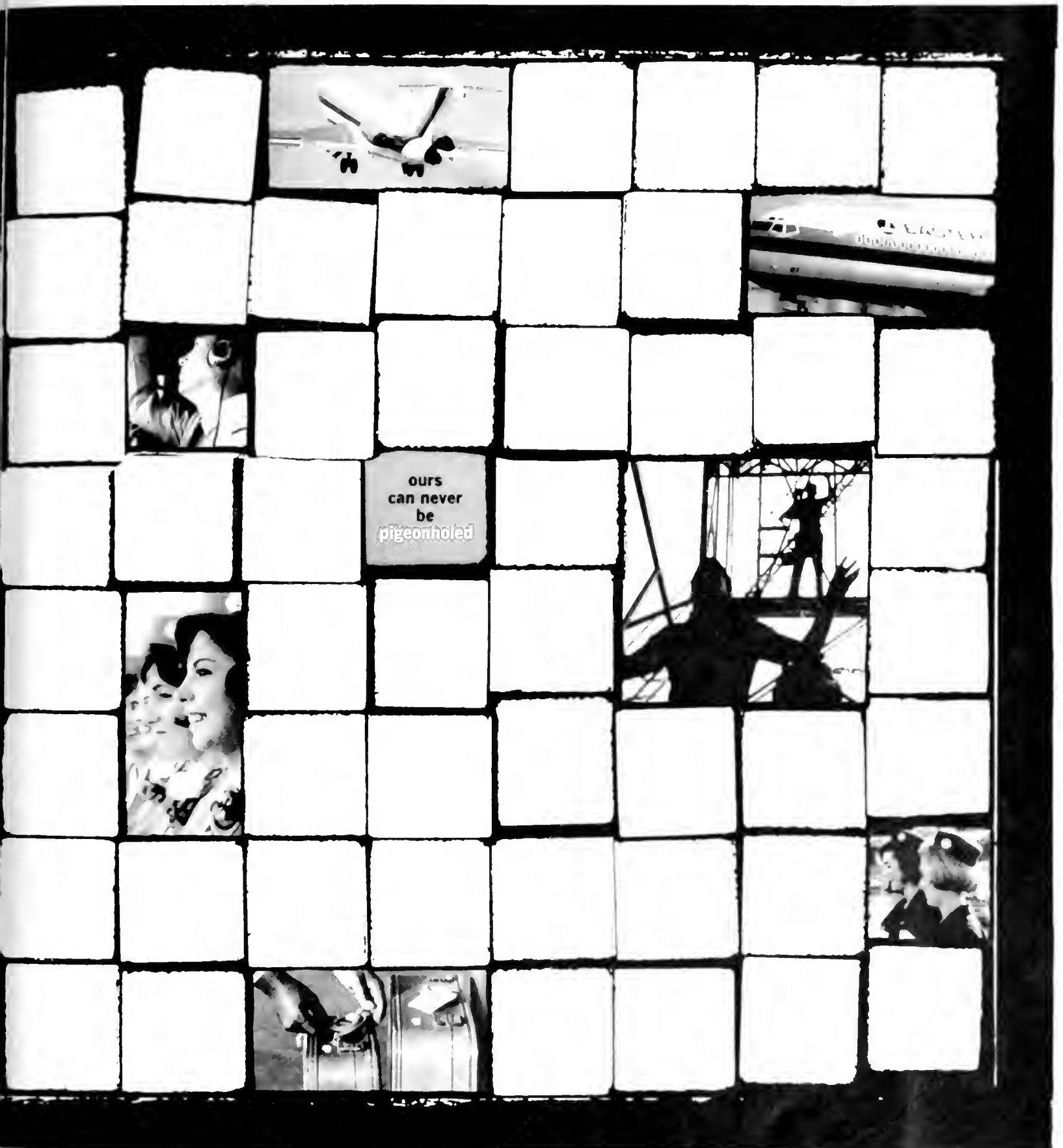
### SALES REPRESENTATIVE

Small film company in New York City suburbs wants an experienced salesman of sponsored films. Profit sharing for man with previous ability. Relocation not required. All replies confidential. Write:

Box 1B-66

**BUSINESS SCREEN MAGAZINE**  
7064 Sheridan Rd. • Chicago, Ill 60626

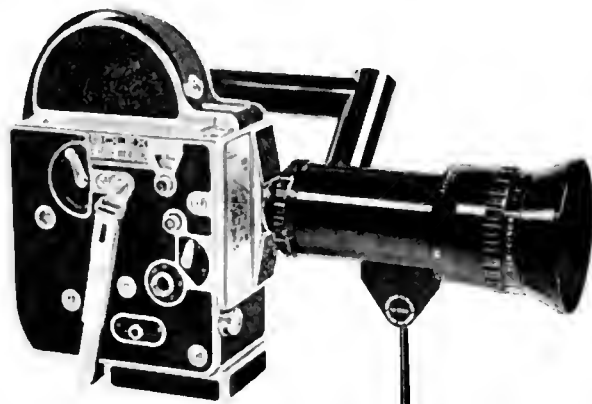
# IMAGINATION?



se at Eastern" for Eastern Airlines. A combination of creative concepts: Story, Direction, Photography, Editing and Music.

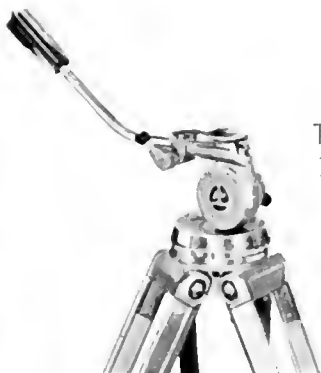
**AUDIO PRODUCTIONS, INC.**

CENTER BUILDING / 630 NINTH AVENUE / NEW YORK, N.Y. 10036 / TELEPHONE: PLAZA 7-0760



# The money camera plays for keeps.

## Don't you?



That's what we call the Bolex 16: "the money camera." Because when there's something on the line, when you can't afford mistakes, you can always depend on it. Why?

Because Bolex has more going for you. Take the camera pictured above, it's called "The Coach," and with it you can take anything from a wide sweep to a close-up of a quarterback hand-off. Capture athlete's form in all sports, easily. Or slow the action down to extra slow motion. And never waste a second in reloading, because of automatic threading and spool ejection. And you have more going for you in sports accessories, too. Take the "all-sport" tripod, shown above. It lets you zoom with your left hand, while you pan to follow the action and hold the pan handle with built-in cable release in your right. You just don't miss a play. And take the special "unimotor" (shown above) that lets you run off 100 feet of film at a clip. Either plugged-in or on batteries. And take any one of the more than 50 other accessories. That's "the money camera" for you.



Now you might ask whether the Bolex is great only outdoors. Not by a long shot. It has the lens speed and focal length to capture the action of basketball, (shown right) swimming, wrestling, fencing. Any indoor sport. And just to show its real versatility, replace the zoom with an extreme wide angle or extreme telephoto lens (as shown below) and it's perfect for nature study (shown right), drama class, bio lab, or any other scholastic purpose.



That's why we call Bolex "the money camera." Because it's rugged, dependable, versatile. Because it always comes through. In any situation. That's why you'll find the Bolex "Coach" in schools throughout the country. And that's why your school should put its money on it, too. Bolex: "the money camera!" You can depend on it.

For further information or free catalog on shooting sports with the Bolex 16, write: Paillard Incorporated, 1900 Lower Road, Linden, N. J. 07036. **BOLEX**



Atlas Chemical Premieres "The Man from D.A.R.C.O."  
 ☆ Atlas Chemical Industries, Inc., of Wilmington, Delaware, premiered its new film on the correct use of activated carbon in drycleaning operations on Thursday, March 24 in the Lenox Room of the Sheraton-Lake Shore Hotel in Chicago.  
 Titled *The Man from D.A.R.C.O.*, the color picture was patterned after spy stories currently popular on television. It shows how the hero, an agent of Drycleaners Association for Right Carbon Operations, battles S.M.O.C.K. (The Society for Making Our Customers Komplain) for control of a drycleaning plant.

### Modern Offers TV Stations Choice of 150 Color Films

☆ Some 52 half-hour film programs in color and 39 quarter-hour color films are included in the *Modern Rainbow Theater* list of Modern Talking Picture Service, now offered on free loan to independent color television station program directors throughout the U. S.

The national distributor also has 26 half-hour and 20 quarter-hour shows in its *See the U.S.A.* library; the *Wheels to Adventure* series offers another 13 half-hour travel films (presented by Humble Oil & Refining Co.).

### "Something to Work For" Aids Employee Motivation

☆ Latest of the syndicated training films produced by Roundtable Films, Inc., of Beverly Hills, Calif., is a 6-minute motion picture, *Something to Work For*, which encourages managers and supervisors to re-examine their own attitudes towards motivating employees.

The film is based on a composite case history and illustrates how supervisors can most effectively motivate employees by being sensitive to their subordinates' values. R. Hollis Hamstra, a well-known industrial psychologist, was the consultant.

*Something to Work For* is available for rental or outright purchase in black and white or color from Roundtable Films, Inc., 321 So. Beverly Hills, Calif. 902



## The Facts About

**the modern way to reach people on the go**

**modern talking picture service, inc.**

*opens...new markets  
new opportunities  
for 5-minute film*

to enter motion pictures and filmstrips  
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## FILMS

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### PRODUCERS

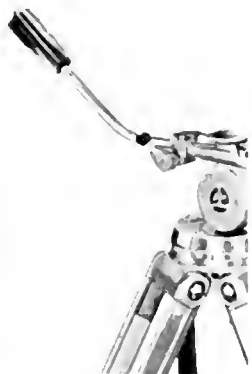
WARDS

2, 3, 4, 1966

Miramax Hotel, Santa Monica, California

ANNUAL AWARDS COMPETITION in recogni-  
tion of outstanding factual films. The purpose  
of the IFPA awards is to stimulate constant

*extend the scope  
of your corporate  
communications  
effectively and  
economically*



more going for you. Take  
pictured above, it's  
called "The Coach",  
and with it you can  
take anything from a  
wide sweep to a close  
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hand-off. Capture  
athlete's form in all  
sports, easily. Or slow  
the action down to extreme  
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you have more going.  
Take the "all-sport" tri-  
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follow the action and  
built-in cable release  
miss a play. And take it  
(shown above) that let  
film at a clip. Either plot  
take any one of the mo  
That's "the money car

## **at airports**

**Modern's Free Movie Lounges reach  
decision-making executives.**

Operated as a service to waiting air travelers, our free Skyport Movie Lounges are placed in major air terminals throughout the country. The popularity of these movie lounges is evidenced by the hundreds of enthusiastic compliments we have received. Sponsors like Skyport Cinema, too...because, according to viewer surveys 96% of the viewers are employed, as follows:

<b>Management</b>	<b>11%</b>	<b>Sales &amp; Marketing</b>	<b>31%</b>
<b>Technical &amp; Engineering</b>	<b>16%</b>	<b>All others</b>	<b>38%</b>

Truly a tremendous new market reached by sponsored films!

Short, to-the-point digests are especially appreciated by these executives, who are accustomed to brief, concise reports in their business communications. Up to 2500 airport showings per year can give tremendous exposure to **your** Digest message.

## **at resorts**

**Modern supplies movies, projectors and delivery  
service — all free of charge to reach vacationing  
family groups.**

Resort Cinema now includes over 1300 participating resorts, motels and camps — from Squaw Valley to Cape Cod—where our movie programs are shown 3 to 6 nights a week during vacation seasons. The many letters of appreciation and continued participation by resorts make it evident that Modern's ever-growing Resort Cinema will continue to afford sponsors an ideal opportunity to reach prime family groups with higher-than-average disposable income.

Certain sponsors will find that a unique opportunity exists to make Digests with particular appeal and application to vacationers. Swimming and boating safety, forest conservation, anti-litter and, of course, sports and travel are just a few of the subjects that merit consideration. With 100 prints of your Digest, Modern can deliver 2,000 resort showings during the summer months.

Right purchase in black  
white or color from Round  
table Films, Inc., 321 South  
Beverly Hills, Calif. 90211.

# FILMS

Depending on the subject matter, your digest can extend your communications through exposures in:

### **Regular Community Groups**

where films are used to provide information, training and entertainment.

### **Television**

where Digests are used by the stations to fill "holes" in their daily programming.

### **Theatres**

where "short subjects" are used regularly. Of course, 35mm prints are required.

You have the facts about the fantastic exposure opportunities... here's how

In an era of 1-minute television commercials, an increasing number of film sponsors are finding that they can tell their story and achieve great impact with the short to-the-point film. Whether you sell steel or stocks, travel or tackle, automobiles or airplanes, the Digest may be an effective vehicle to carry your message to our prime viewers. These people appreciate well-produced subjects that are informative and interesting.

### **Savings in Distribution**

Modern's charge for Digest showings at airports, resorts and community groups is only \$2.50 per booking — about 30% less than the average distribution charges for longer films.

### **Savings in Production**

The production cost for a Digest will vary, depending on the type of film, but you can obviously plan on considerable savings when making a Digest, as compared to a 30-minute film of a similar type and quality. The economy of production will allow you to plan a series of Digests aimed at specific audience markets, or covering different facets and divisions of your company.

### **Savings in Prints**

The difference in print costs between a Digest and a 30-minute film represents substantial savings that could be applied to your production or distribution budget.

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Knapp, Chairman,  
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New York, N.Y.

### **IN AWARDS**

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### **PRODUCERS**

### **WARDS**

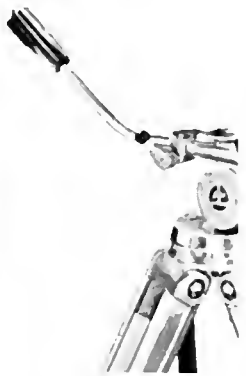
2, 3, 4, 1966

miramar hotel, sanjo monica, California

ANNUAL AWARDS COMPETITION in recogni-  
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Until Modern developed the new markets for sponsored films, Digests were primarily made for television because of the limited exposure opportunities in other areas. But now, with audiences in airports, resorts and community groups, Modern can generate up to 6500 showings per year on your Digest with only 150 prints. This fact, coupled with the additional distribution to television and theatres, makes the Digest a **powerful and versatile communications tool.**

If budget problems have previously prevented you from using the 16mm-sound film as a vehicle to reach the public, the economy of the Digest opens **new horizons for your corporate communications program.** The economy of the Digest also means you can afford to **produce films for specific audience groups** that may be of particular interest to your company.

The Digest can also affect your plans for the production of longer films. More and more sponsors are now making 15 to 30 minute films for general distribution with Digest "lift-outs" for specific audiences. This approach allows them to **maximize exposure opportunities for very little extra production cost.**

#### **A WORD OF CAUTION . . .**

Don't regard Digests as a way to expose viewers to a 5-minute commercial. These are not captive audiences; they can and will walk out if the subject is not interesting and informative.

If your message requires more than Digest treatment, make a longer film. The basic foundation of our Airport, Resort and Community Programs is, and will continue to be, 15 to 30-minute films.

#### **FOR ADDITIONAL INFORMATION**

about the Digest and Modern's new markets and opportunities, contact your producer or Modern.

main office:

1212 avenue of the americas, new york, n.y. 10036

sales offices:

CHICAGO, Prudential Plaza - Delaware 7-3252    LOS ANGELES, 1717 N. Highland Ave. - Hollywood 2-2201 / NEW YORK, 1212 Avenue of the Americas - 765-3100  
 PITTSBURGH, 910 Penn Avenue - Grant 1-9118    SAN FRANCISCO, 16 Spear St. - Yukon 2-9414    WASHINGTON, 1834 K St., N.W. 783-0558 / DON MILLS ONTARIO, 1875 Leslie Street 444-7347.

right purchase in black & white or color from Roundtable Films, Inc., 321 South Beverly Hills, Calif. 90211.

# AWARDS COMPETITION FOR BUSINESS FILMS

## THE AMERICAN FILM FESTIVAL

Sponsored by the Educational  
Film Library Association  
New York City May 11-14, 1966

The 1966 American Film Festival, sponsored by the Educational Film Library Association, representing school, university and public libraries, and film libraries throughout the U.S. will be held May 11-14 at the Biltmore Hotel, New York City.

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

**AWARDS:** Blue Ribbon (certificate) Awards will be presented at banquet, Friday, May 13. The festival closed on January 27, 1966.

**FESTIVAL:** May 10-13. Closing date: January 27, 1967. •

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

Held in conjunction with the Annual  
Convention at Washington, D. C., April 4-7

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

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

**INFORMATION:** Copies of the programs and information about APGA Film Festival are available from Laura Mae Kress, Film Festival Coordinator, 1609 New Hampshire Avenue, N.W., Washington, D.C. 20009. •

## THE 14TH ANNUAL COLUMBUS FILM FESTIVAL AND AWARDS

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

**Screenings (for General Public):**  
**Producers and Sponsors:** "Producers Meet" September 8-9 at Battelle Memorial Institute Building, Friday afternoon, Oct. 7 at the Hayes Hotel. Chris Awards Banquet: Friday evening, Oct. 7 at the Fort Hayes Hotel.

**AWARDS:** Film producers and sponsors are invited to enter motion pictures and filmstrips produced in 1964, 1965 and 1966 provided they have not been previously submitted to the Columbus Film Festival. Entries (in the



## National Programs for the Selection of Outstanding Pictures

categories enumerated below) must be accompanied by 3x5 cards (for preview committees) noting type of audience intended.

Films are judged by professionals in the various fields. Entry fee for all motion pictures, regardless of length, (no filmstrips accepted this year) is \$15. Entries will be accepted beginning February 1 and closing date is August 1, 1965 at 5 p.m. E.S.T. Each print should be made available for judging for at least one month or longer. If less time is available, the category chairman should be so informed. This year no film will be accepted after the closing date for entries, August 1.

**CATEGORIES & CHAIRMEN:** (Motion pictures should be shipped directly to the following:)  
**Business & Industry** (job training; sales promotion; industrial relations; public relations; *Galvy Gordon, Columbus Public Library, 96 S. Grant Ave., Columbus, Ohio 43215*);  
**Information and Education** (classroom instructional films; specialized instructional; general information). *Frederic B. Saunier, P.O. Box 3001, University Station, Columbus, Ohio 43210*;  
**Health & Mental Health** (health & hygiene; mental health; general medicine; professional medicine; dental). *Florence L. Fogle, Assoc. Professor of Health Education, Ohio State University, 321 W. 17th St., Columbus, Ohio 43210*;  
**Travel U.S. & Foreign**, *Daniel F. Prugh, Film Council of Greater Columbus, 280 East Broad St., Columbus 15, Ohio*;  
**Religious Films**, *Miss Delores Sherwood, Augsburg Publishing House, Audio Visual Dept., 57 E. Main St., Columbus 15, Ohio*;  
**Special Fields**: *S. N. Hallock, Center of Science & Industry, 280 E. Broad St., Columbus 15, Ohio*.

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

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

## FARM FILM FOUNDATION PROFESSIONAL IMPROVEMENT AWARDS

**AWARDS:** For the 12th consecutive year, an inscribed certificate and \$500.00 will be given to an active member of the American Association of Agricultural College Editors, who is selected by a committee of three Judges as

having made, through work in motion picture production, the most outstanding contribution to the advancement of agriculture, home economics, rural-urban relations, and the public interest during the past two years. Honorable Mention Awards of \$50.00 each may also be given at the discretion of the judges.

**PRESENTATION:** The Awards will be presented at a dinner co-sponsored by the Farm Foundation and the Foundation for American Agriculture at the annual meeting of the American Association of Agricultural College Editors scheduled for July 13, 1966 at The University of Georgia, Athens, Georgia.

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

## THE ROBERT FLAHERTY AWARDS

Sponsored by The Institute of Film Techniques  
City College of New York

For the 14th time, the Robert Flaherty Award will be given for the best documentary film completed in the preceding year. The dominant factor is to stimulate, encourage and reward film people, students and professional alike, engaged in producing the film which documents life in the established tradition generally ascribed to the monumental figure of the documentary scene, Robert Flaherty.

**ENTRY DATE & INFORMATION:** Entries will be accepted until February 29, 1967. There is a small entry fee, except for students. Address inquiries in writing to: Jack Knapp, Chairman, Flaherty Award Committee, Institute of Film Techniques, City College of New York, 133rd Street & Convent Avenue, New York, N.Y. 10031. •

## FREEDOMS FOUNDATION AWARDS

Sponsored by the Freedoms Foundation  
Valley Forge, Pennsylvania

Closing Date for Entries: November 1, 1966

**CATEGORIES:** Consideration is given to all films produced or released during 1966, which are aimed at building a better understanding of the American Way of Life.

**AWARDS:** A distinguished jury of State Supreme Court jurists and other eminent citizens selects one film for the top award and approximately 10 others for the George Washington Honor Medal recognition. Awards will be announced at Valley Forge on February 22, 1967.

**FOR NOMINATION:** Nomination forms are available from Freedoms Foundation, at Valley Forge, Pennsylvania. •

## ANNUAL INDUSTRY FILM PRODUCERS ASSOCIATION AWARDS

IFPA Conference — June 2, 3, 4, 1966  
Miramar Hotel, Santa Monica, California

**ANNUAL AWARDS COMPETITION** in recognition of outstanding factual films. The purpose of the IFPA awards is to stimulate constant

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# AWARDS FOR BUSINESS FILM

#### INDUSTRY FILM PRODUCERS AWARD:

improvement in the quality of documentary, public relations and educational films, and their effective utilization by industry, business, education and government.

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

**ENTRY INFORMATION:** Any film produced by or commissioned by an IFPA Active Member during the calendar year 1965, or any such film completed for release during the calendar year 1965 is eligible. Films completed earlier, under government security classification, but declassified during 1965, are also eligible for submission. More than one film may be submitted by the same member or organization. Entry deadline is March 12, 1966. Entry fee for each film is \$15. For additional information write to: Raymond Jaeger, Executive Vice President and Chairman of Film Competitions Committee, P.O. Box 1395, Thousand Oaks, California.

#### THIRD ANNUAL INTERNATIONAL MANAGEMENT FILM FESTIVAL AND AWARDS

Sponsored by

The Society for Advancement of Management  
Finalist Judging—New York City  
October 20-21, 1966

**CATEGORIES:** "Community service" in nature, stressing a management interest; films dealing in management techniques, such as management development and management theory; management in practice; technical films dealing with technical areas of management, or for the education of managers.

**ENTRIES:** Limited to two from each producer. Only films not previously entered will be accepted. Films judged by professional executives in top management, and specialists in education and science. Entries accepted until October 1, 1966. Entry fee dependent on category entered. For full information write to: Peter Livingston, Film Director, Society for Advancement of Management, 16 West 40th St., New York, N.Y.

**AWARDS:** Bronze Plaques presented to grand prize winner and winner of each category. Awards presented at banquet on October 21, 1966, in New York City.

#### THE 24TH ANNUAL NATIONAL SAFETY FILM CONTEST

Sponsored by the National Committee  
on Films for Safety

**ELIGIBLE FILMS:** All motion pictures and sound slidefilms produced or released during 1966 whose primary objectives are safety or which have important accident prevention sequences. Contest entry deadline will be February 20, 1967.

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

ly, as are television and theatrical subjects, shorts and spots.

**AWARDS:** Bronze Plaques will be awarded top winners in each of the various categories. Award of Merit Certificates will be given to other films for special reasons of merit, treatment, production excellence and unusual contribution to safety. At the discretion of the judges, awards may be given separately for "instruction-teaching" and for "inspirational" purpose films.

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

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

#### 13TH ANNUAL "DAY OF VISUAL"

Sponsored by the

National Visual Presentation Association  
Chicago, Illinois — June 1-2, 1966

• The 13th Annual "Day of Visual" Competition will be held June 1-2, 1966, at the Sherman House, Chicago, Ill. The event is open to both members and non-members, producers and non-producers.

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

Program chairman is Howard Turner (United Kane Corp.). Co-chairmen are Martin Goessl (Becker-Goessl) and A. M. Altman (National Safety Council). Awards Chairman is Howard Rice (Motorola, Inc.).

**FOR INFORMATION:** Write "Day of Visual" Chairman @ 333 North Michigan Avenue, Chicago, Illinois.

#### THE SIXTH ANNUAL WESTERN HERITAGE AWARDS

Oklahoma City — April 29, 1966

Sponsored by The National Cowboy Hall and Western Heritage Center

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

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

# PROOF!

## IN BLACK AND WHITE

*"Your motion pictures contributed greatly to the success of the program. The acceptance of motion pictures and slidefilms by elementary and secondary schools and of the Home Economics' film by teachers of Home Economics attest to the contribution you made."* UFC-CWM\*

*"It was loaded with creativity from the title on and we congratulate you and your firm for having produced it."* EKC-EBH\*

*"In a field exceptionally infiltrated with amateurs, it is gratifying to be able to turn to at least your firm that is thoroughly dependable in a professional sense."* GRDC-HM\*

\*Copies of the original letters will be furnished on request.

# INTERNATIONAL AWARD COMPETITION

C I N E

## THE COUNCIL ON INTERNATIONAL NONTHEATRICAL EVENTS

(Processing United States Entries  
for International Film Festivals)

OFFICE (of the Coordinator): 1201 Sixteenth Street, N. W., Washington, D. C. 20036. Phone: 265-1136 A/C 202. James Culver, *Administrative Assistant.*

OFFICE (of the Coordinator): 1201 Sixteenth Telephone & Telegraph Co.), *President:* Thomas W. Hope (Eastman Kodak Co.), *First Vice-President:* J. Edward Oglesby (Virginia State Board of Education), Anna I. Hyer (National Education Association), Charles Dana Bennett (Farm Film Foundation), Brig. Gen. Willard Webb (Retired), *Vice-Presidents:* James Culver (Retired), *Treasurer:* Alden Livingston (E. I. duPont de Nemours & Co., Inc.), *Secretary:* Harold E. Wigren (National Education Association), *Coordinator:* John Flory (Eastman Kodak Co.), *Past President.*

OTHER DIRECTORS: Eyre Branch (retired); Newman Bumstead (National Geographic Society); Ott H. Coelln (Business Screen Magazine); Wm. J. Connelly (Union Carbide Corp., N.Y.); Peter Cott (National Academy

of Television Arts & Sciences); Ralph P. Creer (American Medical Association); Robert Disraeli (Film Producer); J. Walter Evans (Retired); Emily S. Jones (Educational Film Library Association); Stanley McIntosh (Teaching Film Custodians, Inc.); Daryl Miller (American Dental Association); The Rev. Michael Mullen, C. M. (St. Johns University); The Rev. David O. Poindexter (National Council of Churches); Reid H. Ray (Reid H. Ray Film Industries); Frank Rollins (E. R. Squibb & Sons); Randall Whaley (University of Missouri at Kansas City) and Don G. Williams (University of Missouri at Kansas City). Note: the above serve not as representatives of their organizations, but as individuals.

PURPOSE: CINE is a voluntary organization established to coordinate the selection of U.S. nontheatrical motion pictures (other than those produced by the United States Government), television documentaries and theatrical short subjects for submission to foreign film festivals.

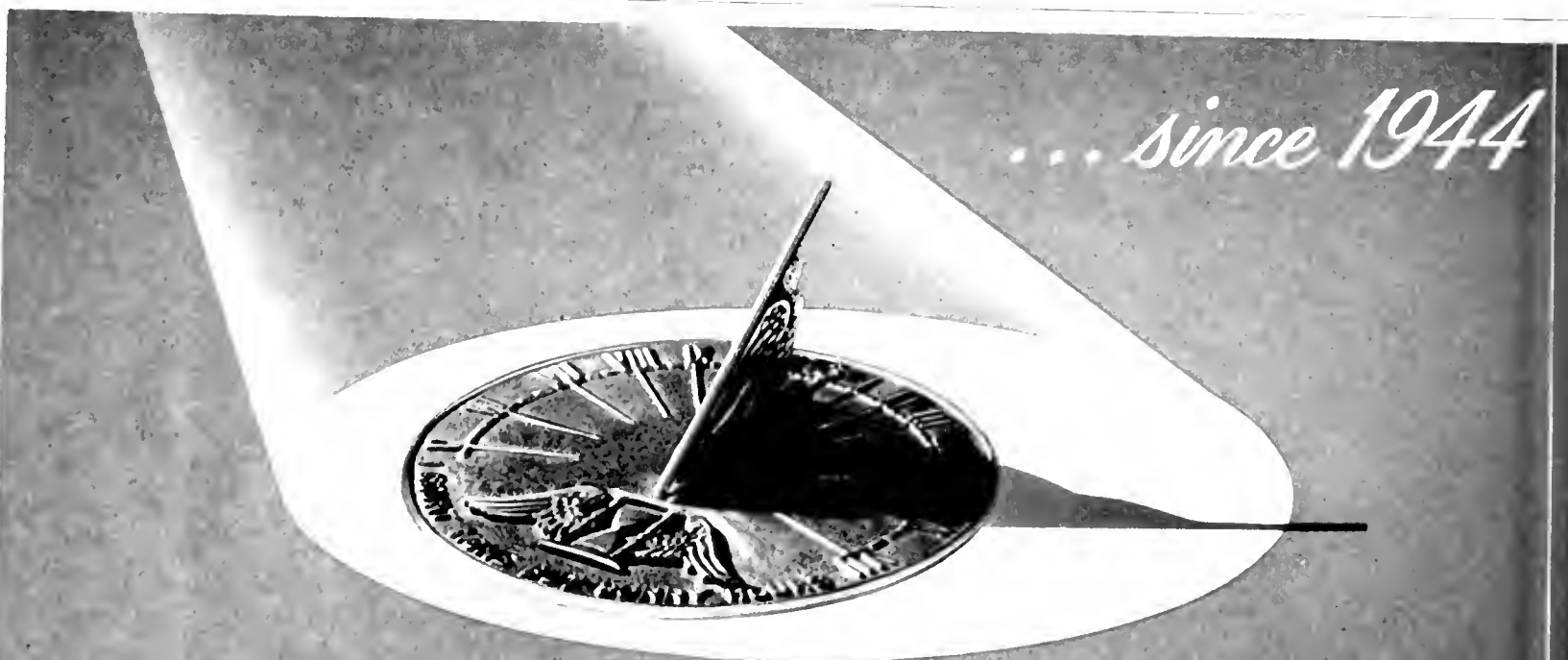
1966 ACTIVITIES: Selection of U.S. nontheatrical films for entry in the following festivals is being handled by CINE: Anzaas (Australia & New Zealand); Adelaide (Australia); Anancy (France); Beirut (Lebanon); Belgrade (Yugoslavia); Bergamo (Italy); Berlin (Ger-

many); Bilbao (Spain); Bologna (Italy); Brussels (Belgium); Bucharest (Rumania); Budapest (Hungary); Buenos Aires (Argentina); Cannes (France); Cordoba (Argentina); Dublin (Ireland); Cortina (Italy); Douai (France); Edinburgh (Scotland); Ferrara (Italy); Kampala (Uganda); Karachi (Pakistan); Karlovy-Vary (Czechoslovakia); Krakow (Poland); Lima (Peru); Locarno (Switzerland); Lyon (France); Mannheim (Germany); Melbourne (Australia); Milan (Italy); Monaco Carlo (Monaco); Montevideo (Uruguay); Montreal (Canada); Moscow (USSR); Nuremberg (Germany); Ottawa (Canada); Padua (Italy); Palermo (Italy); Paris (France); Rio de Janeiro (Brazil); Rome (Italy); Thessaloniki (Greece); Tehran (Iran); Toronto (Canada); Toulon (France); Tours (France); Trento (Italy); Trieste (Italy); Valladolid (Spain); Vancouver (Canada); Venice (Italy); Vicenza (Italy); Victoria (Canada); Vienna (Austria) and International Industrial (various countries).

### THE 18TH ANNUAL COMPETITION OF THE CANADIAN FILM AWARDS

Sponsored Jointly by  
The Canadian Association for Adult Education  
The Canadian Film Institute,  
The Canada Foundation

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can provide you with complete *professional* 16mm and 35mm color and black & white services as well as editorial and sound recording services.

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#### 18TH CANADIAN FILM AWARDS:

representatives from each of the sponsoring organizations plus technical advisers, who are associated with the film making industry in Canada. Roy Little, *Secretary*, Canadian Film Awards, 1762 Carling Avenue, Ottawa 13, Ontario.

**CATEGORIES:** Awards will be given for films produced for TV in two categories, fictional and documentary, and for filmed TV public service announcements. Other categories are: Features, arts, experimental, children's, general information, public relations, sales and promotion, training and instruction, travel and recreation, amateur. Award for Cinematography presented by Canadian Society of Cinematographers. Films released during 1965 by Canadian film producers are eligible for award. Directors Guild of Canada will present two awards — one for Best Direction; one for Best Editing. Entries closed January 15, 1966.

**AWARDS:** Award for the Canadian Film of the Year, a Certificate of Merit for best in each category, trophy of the Association of Motion Picture Producers and Laboratories of Canada for the best amateur film.

#### All the News of Film Award Competition

The bigger, more complete pages of each issue of *BUSINESS SCREEN* provide our readers with complete data on all factual film awards programs throughout the world.

#### THE SEVENTH INTERNATIONAL INDUSTRIAL FILM FESTIVAL

Venice, Italy — September, 1966

Sponsored by The Council of European Industrial Federations

Italy is the host country for the Seventh International Industrial Film Festival, sponsored annually by members of the Council of European Industrial Federations (CEIF). European film entries are selected through national industrial film festivals held in each of the respective countries. Films of the United States have been invited to participate through the National Association of Manufacturers in this country and a special committee is judging U. S. entries, in cooperation with the Council on International Nontheatrical Events.

**CATEGORIES:** the following types of films are in competition at this International Festival:

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

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

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

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

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

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

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

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

**EXHIBITION:** There will be an International Exhibition of Photographic Art & Science in Venice during the Festival.

**CLOSING DATES:** Films must be received by the host organization, the Italian Confederation of Industry, in Rome not later than July 30, 1966. Films are not accepted by direct entry, however, but must be submitted through national host organizations of industry within their respective countries.

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in a new way!*

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Maybe a film really isn't the answer to your particular sales or public relations problem. If it isn't, we wouldn't hesitate to tell you so. We've turned down assignments in the past . . . but we've turned up many more result-producing films for such clients as Xerox, Westinghouse, Corning Glass, R. T. French, Graflex, Dunlop, Hooker Chemical, Bausch & Lomb, Marine Midland, and The United Appeal of Greater Cleveland, to mention a few.

If there is a film in your future, protect your investment now by working with a business-oriented motion picture production firm specializing in business films. Holland-Wegman Productions, Inc. has the experience, know-how, staff and facilities to put more telling force into your selling force. To put effective communications to work for your firm, simply contact Ed Wegman. He's as close to you and your business problems as your telephone.



HOLLAND-WEGMAN PRODUCTIONS, INC.

12115 W. 12th St., Cleveland, Ohio 44102

# INTERNATIONAL AWARD COMPETITION

## THE SIXTH INTERNATIONAL LABOUR AND INDUSTRIAL FILM TRIENNIAL

Sponsored by the Belgian Ministry of Employment and Labour

• The Kingdom of Belgium is again sponsoring the International Labour and Industrial Film Triennial to be held during May 1967.

**ENTRY DATES & CATEGORIES:** Cinematographic films, film cartridges, filmstrips, series of slides, kinescopes and videotapes. Deadline for entering: January 31, 1967.

**INFORMATION:** For further information, write to: Secretariat, International Labour and Industrial Film Triennial, Frankrijklei 128a Antwerp, Belgium.

The following awards programs are privately-sponsored enterprises of the individuals or corporations in charge

## CHICAGO INTERNATIONAL FILM FESTIVAL

Communication In Film, Art In Film  
November 5-11, 1966

**COMMUNICATION IN FILM:** Categories: (A) TV Commercials. 1965 and 1966 productions are eligible. Awards will be made in three specific areas: Impact, Entertainment Value and Technical Excellence. Winner in each area receives the Silver Hugo Statue. Grand prize winner will receive the Gold Hugo Statue. The judges and the public will view the finalists

on live television, via Chicago's non-commercial educational station. (B) Industrials. Motion pictures will be judged in two areas: Public Relations and Sales & Promotion. Awards include The Gold Hugo Statue, Silver Hugo Statue. Gold & Silver Certificates and special jury awards. Finalists all receive a certificate of acceptance and participation. (C) Educational. Two areas: Classroom and Safety. Awards same as above.

**ART IN FILM:** It is the function of this category to bring together the best of recently produced motion pictures which focus their attention on experimental areas of film-making. Imagination, freshness and creativity are important aspects to be considered in this category usually entered by the independent producers of all nations. Awards: The Gold Hugo Statue and \$1000; The Silver Hugo Statue and \$500; Special Jury Awards; finalists receive acceptance certificates.

**ENTRANCE FEE:** \$25.00 per TV Commercial — 16mm prints only; \$25.00 per Industrial Film — 16mm prints preferred; \$25.00 per Educational Film — 16mm prints only; \$25.00 per Art Film — 16mm & 35mm accepted.

**ENTRY INFORMATION:** Applications are available from May, 1966 from: Applications Committee, Chicago International Film Festival, 235 West Eugenie Street (T-2), Chicago, Ill. 60614. Deadline for entry forms is August 15, 1966.

## 6TH INTERNATIONAL FILM & TV FESTIVAL OF NEW YORK

(Held in Conjunction With the Industrial Film & A-V Exhibition)

New York City—October 6-7, 1966

☆ The Sixth International Film & TV Festival of New York is scheduled for October 6-7, 1966, at the Americana Hotel, 53rd Street & 7th Avenue, New York City. Industrial and other sponsored films as well as TV commercials are eligible for entry.

**CATEGORIES:** Business films may be entered in (1) Sales Presentation; (2) Training; (3) Public Relations; (4) Scientific; (5) Educational; (6) Public Service; and (7) Documentary categories. Television commercials are grouped into (1) Live Action; (2) Animation and Puppet; and (3) Live and Animation, and are divided into (a) up to 30 seconds; and (b) over 30 seconds. Public Service Television Programs in following categories: (a) single program produced by a local station; (b) series produced by a local station; (c) single program produced by a station group; (d) series produced by a station group; and (e) programs produced by an independent producer. Industrial filmstrips in following categories: (1) Sales Presentation; (2) Training; (3) Public Relations; (4) Public Service.

**AWARDS:** Grand Prix is awarded in each of the primary groups, Business Films, TV Commercials, Public Service TV Programs and Industrial Filmstrips. Each category in these groups is eligible for First Prize and Special Awards.



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To shoot what looks like a desert oasis, MPO created a beach on a Florida beach for Kennecott Copper Corporation's new film, "Copper!" Then to Bingham, Utah, to photograph the great Kennecott open pit mine; at a hydroelectric plant in South Dakota; to Devils Slide, Wyoming; Novelty, Ohio; Villa Blanca, Texas; Long Island City, New York—in 10 states and 19 cities MPO production crews filmed copper resources and uses.

Getting the picture is only one aspect of MPO's film

making service. MPO's unique ability to interpret the client's message and creatively translate it into the film medium has brought more awards to MPO than any other film producer.

Through the years, more and more accounts have found it pays to trust their film projects to a creative, quality producer: MPO. To learn more about MPO's creative staff and studio facilities, or to arrange a screening of recent work, call or write Judd Pollock in New York.



MPO PRODUCTIONS, INC., a subsidiary of MPO VIDEOTRONICS/222 East 44, New York, N.Y. 10017/212 TN 7-S200/also in Detroit, Chicago, Hollywood

**PRIVATELY-SPONSORED AWARDS:**  
(CONTINUED FROM THE PRECEDING PAGE 28)  
Special achievement awards are given for contributions in Best Direction, Best Musical Sound Track, Best Special Effects, Best Photography, Best Art Work, etc.

**ENTRIES:** For entry forms and fees apply to Industrial Exhibitions, Inc., sponsors of the Festival, 17 East 45th St., New York, New York 10017. Phone: OXford 7-4978.

**MIFED, INTERNATIONAL FILM, TV FILM AND DOCUMENTARY MARKET**

13th Cine Meeting, April 18-25, 1966  
14th Cine Meeting, October 15-24, 1966

**CATEGORIES:** Feature (entertainment) motion pictures, telefilms, publicity films and documentary motion pictures may be screened at this market-place for possible resale.

**MARKETS:** Two sessions are held each year. The Spring session is concurrent with the 44th Milan International Trade Fair. The Fall session is in October.

**AWARDS:** The "Five Continents Trophy" goes to the best entertainment feature; the "TV Pearl" is presented in two Grand Prix Awards for the best full-length or serialized film, and for the best short film produced for TV transmission.

**ENTRIES:** Address requests or entry forms, etc. to: Dr. M. G. Franci, Commissioner of MIFED, MIFED Secretariat, I. Largo Domodossola, Milan, Italy.

**AWARD PROGRAMS  
Television Commercials  
& Theater Screen Ads**

**THE SEVENTH ANNUAL AMERICAN  
TV COMMERCIALS FESTIVAL**

New York City—May 5, 1966  
Chicago, Toronto, Dallas, Los Angeles  
Atlanta and Boston—May & June, 1966

**ELIGIBILITY:** Open to commercials telecast in the U.S. and Canada for the first time during 1965. No limit on entries from sponsors, agencies, stations or production companies.

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

**JUDGING:** By nine Regional Councils of prominent advertising executives, headed in 1966 by Walter Weir, President, West, Weir & Bartel Advertising Agency.

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

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

**INFORMATION:** 16mm reel of winners is avail-

able from Wallace A. Ross, Director, American TV Commercials Festival, 6 West 57th Street, New York, New York 10019. Phone: (212) LT 1-7060.

**THE 13TH INTERNATIONAL  
ADVERTISING FILM FESTIVAL**

Venice, Italy — June 13 to 18, 1966  
Sponsored by the Screen Advertising World Association Ltd.

**MANAGEMENT COMMITTEE:** The Executive Festival Committee, consisting of the president, Mr. Jean Mineur; Mr. Ernest Pearl & Dean Ltd., Honorary Life President; Mr. Jo Linten, Movierecord S. A.; and Mr. Massimo Momigliano, Opus Proclam, fully responsible for all policy matters in relation to the Festival Organization. Categories and awards are planned by these representatives of the sponsoring Association. Festival Director: Mr. Peter E. Taylor, Head Office International Advertising Film Festival, 3 Piccadilly, London, W.1., England. Phone: REgent 7621/2.

**ENTRY DATE & CATEGORIES:** Entry forms issued from London Office During March. Closing dates: for completed entry forms—April 23rd; for delivery of films to Venice—May 14th. Information in United States: Earl Pinkerton Associates, 527 Madison Ave., New York, N.Y. 10022.

**CATEGORIES:** There will be 10 categories each of the two groups— Cinema and television.

(CONCLUDED ON THE FOLLOWING PAGE 50)



No, we're not tired of solving individual problems. In fact, we're rather proud that our fifteen consecutive years performing specialized laboratory services for filmstrips and slidefilms qualifies us as experts.

But we thought a FILMSTRIP-SLIDEFILM PRODUCTION KIT would be an invaluable aid in planning and producing these audio-visuals. So we assembled one.

Whether your A-V program is being handled by a professional film producer or your own in-plant department, this kit will serve as a handy reference, clearing up many of the technical problems that have become second nature to us.

Here's some of the areas covered:

- Filmstrip/Slidefilm Layout Field Guide
- Filmstrip Shooting Sequence Sheet
- Glossary of Filmstrip and Slidefilm Laboratory Terminology
- List of Filmstrip and Slidefilm Apertures
- Table of Filmstrip Aperture Specifications
- Table of Filmstrip and Slidefilm Projectors
- Tips for Shooting ECN and 6008
- Tips for Preparing Original Art

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# IS F&B/CECO TOO BIG TO CARE?

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PRODUCTIONS, INC.

328 EAST 44th STREET, NEW YORK 17, N. Y. - MU 9-4994

January 5, 1966

Mr. John Babb  
F&B/CECO, Inc.  
315 West 43rd Street  
New York, N.Y. 10036

Dear John,

We have just completed our latest production, RADIOISOTOPES FOR MEDICINE and your rental equipment functioned perfectly, as usual.

I would also like to tell you that in spite of the growth of F&B by leaps and bounds, the one fear I had has not materialized. Oh, I knew that management, variety of gear and quality of equipment would not suffer by any growth (after all, you and your other key men know what you're about). But I did wonder if the personal rapport between the customer and the department experts and servicemen was something that would go out the window in favor of big-time, impersonal channels. One who had so often forged his way through the piles of equipment at 45th Street, because he liked the way you fellows always came through, should be forgiven for dire predictions.

On the contrary to my fears, you have somehow, somehow been able to maintain an atmosphere in which the most modest customer knows that whoever he contacts at JU-6-1420 will give him top service... with willingness, promptness, understanding and (when necessary) compassion.

This must have taken a lot of doing on the part of a lot of people and I hope you realize that the World's Film Makers - Fine or otherwise - do appreciate what F&B/CECO has to offer.

With that off my chest, may I wish all my friends under your roof the best wishes for the New Year.

Sincerely,



William H. Terry  
Executive Vice President

PRODUCERS OF SPECIAL PURPOSE FILMS AND FILMSTRIPS



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1. Dom Motto, V. P. Engineering, 19 yrs; 2. Ray Emeritz, Chief Engineer, 30 yrs. CAMERA REPAIR: 3. Vic Riva, Supervisor, 23 yrs; 4. Charlie Theurer, Supervisor, 32 yrs; 5. Henry Michelin, 15 yrs; 6. Pete Weiss, 26 years. 7. Hans Gahr, 9 yrs; LENS REPAIR: 8. Willy Holtz, Supervisor, 22 yrs. 9. Kurt Schlund, 10 yrs; 10. Fred Hummel, 25 yrs; MACHINE SHOP: 11. Kurt Voight, 35 yrs; 12. Joe De Luca, 14 yrs. MOVIEOLA REPAIR: 13. Tom Hill, Supervisor, 15 yrs. 14. Joe Malavenda, Asst. Supervisor, 29 yrs; 15. Jack Kici, 7 yrs; MOVIEOLA RENTAL: 16. Bob Montalvo, Supervisor, 15 yrs; SOUND DEPT.: 17. Bernie Zuch, Supervisor, 11 yrs; 18. James Sabat, Asst. Supervisor, 6 yrs. CAMERA RENTAL: 19. Carl Porcello, Supervisor, 15 yrs; 20. Tony Girardo, Asst. Supervisor, 10 yrs; 21. Frank Suarez, 13 yrs. LIGHTING RENTAL: 22. Ed Kalinowski, Supervisor, 10 yrs. 23. Ruby Grossman, Asst. Supervisor, 5 yrs. 24. James Moses, Asst. Supervisor, 9 yrs. 25. Tony Robinson, 7 yrs; LIGHTING REPAIR: 26. Fred Spiess, 8 yrs; 27. Karl Heermeir, 14 yrs.

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ADVERTISERS, INC.**

OFFICE: 155 East 44th Street, New York,  
New York 10017.

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(International Business Machines Corp.); *Ad-  
ministrative Secretary*, Sidney J. Shulins (As-  
sociation of National Advertisers, Inc.).

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

**THE INDUSTRIAL  
AUDIO-VISUAL ASSOCIATION**

OFFICE: (of Secretary): Frank Stedronsky,  
A. B. Dick Co., 5700 West Touhy Avenue,  
Chicago, Illinois 60648

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*Project Chairman*; Albert S. Schlachtmeyer  
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F. Stolte (Chas. Pfizer & Co., Inc.), *Techni-  
cal Chairman*.

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

ANNUAL MEETING: At the Sheraton O'Hare  
Motor Hotel, Chicago, Ill., May 2-5, 1966. •

**THE INDUSTRY FILM  
PRODUCERS ASSOCIATION**

OFFICE (mail address): Post Office Box 1395,  
Thousand Oaks, California.

NATIONAL OFFICERS: Dr. Harald O. Dyren-  
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Barry, *Executive Vice President Eastern Af-  
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Bob R. Ganon, *Chapters Vice President*; Roy  
L. Deets, *Editorial Vice President*.

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

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

PUBLICATION: The official publication of the  
IFPA is BUSINESS SCREEN.

1966 ACTIVITIES: Seventh Annual National  
Conference and IFPA Film Awards Banquet,  
June 2, 3, and 4, 1966, at the Miramar  
Hotel, Santa Monica, California. Also co-spon-  
sors with SMPTE of the spring semester  
courses on Motion Picture Production given  
by the University of Southern California from  
February 9 through May 25, 1966. •



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**BRITISH INDUSTRIAL FILM ASSOCIATION**

OFFICE: Michael Shersby, *Director and Sec-  
retary*, 30 Queen Anne's Gate, London,  
S.W.1, England. Phone: WHItchall 9971.

OFFICERS: Sir Peter Runge, *President*; The  
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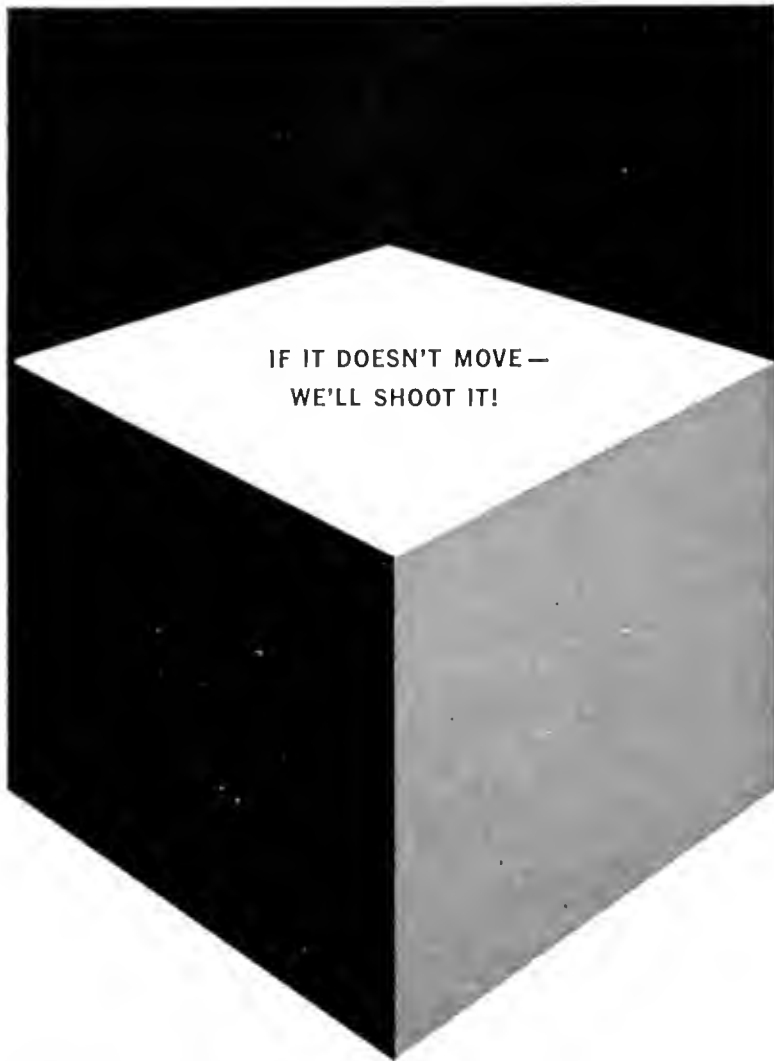
COUNCIL: B. G. Akroyd (United Kingdom  
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(Mullard); R. L. Bassett (Smith Kline and  
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M. Mitchell (Unilever, Ltd.); M. W. Pitts-  
tucker (Courtaulds); John Drummond (Shell  
International); J. Michael Shersby; Hugh  
Whitwell (Courage, Barclay & Simonds).

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

MEETINGS AND ACTIVITIES: Monthly meetings  
in London and cities in Britain; publication of  
news and comment items; loan of cinema facili-  
ties between members; confidential advice on  
production facilities and services. Organizers  
of the annual British National Industrial Film  
Awards Competition. Selectors of the British  
films for entry in the 7th International Indus-  
trial Film Festival in 1966 at Venice, Italy.  
Membership restricted to sponsors and users  
of industrial films. Advertising agencies, public  
relations consultants and non-theatrical film  
distribution companies admitted as associate  
members of this national organization. •

EDITOR'S NOTE: Specializing trade and pro-  
fessional organizations serving the audiovisual  
industry are listed beginning on page 46 of  
this 16th Annual Production Review issue.

Murray Naldich



**SOME OF OUR FILMSTRIP CUSTOMERS** bring in grocery cartons full of everything from cornflakes to handlettered signs. At CFI we make great filmstrips from the darndest material. Backed by special equipment, our experts specialize in converting all kinds of copy into filmstrips. *Different sizes of art?* We shoot flat copy up to 24" x 32" (32 field). *Products to shoot?* We'll photograph them into your filmstrip against a colorful background. *Need additional art? A skyline? Hand lettering? Type set on a cell overlay?* We can do. Or if you have an assortment of transparencies, we copy from 35 mm through 8 x 10 direct with no intermediate reduction step to cause loss of color or detail. *Quality?* We give you faithful color rendition with minimum contrast gain and frame to frame color correction to insure over-all balance. And our unique continuous-loop printing equipment assures you absolutely uniform filmstrip prints from scratch-free negatives. *How long?* Our normal delivery is one week. On super-rush jobs we'll work with you to meet a tighter deadline. *Need advice?* We'll answer your questions on the phone. Call Lou Livingston at HO 2-0881.

*Your filmstrip benefits from the superior facilities and technology that have been developed to meet the high standards of the motion picture industry.*



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**A-V ORGANIZATIONS:**

**THE NATIONAL COMMITTEE ON FILMS FOR SAFETY**

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

OFFICERS: W. L. Robinson (American Automobile Association), *Chairman*; William Inlander (National Safety Council), *Secretary*.

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

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

1966 ACTIVITIES: April meeting of the Committee as a Board of Judges to screen and finally judge entries in their 23rd Annual Safety Film Awards Program. October evening showing of top winning films and presentation of awards to representatives of sponsors and/or producers (during the National Safety Congress and Exposition in Chicago, Ill.).

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

OFFICES: National Visual Presentation Association, Inc., 22 West 48th Street, New York, N.Y. Phone: (212) PLaza 7-1563. Midwest Office: 333 North Michigan Avenue, Chicago, Ill. 60601.

NATIONAL OFFICERS: William W. Wax (IBM Corp.), *President*; Norman Lindquist (Fred Niles Communications Centers), *President (Trade)*; George R. Jacobsen (New York Telephone Co.), *Vice President (USA)*; John P. Tierney (Standard Oil Co., N.), *Secretary*; Charles E. Behymer (The Media Co.), *Treasurer*.

NEW YORK CHAPTER OFFICERS: Leon L. Rosenberg (CBS Radio), *President*; Herbert Rosenthal (Graphics Institute), *Vice President (Trade)*; Roger Hall (National Council

(CONTINUED ON THE FOLLOWING PAGE)

# AUDIENCES

SPRING, 1966

## GIVE US TINT PRINTS'— SAY COLOR TV STATIONS

### TravelCinemas Open in Memphis, New Orleans, Seattle-Tacoma

TravelCinema airport theaters are now opening in Memphis, New Orleans and Seattle-Tacoma, with additional terminal show-places under construction in Seattle and Memphis. The Tucson cinema, which is completing its first year of operation, has been exceptionally well received by the thousands of air travelers who have attended.

The key to the success of the sponsored-airport theaters is their location. The size of the airport itself has little bearing on the number of persons who attend. Studies of theaters in various cities show. TravelCinemas are located near or in main waiting areas and convenient to ticket counters, restaurants, cocktail lounges and other passenger attractions.

(Continued on Page 4)

### Films Do Sell Travel',

### Travel News Affirms

Travel News, official publication of the American Society of Travel Agents, says the industry-sponsored travel film: "The selling power has been proved often." In a feature article, "Travel Films DO Sell Travel," quotes at considerable length from Association Films' recent survey of agents and gives examples of travel films we distribute. ASTA also mentions the travel film kit which we have prepared to help agents promote travel-film showings. (Incidentally, more than 800 of these kits have been ordered by agents all over the country).



JUDY COLLINS

### Sound of Sponsored Film Music

Soundtrack albums of the musical scores from sponsored films are becoming increasingly popular as limited-edition giveaways and other promotions. An interesting dual-impact feature is to have the music and narration on one side of a 33 1/3 LP and music alone on the reverse side.

Alcoa's album, "Words and Music from the Motion Picture, Change for the Better," produced by their agency, Fuller & Smith & Ross, Inc., has ten musical themes. The narration is by Douglas Fairbanks, Jr. The original score was written by Otis Clements who has written special material for Johnny Mathis, Mabel Mercer and others.

The Institute of Life Insurance has produced a 10-inch plastic record of Judy

(Continued on Page 4)

The color TV revolution is having its effects on public relations and free films.

Nine out of ten television stations with color equipment show free, sponsored films in color, according to a survey just completed by Association Films.

The survey also revealed:

- Eighty-nine per cent of the program directors would consider re-running free films originally televised in black and white.
- Color prints are preferred even for black and white telecasts.
- Travel and sports films are heavy color program favorites.
- Sixty-four per cent of the programmers would be interested in televising a good color series for color's sake alone.

Forty-seven per cent of the stations responding to the questionnaire stated that they are now equipped to originate local color programs both live and on film. Sixty-three per cent of this programming is film.

During the week, Monday through Friday, 26 per cent of the free-film color programs are shown before 9:00 a.m. Fourteen per cent are televised between the hours of 3:00 p.m. and 10:00 p.m. On weekends, 50 per cent of the films are shown between noon and 5:00 p.m. Noon to 3:00 p.m. is the heaviest period of color film telecasts: 51 per cent.

Only 21 per cent of the stations that televise free films in black and white prefer black and white prints, the survey also revealed. Thirty-one per cent prefer color prints, 40 per cent will accept either for televising.

The average number of free films televised in color each week is three, the 124

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# Association Films

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## Accent on Color

Color, like sound, has always intrigued moviemakers. From the earliest days attempts were made to bring color to motion picture screens. In the 1900's a few patient souls actually hand-painted prints frame-by-frame.

In the twenties "toned" prints came into vogue—blue for night scenes, amber for interiors, lavender for love (purple passion?). In 1926 Technicolor created a chromatic stir with the seagoing swashbuckler "The Black Pirate," starring Douglas Fairbanks. Two colors, printed on each side of the film, added greatly to the derring-do on screen.

For more than a decade the vast majority of sponsored films have been in color. It has been customary, too, for TV release prints to be black and white for reasons of economy primarily. Now, however, things have changed dramatically.

Our television survey published in this issue shows that nine out of ten stations equipped to originate color programs televise free films *in color*. Eighty-nine per cent will consider *re-running* color films originally televised in black and white.

For these reasons we are urging sponsors to make *all* release prints of color productions in color. Further, we are recommending that sponsors start replacing black and white prints with color where practicable.

Lest we be accused of seeing the future through Eastman-colored glasses, we would like to re-assert our belief in the importance of black and white as a cinema form. The black and white film will exist as long as there are motion pictures and TV screens. Only black and white can so heighten reality, convey truth with such devastating honesty and provide filmmakers with such flexibility and mobility.

## 'Message' Films

There's a Hollywood adage, attributed to various tycoons, which goes: "If you want a message, go to Western Union." The idea was that so-called "message" pictures were always poison at the box office.

Fortunately, most sponsored films are message films, not beholden to box office returns. They have something to say, a point of view to express, sometimes even an ideology to present. For example, "It's Your Decision—Clean Water," from the Soap and Detergent Association and the League of Women Voters, comes to grips with the water pollution problem and poses an answer. (Installation of secondary sewage systems.) Meo's "Change for the Better" challenges our earth-bound thinking with one of the most provocative and erudite scripts in years.

"The Road Ahead," from the National Urban League, deals with the problem of being a Negro drop-out and why a high school diploma is so essential to success in an affluent, computerized society.

We hope these films are contributing to "community dialogues" throughout the country. They've got meat and merit.



NEW HEADQUARTERS OF ASSOCIATION FILMS, 600 Madison Avenue, New York City. The more than 6,000 square feet on the 11th floor house the company's executive offices, promotion and public relations department, national sales offices and billing and accounting departments. A combination conference room and preview theater facilities for standard 16mm and CinemaScope projection, hi-fidelity sound, slide and film-strip projection, automatic curtain control, a dimmer system, sliding blackboard and presentation panels.

## PRU PROFILES:

### 'MAN OF THE MONTH'

Pope Paul VI, Dean Rusk, Ho Chi Minh and Dr. Michael De Bakey, famous heart surgeon, are the first of six international figures to be profiled in "Man of the Month" a new series within the series, "The Twentieth Century." The half-hour CBS-TV documentaries are in distribution to schools, colleges and community organizations as an educational service of The Prudential Insurance Company of America.

Since 1958, when "The Twentieth Century" first went on the air and into distribution through

Association Films, biographies have been among the most popular subjects with teachers and program chairmen. Among other personalities profiled are Winston Churchill, FDR, Woodrow Wilson, Franklin D. Roosevelt, William Lloyd Garrison, and Trotsky, Dag Hammarskjöld and General Marshall.

More than 39 million teachers and adults have watched "The Twentieth Century" films in classrooms and clubrooms. The films have been shown 71,000 times. The average audience booking is 140 persons, 4 per cent higher than the normal for sponsored films.

# NOW SHOWING: ALL OVER AMERICA!



**GUS FAIRBANKS, JR.** narrates thoughtful study of this century's challenges, "Change for the Better." The 28-minute EastmanColor film that man progresses as he "reaches the stars" even though they exceed his...



**MUSICAL GOBLETS**—This young lady learns about Sandwich glass and many other things in an imaginary journey in "The New England Heritage Trail", a new film from New England Life. The 28-minute color film was produced by Bay State Films.



**SIGHTS SEEING**—"Trek to the Tetons", the new Eastman Kodak outdoor spectacular might be subtitled "Two Dudes Go West". It tells of the adventures and misadventures of a pair of magazine writers attempting to do a picture story on wild game conservation. The shots of wild animal life have seldom been equalled.



**PRESIDENT JOHNSON** welcomes more than 70 young essay winners and honor recipients in a new film from the National Electric Cooperative Association, "Honoring Youth." The quarter-hour color feature follows the youngsters as they explore the Capital's wonders.



**ON THE "ROAD"**—227 miles in 22 minutes, sums up the new sightseeing scenic from the German Federal Railroad, "The Romantic Road." The bus tour, from the Main River to the Alps, has become one of the most popular attractions for American visitors.



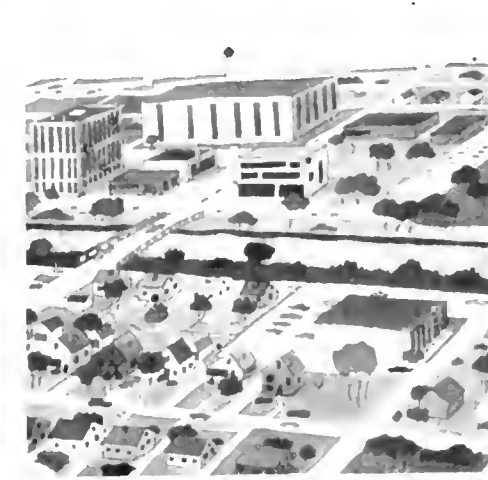
**PUPPY LOVE**—Man's best friends are the stars of nine films from the Gaines Dog Research Center. Newest entry is "Bringing up Your Puppy", with hints on making him a happy, healthy member of the family.



**MISS AMERICA** — Ralph Edwards presents the lovely college queen in "The 11th Annual National College Queen Pageant", a color film from Best Foods Division of the General Foods Company. Fifty outstanding young women, one from each state, were selected, chosen for their scholastic achievements, personality and home economics skills, among other talents.



**"BOND" WAGON?** Agent 007 would undoubtedly find this slick, sleek experimental sports car very much to his liking. It's featured in the new Technicolor spectacular "Copper!", sponsored by Kennecott Copper Corp., and produced, written, photographed and directed by Lloyd Ritter of MPO.



**POLLUTION SOLUTION?** "It's Your Decision — Clean Water," a new animated quarter-hour, gives the whys and wherefors of water pollution (people — prosperity — products) and the practical solution: secondary sewage treatment. Co-sponsored by the Soap and Detergent Association and the League of Women Voters of the U.S.

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## 'Baths And Babies', For Mothers, With Love

"Baths and Babies," Johnson & Johnson's worthy successor to "Bathing Time for Baby," is a delightful approach to baby care, refreshing for its candor and believability.

The increasingly-popular "candid" or "cinema verité" camera technique is used in a real-life situation: a demonstration to expectant mothers of the proper way to bathe a baby. The soundtrack contains the actual words of a professional nurse, the questions by the mothers and their off-camera comments. Post-natal sequences are perhaps the most charming as the camera shows the mothers with their own babies. Each is a delicate vignette of motherhood.

"Baths and Babies" was produced for J & J by On Film. Its predecessor from the Walt Disney studio was seen by millions of teenagers and women during the 15 years it was in distribution.

### New York Life Offers Business Letter Series

*Insurance companies probably receive, and reply to, more letters than any other businesses in the country. New York Life, aware of the fact that letters are the language of business, has produced a sound filmstrip series consisting of: "Dear Mrs. Calvin" (an 8½ minute strip that emphasizes friendliness in letterwriting), "The Language of Letters" (a 15 minute filmstrip created by cartoonist Jules Feiffer on the dangers of unclear communication) and "The Clay Ball" (a 16 minute slide-film on the importance of clarity, simplicity and directness in letterwriting).*

*The films are available for purchase, with 33½ rpm record, at \$15 for all three or \$6.00 each.*

## Airport Theatres

(Continued from Page 1)

Because movies, by their very nature, attract people, TravelCinemas are in open areas where the rear-screen units are visible to passengers going to and from boarding gates. Design of the theaters conforms to the architecture of the airport. For example, the Tucson TravelCinema is styled after the wild-west motif of the terminal.

Seats are arranged so that passengers can wander in easily, keep an eye on the clock (which is located next to the screen) and make their flights with time to spare.

Audiences are about 70 per cent male, executive or professional and business travel. Over 65 per cent are college or graduate school educated, making them a most attractive audience for sponsored motion pictures.



## TV STATIONS ARE 'DISCOVERING AMERICA'

Association Films' color travel series, "Discovering America", shows every indication of being the most successful television concept we have yet developed. More than 100 stations are running the series. At least 35 per cent of the telecasts are in color.

The success of "Discovering America" is attributable to several factors: 1) the special introduction by Vice President Humphrey, 2) the heightened interest in travel in an affluent society, 3) the international Discover America program supported by the travel industry in cooperation with the government, and 4) the traditional popularity of travel films with TV programmers. (See survey in this issue).

Among the new films being syndicated as part of the series are: "The New England Heritage Trail" (New England Life), "Accent on Youth" (National Rural Electric Cooperative Association), "Follow the Gulls" (Chesapeake Bay Bridge and Tunnel Commission), "The Short Way Around" (Firestone Tire & Rubber Company), "The Magic of the Bicycle" (Arnold, Schwinn), and "The 11th Annual National College Queen Pageant" (Best Foods Division of Corn Products Company).

"Discovering America" is being promoted throughout the travel industry by the National Association of Travel Organizations (NATO) and the American Society of Travel Agents (ASTA).

## Soundtrack Albums

(Continued from Page 1)

Collins' ballads from the new film "Time and a Place to Grow." The record will be distributed to educators by the Institute and mailed by Association Telefilms to TV program directors. Miss Collins is one of the most popular young folksingers in the business.

J. C. Penney has in limited edition the music scores from "Mexican Watercolor" and "One Peseta, Two Peseta", the company's newest travel-fashion films. The former features mariachi music of Mexico recorded on location. "One Peseta" is played by a "Tuna" band which includes violins, mandolins, guitars and medieval stringed instruments.

One of the first and most ambitious albums was the recorded score from "Rhapsody of Steel" composed by Dimitri Tiomkin and played by the Pittsburgh Symphony Orchestra.



"The Magic of the Bicycle", introduced "Discovering America".

## 'Chemistry at Work' New PPG College Series

Pittsburgh Plate Glass Company is sponsoring a college-level chemistry motion picture series, "Chemistry at Work". Seven color films have been completed so far. Titles include "Commercial Production of Chlorine", "Electrolysis of Brine," and "Commercial Production of Caustic Soda."

The purpose of the films is to provide simple classroom demonstrations and massive commercial applications of basic processes. Special consultant of the series is Dr. Jack C. Calvert of Case Western Reserve University. They are being produced by Dynamic Films.

The films are available for free loan to colleges and universities or may be purchased at \$55 each.

## Color Survey

(Continued from Page 1)

color-equipped stations answering the survey stated. The combined total of black and white and color transmissions was 1,500 films.

The films stations prefer, by subject matter, are:

1) sports, 2) travel, 3) education (industrial, informational, etc.), 4) science and related subjects, 5) art and lifestyle, 6) home service (foods, decor, etc.), 7) religious, agriculture and other miscellaneous subjects.

Ninety-five per cent of the color stations are now programming free, sponsored motion pictures in color. Half-hour length is preferred to quarter-hour and other lengths.

Replies were received from 266 commercial and ETV stations. There are approximately 565 commercial stations and 100 educational stations on the air at this time.

Copies of this questionnaire will be available shortly from Association of



*Sponsors Academy Award Telecast on April 18; Will Show Films' Useful Roles*

A television audience expected to exceed 100 million persons will have the opportunity to determine the role played by films and other audiovisuals used to improve classroom teaching effectiveness and business communications. According to an announcement by the Eastman Kodak Company.

The Kodak presentation is being offered to viewers of the 1966 Academy Awards telecast, on April 18, when a two-hour program will be presented under the sponsorship of the company. (10-12 PM, EST). Sequences designed to deliver the Kodak message will involve youngsters confronted with difficult classroom problems and find solutions through filmed explanations. Films in business, industry and science will be the subject of another sequence.

\* \* \*

*Survey Expanding Use of Audiovisuals in Vocational Classes in Poverty Program*

Don't underestimate the impact of the Administration's Poverty Program on expanded use of audiovisuals within U. S. industry, as well as in schools. Many firms are expanding programs for both academic and vocational education of socially-neglected young people. Identify this a potentially important source of manpower development. Labor shortages are acute enough in some areas to help spur the adoption of business firms.

Within such companies who are operating vocational programs on contract for the Federal Government (such as Federal Electric Corporation at the Kilmer Job Corps Center in Edison, N. J.), activities include the work of vocational specialists in Instructional Resources offices. While this work is in part supplemental, the need has been indicated for audiovisual materials.

\* \* \*

*Color Television Boom to Gain Momentum; Industry Begins Color Telecasts in October*

While color television heads for new records in sales, manufacture and acquisition in U. S. households in 1966 (and for 1967 the prediction is for six million color receivers to be sold) a similar color boom may be predicted for our neighbor to the North—Canada. When that country reverses the 1963 ruling of its Communications Board of Broadcast Governors (next year), it will benefit by experience in production, programming and set quality learned in the U. S.

Canadian standards in Canada are fully compatible with the U. S. and its present 55 television stations now reach 92% of the five million Canadian households. The official start of color TV in Canada is October 1st and at that time nearly all major stations (approximately 100) will start transmission of network and local color programs.

The U. S. presently has 670 television stations, a tremendous advance on the 107 stations operating in 1949. By next year, better than 75 per cent of major network programming will be in color.

PARTHENON PICTURES  
HOLLYWOOD



**SALESMAN MOTIVATE-TRAIN**

- "The File On Henry Royall" (Bank Am.)
- "The Hardesty Case" (Ford Motor Co.)
- "Heavy Going" (Ford Motor Co.)

**"SOFT" PROMOTION**

- "The Case of the Bewildered Bride" (Carnation Co.)
- "Happy Holidays... Along the Potomac"
- "Love That Car" & "Purrs Like a Kitten" (American Oil)

**DIRECT SELL (TRIA-SCOPE)**

- "Communications Services for ET&T" (AT&T)

**PRODUCT DEMONSTRATION**

- "Modern Basic Refractories" (Kaiser)

**CUSTOMER GOODWILL**

- "Good Old Sam" (Merrill Lynch, et al)

**FACILITIES & CAPABILITIES**

- "Muscles That Think" (Borg Warner)

**DEALER GUIDANCE**

- "Your B-Line" — Stu Erwin (Int'l. Harv.)

**IN-SERVICE "SKILL" TRAINING**

- "An Answer For Linda" (AT&T)
- "Two Cheers for Charlie" (Mutual/Om.)

**EMPLOYEE INFORMATION**

- "Outside That Envelope" (C.C. Life Ins.)

**SUPERVISOR TRAINING**

- "Locked On" (Gen. Dyn. Astronautics)

**POLITICAL ACTION**

- "How Opinion Maker Makes Opinions" (American Medical P.A.C.)

- "Slips and Falls" (Amer. Tel & Tel)

- "What'll You Do If...?" (Data/Films)

**EMPLOYEE MORALE**

- "Everybody Has Two Jobs" (USITA)
- "May I Help You?" (AT&T)
- "In Touch With the Future" (GenTel)
- "Madame, Your Wheelbase is Missing" (FMI)

**NEW-EMPLOYEE ORIENTATION**

- "Brokerage Empl. Orientation" (N. Y. Stock Exchange)

- "A Hotel Is Born" (Hilton Hotels)

**EXPLANATION OF CHANGES**

- "This Is Standard Oil" (Indiana)

**EMPLOYEE RECRUITING**

- "Three For Tomorrow" (Am. Petr. Inst.)

**CORPORATE IMAGE**

- "Fire and the Wheel" (Mobil Oil)
- "Tools of Telephony" (Western Elec.)

**INSTITUTIONAL**

- "Hail the Harty" (Borden Company)
- "With Care and Concern" (Upjohn)

**PUBLIC SERVICE**

- "Holiday for Bands" (American Oil)
- "Man With a Thousand Hands" (I.H.)
- "Television in Education" (AT&T)
- "Fair Chance" (Planned Parenthood)
- "Driver Education" 5mm pkg. (Std. Oil)

# 5 Unique Powers of the Film Medium

**WHY FILM?**

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Thanks to this unique environment, film can get your message over in the right logical progression of the message-points — without the prospect being able to interrupt, or worse, to skip ahead.

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Film "carries its stinger in its tail," i.e., in its residual impression, and hence is free to implant important, though sometimes quiet, foundational material up front, with a solid effectiveness impossible in any other medium.

Finally — and perhaps most important — film implants its impressions in the form of *picture-images*. And since people tend to remember what they see better than what they hear, the impressions burned into their minds via film have a better chance to endure — to inform, persuade, inspire . . . and compel action: to motivate. — Cap Palmer

\* \* \*

Ask Parthenon for loan prints of any of our pictures. Or let our people screen them for you in New York, Chicago, Detroit, or California (We will suggest competent film-makers in other areas.) Telephone Parthenon Pictures at (213) 385-3911 and ask for Cap Palmer or Bill Gerro.

**PARTHENON PICTURES**

Cap Palmer Exec. Producer  
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## VISUAL PRESENTATION:

(CONCLUDED FROM THE PRECEDING PAGE 36)  
Boy Scouts of America), *Vice President (User)*; Charles Corn (Admaster Prints), *Secretary*; Robert B. Kugler (Thomas J. Lipton, Inc.), *Treasurer*.

MIDWEST CHAPTER OFFICERS: Norman C. Lindquist (Fred Niles Communications Centers), *President*; Howard Rice (Motorola, Inc.), *Vice President (User)*; Marvin E. Goessel (Becker-Goessel), *Vice President (Trade)*; Howard Jacobson (Helene Curtis Industries), *Secretary/Treasurer*.

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

ANNUAL AWARDS COMPETITION: Deadline for awards for the "Best Visuals of 1966" is May 2, 1966. The awards will be presented at the Awards Banquet June 1st at the Sherman House, Chicago, Illinois.

MEETINGS: Monthly luncheon meetings, September through June, in New York and Chicago. Visitors welcome. The 13th Annual "Day of Visuals" Exposition, Seminars and Awards Banquet will be held June 1-2, 1966 at the Sherman House, Chicago, Illinois. •

Extra copies of this 16th Production Review issue are available at \$2.00 while supply lasts.

## EDUCATIONAL AND SCIENTIFIC Organizations Serving Audio-Visual Users

### BIOLOGICAL PHOTOGRAPHIC ASSOCIATION, INC.

HEADQUARTERS: 333 North Michigan Avenue, Chicago, Illinois, 60601. (Office of the Administrative Director)

OFFICERS: Clifford L. Freehe, RBP, FBPA (Univ. of Washington, School of Dentistry), *President*; Howard E. Tribe, RBP, FBPA (Univ. of Utah, Medical Illustration Service), *Vice President*; Barbara Jacobs, *Secretary*; Albert Levin, RBP, FBPA (Cook County Hospital, Dept. of Pathology), *Treasurer*; Samuel N. Turiel, *Administrative Director*.

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

DIRECTORS: E. Lynn Baldwin, FBPA (College of Osteopathic Medicine and Surgery, Des Moines); Louis A. Facto, RBP, FBPA, (Chief, Medical Illustration Service, Veterans Administration West Side Hospital, Chicago);

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

MEMBERSHIP: The Biological Photographic Association is composed of biophotographers, physicians, dentists, veterinarians, biologists and other scientists dedicated to the study and improvement of the photographic science applied to all things which live or have lived.

ANNUAL MEETING: The 36th Annual Meeting will be held August 21-25, 1966, at the Phoenix Hotel, Lexington, Kentucky.

OFFICIAL PUBLICATION: The Journal of the Biological Photographic Association and BPA News.

### CATHOLIC AUDIO-VISUAL EDUCATORS ASSOCIATION

ADDRESS: Box 618, Church Street P.O. New York, New York 10007. (Cont. on page 4)

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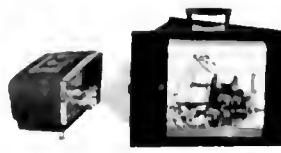
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ROCKET PICTURES, INC.

# EDUCATIONAL AND SCIENTIFIC Organizations Serving Audio-Visual Users

## CATHOLIC AUDIO-VISUAL EDUCATORS:

**OFFICERS:** Rev. Louis Rongione, O. S. A. (Villanova University), *President*; Rev. Raymond F. Valle, D. Ed., (Cand.), *Vice-President*; Sister Jean Philip, O. P. (St. Ailbe's Convent, Chicago, Ill.), *Secretary*; Rev. Bernard Butcher (St. Mary's Church, Meriden, Conn.), *Treasurer*.

**PURPOSE:** To further the use of Audio-Visual equipment and materials in Catholic education and to encourage production of suitable films for Catholic school use.

**ANNUAL CONVENTION:** CAVE is coordinating its Fifteenth Annual Convention with the National Catholic Educational Association national convention, April 11-14, 1966 at the Conrad Hilton Hotel, Chicago, Ill. Audio-visual equipment and materials may be exhibited at this joint convention. No registration fees are required.

## DEPARTMENT OF AUDIOVISUAL INSTRUCTION OF THE NATIONAL EDUCATION ASSOCIATION

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

**OFFICERS:** Kenneth Norberg (Prof. of Educ., Sacramento State College), *President*; Wesley C. Meierhenry (Asst. Dean, Teachers College, Univ. of Nebraska), *President-Elect*; John Vergis (Prof. of Educ., Arizona State Univ.), *Vice President*; Donald P. Ely (Dir., Center for Instructional Communications, Syracuse Univ.), *Past President*.

**DUES:** Individual, \$10 and \$15; Business, \$25 and \$50. Membership is approximately 6,000. A joint membership plan at a reduced rate of \$20 has been set up with the National Assn. of Educational Broadcasters.

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

**CONFERENCES:** National Convention: 1966, San Diego, Calif., April 24-29; 1967: Atlantic City, N. J., April 2-7; 1968: Houston, Tex., March 24-29. Summer meeting in connection with NEA Convention, Miami Beach, June 27. Lake Okoboji Educational Media Leadership Conference, August 21-25.

**ACTIVITIES, 1965-66:** DAVI has committees and commissions dealing with such areas as quantitative standards, teacher education, professional education of the AV specialist, school

plant design, technical standards for equipment, legislation, international relations, consultative service, research, and historical archives. DAVI participates in activities of international organizations such as World Federation of Organizations of the Teaching Profession, International Council for Educational Films. DAVI participates in state and regional audiovisual conferences and provides consultants for conventions of many national organizations: works on joint projects including the Educational Media Council, American Assn. of School Librarians, American Educational Research Assn.-American Psychological Assn., National Assn. of Educational Broadcasters, National Assn. for Industrial Educational Cooperation; and operates National Tape Repository of approximately 70 titles offering recording service for educational institutions.

**PUBLICATIONS:** Official organ is *Audiotape Instruction* (monthly except July and August); *AV Communication Review* (quarterly). Recent publications include: *Criteria for Instructional Media Programs in Elementary and Secondary Schools* (with Evaluative Checklist); *Criteria for Educational Media Programs in Higher Education* (with Evaluative Checklist); *Quantitative Standards for Audio-Visual Personnel, Equipment, and Materials in Elementary, Secondary, and Higher Education*; *Teaching Machines and Programmed Learning II: Data and Directions; Recommendations for Reporting the Effectiveness of Programmed Instruction Materials; Selection and Use of Programmed Materials* (12-inch recording accompanying filmstrip); *DAVI Membership Directory & Data Book; Handbook for Editors of State Newsletters*. (Complete publications catalog available upon request.)

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

## THE EDUCATIONAL FILM LIBRARY ASSOCIATION

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

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

**COMMITTEES:** Frederic Krahn, *Festival Chairman*; William J. Speed, *Nominations Chairman*; James L. Limbacher, *Membership Chairman*; Theo Betjemann, *Evaluations Chairman*.

**MEMBERSHIP:** (Constituent) — 570 non-profit educational institutions; (Service) — 75 commercial organizations and interested individuals; 4 international members (government agencies, film groups of other countries).



## WHAT PRICE SNOW?

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There is a widespread impression that all motion picture producers learned their alphabets by reciting, "A roll, B roll, C roll". Not so. A few—mind you, a few—can talk to you in terms of your technology, your product and your market. And can talk with equal knowledgeability to research people, engineers, and top management. Their vocabularies include such terms as atomic absorption spectroscopy, microminiaturization, magnetic domains, computer control.

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## EDUCATIONAL & SCIENTIFIC GROUPS

### EDUCATIONAL FILM LIBRARY ASSOCIATION:

46 sub-memberships and 180 personal memberships, for a total enrollment of 875.

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

**1966 AMERICAN FILM FESTIVAL:** To be held May 11-14, at the Biltmore Hotel, New York City.

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

### THE FARM FILM FOUNDATION, INC.

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

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

**BOARD OF TRUSTEES:** Elmaar Bakken (Boy Scouts of America); Mrs. Edith T. Bennett, *Exec. V. P.*; Henry O. Bercher (International Harvester Co.); William T. Brady (Corn Products Co.); Mrs. Anna Breckenridge (Potomac Grange); Rober Corbett (New Mexico State University); P. O. Davis (Assn. of Land Grant Colleges); Beatty H. Dimit (National Grange); Roger Fleming (American Farm Bureau Federation); Ken Geyer (Connecticut Milk Producers' Assn.); James E. Gibson (Peace Corps.); N. John Hansen (National Assn. of County Agricultural Agents); H. G. Hawes (Maine State Dept. of Agriculture); Karl D. Loos (Pope, Ballard & Loos); Herschel D. Newsom (National Grange); E. M. Norton (National Milk Producers Federation); Mrs. Haven Smith (Women's Committee, Am. Farm Bureau Federation); J. K. Stern (American Institute of Cooperation); Carroll Streeter (Farm Journal); R. Douglas Stuart (Quaker Oats Company); Webster Tenney (Future Farmers of America); J. Jerome Thompson (Chas. Pfizer & Co.); Francis Wilcox (National Council of Farmer Cooperatives); P. O. Wilson (National Live Stock Prod. Assn.).

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

**BOARD OF CONSULTANTS:** Roy Battles (Clear

Channel Broadcasting Service); E. G. Gerbonnier (Foundation for American Agriculture); Ott Coelln (Business Screen Magazine); Don Donnelly (American Farm Bureau Education); Kit H. Haynes (National Council of Farmers Cooperatives); Wib Just (National Grange); J. Don Parel (Association of America Railroads); Val Sherman (National Milk Producers Federation); C. Maurice Verling (Ohio Farm Bureau Federation); Lou H. Wilson (National Plant Food Institute); J. Wyatt (Missouri Farmers' Association).

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

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

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

### THE UNIVERSITY FILM PRODUCERS ASSOCIATION

**OFFICE (of the President):** Frank R. Paine, Film Production, Southern Illinois University, Carbondale, Illinois.

**OFFICERS:** Frank R. Paine, *President*; Richard J. Goggin (Communication Arts, New York Univ.), *Executive Vice President*; Robert W. Wagner (Motion Picture Div., Ohio State Univ.), *Editorial Vice President*; William Drake (Motion Picture Div., Ohio State Univ.), *Conference Vice President*; J. Col Wrenn, Jr. (Va. State Bd. of Education), *Treasurer*; Luella Snyder (Winnsboro, L.), *Secretary*.

**BOARD OF DIRECTORS:** Oscar E. Patterson (Univ. of So. Calif.), *Immediate Past President*; Raymond Fielding (Univ. of Iowa); Larry Silverman (Wayne State Univ.); Jose Senn (Purdue Univ.); John Tyo (Syracuse Univ.); J. Blair Watson (Dartmouth).

**COMMITTEE CHAIRMEN:** Herbert E. Farer (Univ. of So. Calif.), *Constitution*; Jim Kuiper (Univ. of Iowa), *Curriculum*; Robert Oesterling (Univ. of Mississippi), *Distribution*; Vincent Talbot (Loyola Univ. of Los Angeles), *Equipment*; J. E. Oglesby (Va. State Bd. of Education), *Festivals and Contests*; John Mercer (So. Ill. Univ.), and Kenneth Mason (Eastman Kodak Co.), *Historical*; Don G. Williams (Univ. of Missouri at Kansas City), *International Relations*; Mrs. Jon Flory (Penfield Central Schools), *Marketing*.

(CONCLUDED ON THE FOLLOWING PAGE)



## FILM PRODUCERS ASSOCIATION OF NEW YORK, INC.

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

OFFICERS: Louis Mucciolo (Gerald Prods., Inc.), *President*; Irving Hecht (Cineffects Inc.), *Vice President*; Robert Colodzin (Colodzin Prods., Inc.), *Secretary*; Morris Behrend (WDC, Inc.), *Treasurer*.

DIRECTORS: Fred Adair (Manhattan Sound Corp.); John Babb (F&B/Ceco, Inc.); Robert Bergmann (Filmex, Inc.); Manny Casiano (Coastal Film Service, Inc.); Jerome J. Cohen (Jerome J. Cohen, Inc.); T. Joseph Dunford (Pelican Films, Inc.); Sanford Greenberg (MPO Prods., Inc.); Robert Gross (American Film Prods. Inc.); Walter Lowendahl (Dynamic Films, Inc.); Samuel Magdoff (Elektra Films, Inc.); Peter J. Mooney (Audio Prods., Inc.); Sheldon Satin (VPI Prods., Inc.); Wilfred Sohl (EUE/Screen Gems); William Van Praag (Van Praag Prods., Inc.).

PRODUCER MEMBERS: Allegro Film Productions; American Film Productions, Inc.; Audio Productions, Inc.; John Bransby Productions, Ltd.; Colodzin Productions, Inc.; Thomas Craven Film Corporation; Directors Group, Inc.; Dynamic Films, Inc.; Elektra Film Productions, Inc.; EUE/Screen Gems; Farkas Films, Inc.; Filmex, Inc.; Filmfair, Inc.; Focus Presentations, Inc.; Gerald Productions, Inc.; Henkin-Faillace Productions, Inc.; Illustra Films, Inc.; James Love Productions, Inc.; Marathon International Productions, Inc.; MPO Productions, Inc.; Owen Murphy Productions, Inc.; Fred A. Niles Communications Centers, Inc.; PGL Productions, Inc.; Pelican Films, Inc.; Producing Artists, Inc.; Production Center, Inc.; Rose-Magwood Productions; Savage-Friedman Prods., Inc.; Mickey Schwarz Prods., Inc.; Spectra Films, Inc.; Henry Strauss & Company, Inc.; Tele-Video Productions, Inc.; TV & Film Graphics, Inc.; Van Praag Productions, Inc.; Vision Associates, Inc.; VPI Productions; WCD, Inc.; Willard Pictures, Inc.

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

EXECUTIVE DIRECTOR: Harold Klein

PURPOSE: An organization of professionals in the art and craft of motion picture making, dedicated to preserving standards of quality, service, good practice, ethics and to the development of the industry. The organization, through membership meetings and active committees, works to advance the motion picture industry in all of its branches; to establish and maintain a high standard of ethics among

producers, their employees, their suppliers and their clients; to distribute accurate information with regard to technical improvements; to advise the general public on the importance of the film industry in the nation's economy; to encourage responsible people to enter the industry; to promote, stabilize and coordinate the elements of the industry.

## THE FILM PRODUCERS ASSOCIATION OF MINNESOTA

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

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

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

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

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

## International Producer and Laboratory Groups

### THE ASSOCIATION OF MOTION PICTURE PRODUCERS AND LABORATORIES OF CANADA

OFFICE (of the President): 121 St. Patrick Street, Toronto 2B, Ontario. (of the Executive Secretary): Suite 512 York Street, Toronto 1, Ontario, Canada.

OFFICERS: S. Dean Peterson (Peterson Productions Ltd., Toronto), *President*; Roger J. Beaudry (Pathe-DeLuxe of Canada, Ltd.), *Vice President*; C. H. Everett (Crawley Films Ltd.), *Immediate Past President*; Frank A. Young, *Executive Secretary*.

DIRECTORS: David Bier (David Bier Studios and Film Laboratories, Montreal); Heinz J. K. Drege (Williams, Drege & Hill, Ltd., Toronto); Allen Guest (Al Guest Animation, Toronto); Pierre Harwood (Omega Productions, Inc., Montreal); Lew Parry (Lew Parry Film Prods. Ltd., North Vancouver); Annie Prefontaine (Trans-World Film Laboratories, Ltd., Montreal).

MEMBERSHIP: Canadian firms, proprietorships, partnerships and corporations engaged in n-

### THE ASSOCIATION OF CINEMA LABORATORIES, INC.

OFFICE: 1925 K Street, N.W., Room 402, Washington, D.C. 20006.

OFFICERS: Arthur J. Miller (Du Art Film Labs., Inc.), *President*; A. E. Bruch (Capital Film Labs., Inc.), *Vice President*; Robert A. Colburn (Geo. W. Colburn Lab., Inc.), *Treasurer*; Neal Keehn (DeLuxe Labs., Inc.), *Secretary*; Preston B. Bergin (Association of Cinema Laboratories), *Executive Secretary*.

BOARD OF DIRECTORS: Terms Expire-Fall, 1966: *East*, Kenneth J. Coleman (Pathe Labs., Inc.); *South*, A. E. Bruch (Capital Film Labs., Inc.); *Central*, W. D. Hedden (Calvin Prods., Inc.); *West*, G. Carleton Hunt, (DeLuxe Labs., Inc.); *Canada*, J. W. Hamilton (Trans-Canada Films, Ltd.). Terms Expire-Fall, 1967: *East*, John F. Asher (Lab-IV), *South*, F. F. Sack (Reela Films, Inc.); *Central*, Frank M. McGeary (Motion Picture Labs., Inc.); *West*, Burton Smith (Cine-Chrome Labs.); *Canada*, Findlay J. Quinn (Film House, Ltd.).

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



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## TRADE ORGANIZATIONS:

### CANADIAN PRODUCERS & LABORATORIES:

tion picture production or laboratory work are eligible for Active Membership. Persons, firms or organizations acceptable to the membership and interested in the furtherance of the motion picture industry in Canada are eligible for Associate Membership. Present membership: 58 Active Members; 14 Associate Members; Total 72.

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

**1966 ACTIVITIES:** 1. To continue to promote the position of the Canadian private film production industry. 2. To encourage all governments and government agencies to let more and more film production to private producers via tender and to do less internally. 3. To acquaint advertisers with the value of film by making specific presentations to the members of the Association of Canadian Advertisers. 4. To work helpfully with the Federal Government in bringing into effect a bill expected to be presented in the House of Commons this year, outlining a program of financial assistance for feature film production. 5. To assist in staging a new and striking Canadian Film Awards presentations night in Montreal on May 6th.

### FEDERATION OF SPECIALIZED FILM ASSOCIATIONS

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

**PURPOSE:** The Federation represents and promotes the interests of all branches of the specialized film industry through its constituent member Associations: (1) Association of Specialized Film Producers representing the pro-

ducers of cinema shorts, documentaries, sponsored industrial and Government films (2) Advertising Film Producers Association representing producers of advertising films for television and cinema. (3) British Animation Group representing producers of cartoon, animated diagram, special and model animation films. Each Association is represented on the Federation Council by its Chairman and Vice-Chairman and elected representative.

### SCREEN ADVERTISING WORLD ASSOCIATION LTD.

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

**OFFICERS:** Jean Mineur, *President*; Ines Pearl, *Honorary Life President*; Pax Mren and Per Onner, *Vice Presidents*; Peter Tlor, *Director General*.

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

**1966 ACTIVITIES:** The Association is responsible for the organization of the International Advertising Film Festival. The 13th International Advertising Film Festival will be held during the period June 13-18, 1966, at Venice, Italy, under its auspices.

**INTERNATIONAL ADVERTISING FILM FESTIVAL** (CONTINUED FROM THE PRECEDING PAGE) vision. In the Cinema Group the new category introduced in 1965 for films of all techniques except Cinemascope up to 10 metres in length will be continued. The remaining categories will provide for films ranging from 10 metres to 110 metres in Live Action, cartoon, Animated Objects, etc. In the Television Group there will be a category for all techniques other than Live Action up to 20 seconds and one category for Live Action clips up to 20 seconds in length.

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

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## National Organization of Professional Engineers

### THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS

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

OFFICERS: Ethan M. Stille (Eastman Kodak Co.), *President*; G. Carleton Hunt (De Luxe Laboratories, Inc.), *Executive Vice-President*; Reid H. Ray (Reid H. Ray Film Industries), *Past President*; Deane R. White (E. I. du Pont de Nemours & Co.), *Engineering Vice-President*; Herbert E. Farmer (Univ. of So. Calif.), *Editorial Vice-President*; Joseph T. Dougherty (E. I. du Pont de Nemours & Co.), *Financial Vice-President*; Kenneth M. Mason (Eastman Kodak Co.), *Conference Vice-President*; Wilton R. Holm (E. I. du Pont de Nemours & Co.), *Sections Vice-President*; D. Max Beard (U. S. Naval Ordnance Laboratory), *Vice-President for Education Affairs*; William G. Hyzer (Consultant), *Vice-President for Instrumentation and High-Speed Photography Affairs*; Dr. Richard J. Goldberg (Houston Fearless), *Vice-President for Motion Picture Affairs*; Dr. J. S. Courtney-Pratt (Bell Telephone Laboratory), *Vice-President for Photo-Science Affairs*; Richard S. O'Brien (CBS Television Network), *Vice-President for Television Affairs*; Robert G. Hufford (Eastman Kodak Co.),

*Secretary*; Lewis A. Bernhard, *Executive Secretary*.

LOCAL SECTION CHAIRMEN (for contact):  
*Atlanta*: Leigh H. Kelley, 4518 Club Circle, N.E.; *Boston*: Willard H. Hauser, Westinghouse Radio Stations, Inc., 1170 Soldiers Field Road; *Cape Kennedy*: Eduardo More, Soundlab, Inc., 4547 Ponce de Leon Blvd., Coral Gables, Fla.; *Chicago*: Jack Behrend, Behrend's, Inc., 161 E. Grand Ave.; *Denver*: Myron P. Smith, Radio-TV-Film Dept., University of Denver, University Park, Denver; *Detroit*: Howard W. Town, National Education TV and Radio Center, 2715 Packard Rd., Ann Arbor, Mich.; *Hollywood*: Jack P. Hall, 10146 Gaynor Ave., Granada Hills, Calif.; *Huntsville*: William G. LaPier, 11321 Crestfield Dr., S.E., Huntsville, Ala.; *Montreal*: H. Patrick Dickey, Anglophoto, Ltd., 160 Grave-line St.; *Nashville*: Robert E. Hawkin, 1208 Rose Bank Court; *New York*: Joseph A. Flaherty, 19 Murray Ave., Port Washington, N.Y.; *Rochester*: Robert C. Lovick, 88 Hillhurst Lane, Rochester, N.Y.; *San Francisco*: Robert M. Betty, Lockheed Missiles & Space Co., P.O. Box 504, Orgn. 55-76, Bldg. 102, Sunnyvale, Calif.; *Toronto*: Maurice L. French, 32 Dallington Dr., Don Valley Village, Willowdale, Ontario; *Washington, D.C.*: Wesley R. Sandell, Kodak Processing Laboratory, Inc., 1350 Okie St., N.W.

ENGINEERING COMMITTEE CHAIRMAN: John M. Waner (Eastman Kodak Co.), *Color*;

Arthur J. Miller (DuArt Film Laboratory), *Film Dimensions*; Frank H. Riffle (Gr. Inc.), *Film Projection Practice*; Roer Shoberg (Red Lake Laboratories), *Insulation and High-Speed Photography*; Jno. Wassell (Hollywood Film Co.), *Labra Practice*; H. W. Knop, Jr. (E. I. du Pont de Nemours & Co.), *16 & 8mm*; Frederick Albin (Twentieth Century-Fox Film), *Sound*; W. T. Wintringham (Bell Telephone Laboratories), *Standards*; Richard E. Irm (General Electric Co.), *Television*; Ernest M. Remley, Jr. (University of Michigan), *Video Tape Recording*; R. E. Birr (General Electric Co.), *PH22*; Frank N. Gillette (General Precision Laboratory), *C98*.

CONFERENCES: 99th Semiannual Technical Conference and Equipment Exhibit, March 1966, Sheraton Park Hotel, Washington, D.C.; 100th Semiannual Technical Conference and Equipment Exhibit, October 2-7, 1966, Ambassador Hotel, Los Angeles, California;

## Civic and National Film Council Groups

### CHICAGO FILM COUNCIL, INC.

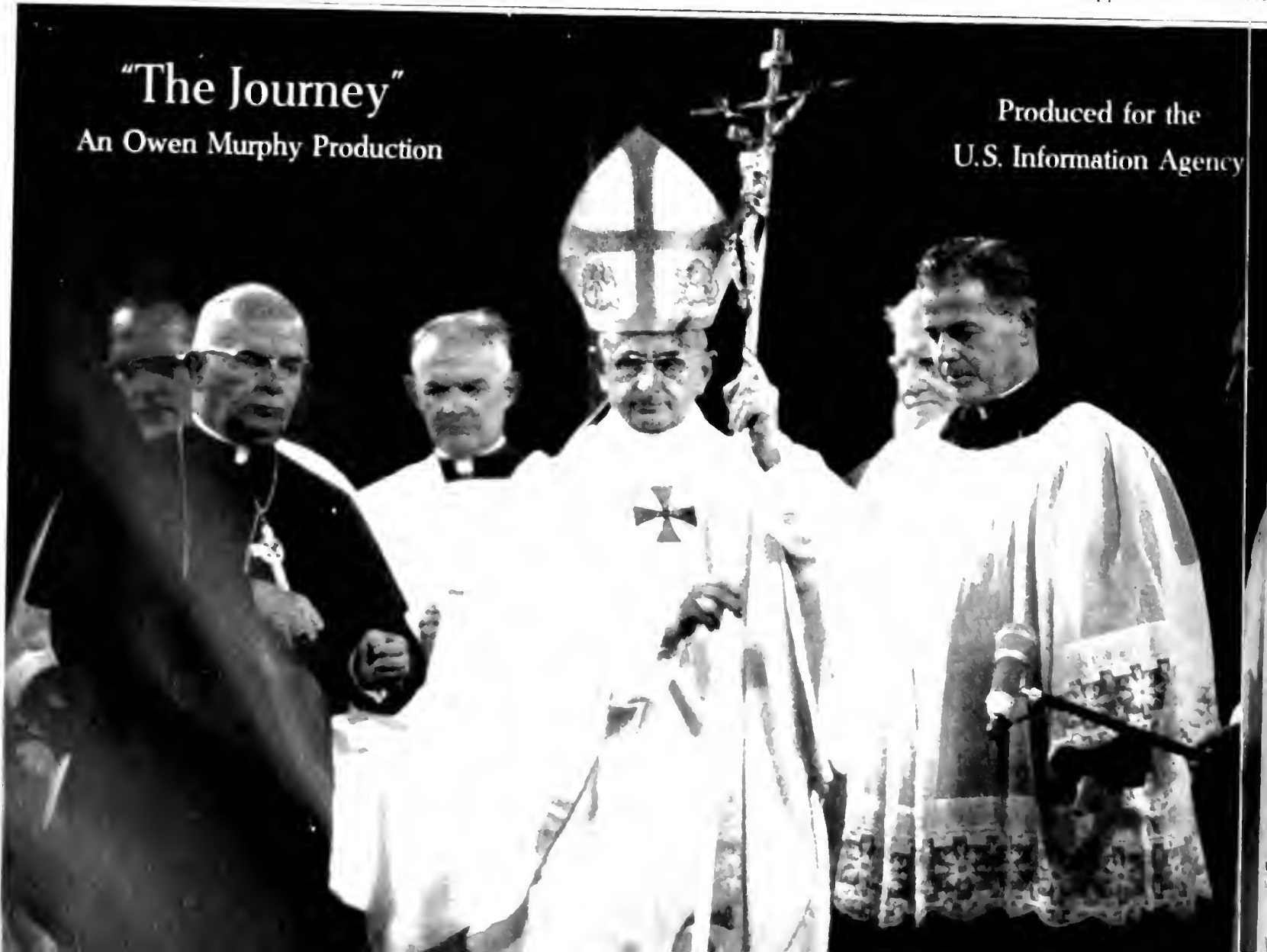
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## Civic and National Film Council Groups:

### THE CHICAGO FILM COUNCIL:

*dent:* Jerry Curto, Jr. (Santa Fe Railroad), *Vice President:* Phil Tobin (Contemporary Films, Inc.), *Treasurer:* Frank Bronwell (Chicago Cinema Club), *Program Director:* Gloria Janis (Argonne National Laboratory), *Secretary:*

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

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

**MEETINGS:** Third Thursdays of month, noon luncheon at Stouffer's Restaurant, Fiesta Room, 26 Madison Street.

### THE FILM COUNCIL OF GREATER COLUMBUS

**OFFICES:** Center of Science and Industry, 280 E. Broad Street, Columbus 15, Ohio, and Film Dept., Columbus Public Library, 96 So. Garnt Avenue, Columbus, Ohio.

**OFFICERS:** Dr. D. F. Prugh (Director, Franklin County Historical Society), *President:* Galvy Gordon (Public Relations Dir., Columbus Public Library), *Executive Vice-President:* Kenneth B. Hobbs (Battelle Memorial Institute), *Vice President:* Mary A. Rupe (Film Librarian, Columbus Public Library), *Secretary-Treasurer:* Samuel E. Blackwell, *Program Chairman:* E. H. Gillis, *Director of Public Relations.*

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

**PURPOSE:** To promote a greater interest in the production and use of films by schools and universities, public service organizations, civic groups, and business firms and industries. The

use of films by these organizations in the Columbus area and the state is also stressed.

**1966 ACTIVITIES:** The 14th Annual Columbus Film Festival will take place October 7, 1966. This year's Chris Award banquet will be held at the Fort Hayes Hotel on Friday evening, October 7. Something new has been added to the Festival celebration. For the benefit of all producers, sponsors or their representatives, award-winning films will be shown in the entirety. These screenings, known as "Producers Showcase," will be held at the Fort Hayes Hotel on Friday afternoon. Public screening of Chris Award films will take place on Saturday and Sunday, October 8 and 9 at Battelle Memorial Institute. A speaker will replace film clips at the Chris Award Banquet, October 7.

### THE CANADIAN FILM INSTITUTE

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

**OFFICERS:** His Excellency Major-General Georges P. Vanier, DSO, MC, CD, Governor-General of Canada, *Honorary President;* Jen Clavel, *President;* A. L. Hepworth, *Vice-President;* G. Delisle, *Vice President;* Dr. L. Hanson, *Honorary Treasurer;* Roy Little, *Executive Director;* G. F. Noble, *Acting Director.*

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

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

**ACTIVITIES:** Distribution—National Film Library (8,000 titles in 32 special collections); National Science Film Library established June, 1962, Peter Morris, *Director;* Importation of films from other countries; Information Service; Preservation of films of historic interest; Distribution of sponsored films; Canadian Film Awards; Special services in the field of business films, scientific films, films on a film for UNESCO's East-West project, medical films, etc.

**PUBLICATIONS:** Bulletin, Catalogues, Special Subject Listings of Film Societies, Information Sheets on selected entertainment films, C.F.F.S. Bulletin.

**COMMITTEES:** Canadian Film Awards, Canadian Film Archives, Canadian Labour Film Committee, Canadian Centre of Films for Children are represented by committees.

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

CONTACT: Don White, *Executive Vice-President* or James W. Hulfish, *Director of Information*.

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

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

1965-66 BOARD OF DIRECTORS: Harold E. Newman (Newman Visual Education, Inc., Kalamazoo, Mich.), *Chairman of the Board*; Eloise Keefe (T.E.A. Film Library, Dallas), *President*; Max Rarig (Rarig's, Inc., Seattle), *First Vice-President and President-Elect*; Frank S. Bangs (Frank Bangs Co., Inc., Wichita), *Second Vice-President*; John Ellingson (Inland Audio Visual Co., Spokane), *Secretary*; P. Ray Swank (Swank Motion Pictures, Inc., St. Louis), *Treasurer*.

DIRECTORS-AT-LARGE: Matt Dowling (Dowlings, Inc., Oklahoma City); Jack Spire (Ideal Pictures Co., Miami); Ann Vath (Audio-Visual Aids, Sharpsville, Pa.); Jasper G. Ewing, Jr. (Jasper Ewing & Sons, New Orleans).

REGIONAL DIRECTORS: Rutherford K. Clarke (The Rud Clarke Co., Inc., Syracuse); C. T. Chandler (The Film Center, Washington, D.C.); Boggs Huff (Visual Education Co., Inc., Nashville); Alan P. Twyman (Twyman Films, Inc., Dayton); Lester E. Norstad (Norstad Audio-Visual Co., Northfield, Minn.); I. L. Miller, Jr. (Miller's Visual Aids, Inc., Fort Worth); Ronald Nelson (Redlands A-V Sales & Service, Redlands, Calif.); Peter Allinger, Viewsound Supplies, Vancouver, B.C.).

EX OFFICIO: Robert P. Abrams (Williams, Brown & Earle Co., Philadelphia); Harvey Marks (Visual Aid Center, Denver); Martin S. Mendro (Midwest Visual Equipment Co., Inc., Chicago).

PRINCIPAL COMMITTEES: Listed with their Chairmen — *Convention*, Max Rarig; *Educational*, Ellsworth C. Dent; *Film Council*, Alan Twyman; *Industry & Business Council*, Robert P. Abrams; *Membership*, Frank Bangs; *Nominating*, P. H. Joffarian; *Religious Council*, Harvey Marks; *Resolutions*, Paul Cox; *Long Range Planning*, Max Rarig; *Technical Standards*, Ainslie Davis.

PUBLICATIONS: The Association's regular bulletin, *NAVA News*, is published 26 issues per year, available to members only. Of general interest are: *The Audio-Visual Equipment Directory*, Twelfth Edition, published January 1966 (340 pages, \$6.00); *The NAVA Membership List and Trade Directory*, 1965, coded to show services and products available (free on request); *The Audio-Visual Speakers Guide*, 1964 (free on request); and *Talk Is Not Enough*, 1962, an A-V utilization handbook for industry (single copies, free on request).

1966 ACTIVITIES: The NAVA Convention and Trade Show, July 16-19, The Washington Hilton Hotel, Washington, D.C. Guests admitted on fee basis.

(CONTINUED FROM THE PRECEDING PAGE 5)  
Lovrien (Univ. of Iowa), *Membership*; Harold W. Cotton (So. Ill. Univ.), *Personnel*.

PUBLICATIONS: The formal publication of UFPA is a quarterly issue, *The UFPA Journal*, (subscription to non-members is \$4.00 per year). Other special reports and papers published at intervals for member guidance. *The UFPA Digest* is a newsletter for members and is published bimonthly. The Association is represented annually at Film Festivals, on the Educational Media Council and at the International Congress of Schools of Cinema and Television in Europe.

ANNUAL CONFERENCE: 20th Annual Conference to be held August 14-20, 1966, Hood Oregon State, Corvallis, Oregon. Curtis Rd and John Tyo, *Conference Chairmen*.

**UNIVERSITY FILM FOUNDATION, INC.**

OFFICE (of the President): O. S. (Steve) Knudsen, Motion Picture Production, Alton Norton House, Iowa State University, Ames, Iowa.

OFFICERS: O. S. Knudsen (Iowa State Univ.), *President*; John Flory (Eastman Kodak Co.), *Vice President*; Don G. Williams (Univ. of Missouri), *Secretary*; C. N. (Ned) Hoekma (MoPic Dept., Univ. of Oklahoma), *Treasurer*. Other trustees: Herbert E. Farmer (Univ. of So. Calif.); Neal G. Keehn (V.P., General Film Laboratories); J. E. Oglesby (Virginia State Bd. of Education); Frank Paine (So. Illinois Univ.); Oscar E. Patterson (Univ. of S. Calif.); Louella V. Snyder, Rt. 1, Winnsboro, La.; Robert W. Wagner (Ohio State Univ.).

ADVISORY COUNCIL: Mr. and Mrs. Charles Dana Bennett (Farm Film Foundation); Mr. and Mrs. Reid Ray (Reid H. Ray Film Industries); Mrs. Rose Blyth Kemp (California Institute of Technology); Raymond Field (University of Iowa, Iowa City); Edward Fischer (Notre Dame); Richard Goggin (New York University); J. Blair Watson, Jr. (Dartmouth College Films); Lawrence Silverman (Wayne State University); Byrl Sims (University of Illinois); John Kuiper (Library of Congress); Jesse Senn (Purdue University).

PURPOSE: This Foundation is a tax-exempt, non-profit corporation established to raise endowment; handle research contracts; and facilitate fellowship and scholarship programs.



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**ALEX DREIER** reveals facts in "Case of the Secret Thieves"



**FRED LORENZEN** stars in exciting "Torture at Laredo"



**ROGER PRICE** puts film into selling for TV commercials



**BOB CONSIDINE** talks to ad-men in "More Ways Than One"



**JOHN CAMERON SWAYZE** leads celebration for "Golden Year"

# CAL DUNN STUDIOS INC.



**ROSALIND ROBERTS** makes for action in "Desert Raven"



**CHET HUNTLEY** unveils vivid "Story behind Report #2238"

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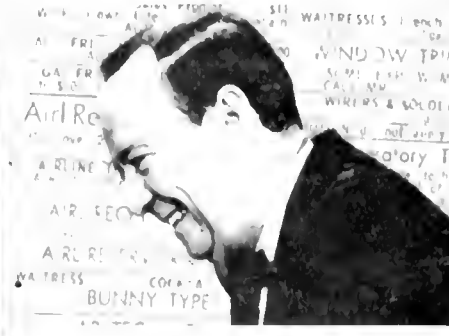
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**LLOYD CORRIGAN** talks business in "Principles for Profit"



**EDDIE APPLGATE** reveals facts in "The Story of the Century"



**JOHN DALY** debuts product in "The First 5 Billion Miles"

Bureau of Mines Releases New Color Film On Helium  
The unique properties of helium, which have made it indispensable to science, industry and national defense, is the subject of a new 28-minute color film now available on free loan from the film library of the Department of the Interior's Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213.

Sponsored by four industrial firms playing key roles in the nation's helium conservation program (Cities Service Helix, Inc.; North Helix Co.; Phillips Petroleum Co.; and National Helium Corp.), the film was produced by F. K. Beckel Productions, with animation explaining the atomic structure of the gas as well as many scenes showing modern applications, including pressurization of rocket and missile fuel tanks, shielding of reactive metals from contamination during arc welding, dilution of anesthetics in operating rooms to help prevent explosions, leak testing of refrigerators and air conditioners, and heat-transfer in atomic reactors generating electric power.

Nat'l Boat & Engine Mfg. Show Press "Marina" In...  
The National Association of Engine and Boat Manufacturers, Inc. has previewed its new motion picture "Marina" at a press show here on Wednesday, March 10. The Johnny Victor Telecast of the RCA Exhibition in New York City. The picture is expected to gain national distribution later in the Spring months.

Tire Production Pictured in New Firestone Film  
The Firestone Tire & Rubber Company has just released an informative film on tire production, "For Every Wheel That Turns". The 16mm color picture explains the many complex phases of tire production, depicting some of the hundreds of uses of rubber in modern transportation. The film is being distributed by Association Film and will be available to television stations, schools, churches, civic groups.



## ASSOCIATION FILMS, INC.

### Headquarters Office:

100 Madison Ave., New York, N.Y. 10022

Phone: (212) 421-3900

Midwest Sales Office: The Wrigley Bldg., 400

N. Michigan Ave., Chicago, Ill. 60611.

Phone: (312) 467-0400. J. Liebich, *Manager of Sales*

Bert D. Mitchell, *President*

R. Bingham, *Vice-Chairman, Treasurer*

Bert M. Finehout, *Vice President, Corporate Advertising & Public Relations*

Bert W. Bucher, *Vice President, Sales*

L. Fredrick, *Vice President, Mid-Western Representative*

W. Evans, *Vice President, Sales*

Jan Barwick, *Manager Association Instructional Materials*

### Eastern Area Exchange

100 Grand Avenue, Ridgefield, N.J., Phone:

201 Whitney 3-8200, E. H. Johnson, *Manager*

### East Central Area Exchange

101 Delaware Ave., Oakmont, Pa. Phone:

412-28-5900. Robert Imlach, *Manager*.

### Central Area Exchange

101 Hillgrove Ave., La Grange, Ill. Phone:

412-52-3377. William Lareau, *Manager*.

### Southern Area Exchange

101 Dragon St., Dallas 7, Texas, Phone 214

8-8759. Ivan Clark, *Manager*.

### Western Area Exchange

10358 Cypress Ave., Hayward, Calif. Phone:

415-83-0120. Winston O. Siler, *Manager*.

### Canada

Association-Industrial Films, 135 Peter Street,

Toronto, Ontario, Mrs. Jean Lewis, *Vice-President*

and *General Mgr.*; James Bach, *Sales Mgr.*

BACKGROUND: Founded in 1911 (as "The YMCA

Movie Picture Bureau," a division of the Inter-

national Committee of the YMCA's), Association

Films was the first sponsored film distributor in

America. In 1949, the company was incorporated

as an independent national distribution service.

SERVICES: Promotion and Publicity: Promotes

sponsored films through catalogs, special supple-

ments (directed to teachers and program chair-

men), advertising in educational and adult jour-

nals, individual film brochures, exhibits at con-

ventions, publicity services. Print Inspection and

Maintenance: prints are electronically cleaned

and inspected after each use; repairs are made

expedited and replacement prints ordered on

director's authority; scratched prints are given

ultra-New treatment, as authorized; during the

past 36 months of print life Association Films

has in replacement costs due to damages.

Monthly Reports: sponsors receive detailed per-

formance reports (IBM) which give audience

gender and composition; film-user evaluations and

comments; course of study where film was used;

bookings and showings (current, year-to-date,

and cumulative); summary of coverage by

cities; and other data about performance and

audiences. Programming Services: confirmation

and advance booking notices are sent to users

and sponsors on a daily basis; bookers assist

organizations in arranging programs and special

distribution concepts (Movie-A-Week, Films for

Travel, etc.). Library Service Plan: a profes-

sional "physical handling" service for sponsored

libraries that provides all regular services

except promotion, as desired) and includes

Director Imprinted forms.

ASSOCIATION TELEFILMS: This division is respon-

sible for the distribution of sponsored films to

commercial and educational TV stations. It main-

tains daily contact with TV programmers, creates

sponsored-film series and special concepts, pre-

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

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

ASSOCIATION INSTRUCTIONAL MATERIALS: This division of Association Films handles the sales, long-term leasing and rental of educational, training and special purpose films and filmstrips. •

## FILMS OF THE NATIONS DISTRIBUTORS INC.

305 E. 86th Street, New York, N.Y. 10028

Phone: (212) 348-7600

Cable: CLIFTOFILM NEW YORK

Maurice T. Groen, *President*

Ernst Fischel, *Vice President*

William Rosenfeld, *Secretary/Treasurer*

Jerry Shapiro, *Service Manager*

DISTRIBUTION OFFICES: Birmingham, Ala.; Sacramento, Calif.; Chicago, Ill.; Boston, Mass.; Minneapolis, Minn.; St. Louis, Mo.; Raleigh, N.C.; Buffalo, N.Y.; Brooklyn, N.Y.; New York City; Canton, Ohio; Pittsburgh, Pa.; Fort Worth, Tex.; Spokane, Wash.; Milwaukee, Wis. •



## THE JAM HANDY ORGANIZATION, INC.

### Headquarters Office:

2521 E. Grand Blvd., Detroit, Mich. 48211

Phone: (313) TRinity 5-2450

Betty Watters, *in charge, Distribution Services*

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

## IDEAL PICTURES, INCORPORATED

### HEADQUARTERS OFFICE

1010 Church St., Evanston, Illinois 60201

Phone: (312) 273-4565

Jack C. Walts, *President*

Nelson S. White, *Vice-President*

M. George Weiland, *General Manager*

Hal C. Stewart, *Treasurer*

Eddie Nakagama, *Secretary*

BRANCH EXCHANGES: 530 N. 18th St., Birming-

ham, Ala. 35203, Phone: (205) 323-5268, Mrs.

Louise Hoffman; 1840 Alcatraz Ave., Berkeley,

Calif. 94703, Phone: (415) Olympic 4-3006,

Eddie Nakagama; 6514 Selma Ave., Hollywood,

Calif. 90028, Phone: (213) HOLlywood 3-0357,

William E. Kenney; 1011 E. Colfax, Denver,

Colo. 80218, Phone: TABor 5-5525 KE 4-4533,

Hal F. Stewart, Kay Stewart; 55 N. E. 13th St.,

Miami, Fla. 33132, Phone: (305) FRanklin

4-8173, Jack Spite; 133 Nassau, N. W., Atlanta,

Ca. 30303, Phone: (404) 523-2645, Bud Brack-

man; 1370 S. Beretania St., Honolulu, Hawaii

96814, Phone: 6-5536, Oram H. Strauser, Jr.;

417 N. State St., Chicago, Ill. 60610, Phone:

(312) 321-9693, Robert Crag; 15 E. Maryland

St., Indianapolis, Ind. 46204, Phone: ME 2-6383,

Mrs. Marty Markey; 616 S. 5th St., Louisville, Ky.

40202, Phone: (502) JUNiper 3-3859, Wright C.

Hadden; 102 W. 25th St., Baltimore, Md. 21218,

Phone: (301) TUxedo 9-9963, Nelson C. White;

## A 16TH PRODUCTION REVIEW SPECIAL REFERENCE REPORT



## NATIONAL DISTRIBUTORS OF SPONSORED FILMS

42 Melrose St., Boston, Mass. 02116, Phone: (617) HAncock 6-1133, Edw. Kondazian; 15921 Grand River Ave., Detroit, Mich. 48227, Phone: (313) VE 8-5850, Leo Leddy; 3100 Nicollet Ave., Minneapolis, Minn. 55408, Phone: (612) TAYlor 7-2966, Joe Komarek; 1822 Main St., Kansas City, Mo. 64108, Phone: (816) HArrison 1-2481, Charles Brokenicky; 1907 S. Kingshighway, St. Louis, Mo. 63110, Phone: (314) PR 1-7160, William C. Rayner; 1558 Main St., Buffalo, N.Y. 14209, Phone: (716) TT 3-3782, William Kirkpatrick, Jr.; 321 W. 44th St., New York, N.Y. 10036, Phone: (212) CI 6-0560, Walter J. Dauler; 2110 Payne Ave., Cleveland, Ohio 44114, Phone: (216) MAin 1-9173, Mike Blaettmar; 1122 S. Cheyenne Ave., Tulsa, Okla. 74119, Phone: (918) LU 4-2128, Bill Blair; 1201 S. W. Morrison St., Portland, Ore. 97205, Phone: (503) 228-6403, John T. Moore; 220 Grant St., Pittsburgh, Pa. 15219, Phone: (412) 471-0145, Mervin C. Reynolds; 18 S. 3rd St., Memphis, Tenn. 38103, Phone: (901) JACkson 7-4313, Stanley Nolan; Lewis Bldg., 3131 Stemmons Freeway, Dallas, Tex. 75247, Phone: (214) ME 7-2483, Bill Blair; 1 E. Main St., Richmond, Va. 23219, Phone: (703) MILton 4-2973, Dan Browning; 1431 W. North Ave., Milwaukee, Wis. 53208, Phone: (414) UPtown 3-0434, Richard Hoelke.

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



### MODERN TALKING PICTURE SERVICE, INC.

Headquarters Office:

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

Phone: (212) 765-3100

Carl H. Lenz, *President*

William H. MacCallum, *Exec. Vice-President*

Richard M. Hough, *Vice-President-Sales*

Elsie Cox, *Secretary & Treasurer*

Harry Bogaards, *Assistant Secretary*

Ralph J. Del Coro, *Vice-Pres., Marketing*

William M. Oard, *Vice-President-Financial & Operations*

James D. McPoland, *Field Manager-Operations*

Fontaine Kincheloe, *Advertising & Promotion Manager*

#### MODERN MARKETING PROGRAMS

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

Phone: (212) 765-3100

Karl M. Kuechenmeister, *in charge*

#### THEATRICAL DIVISION

Richard H. Rogers, *Vice-President*

#### NATIONAL SALES OFFICES

Eastern Division Sales at New York:

1212 Ave. of the Americas, New York, N.Y.

Phone: (212) 765-3100

Richard H. Rogers, *Vice-President*

Bruce Thomas; William Quivey

National Sales Offices: at Pittsburgh:

910 Penn Ave., Pittsburgh, Penna. 15222

Phone: (412) GRant 1-9118

D. P. Konny, *in charge*

CENTRAL DIVISION SALES  
1909 Prudential Plaza, Chicago, Ill. 60601

Phone: (312) DELaware 7-3252

Dan Kater, *Vice-President*

Jack Lusk; Edwin Swanson

#### WESTERN DIVISION SALES

at Los Angeles

1717 N. Highland Ave., Los Angeles Ca 90028

Phone: (213) HOLlywood 2-2201

William H. MacCallum, *Exec. Vice-President*

at San Francisco:

16 Spear St., San Francisco, Cal. 94101

Phone: (415) YUKon 2-9414

Robert A. Kelley, *in charge*

#### SOUTHERN DIVISION SALES

1834 "K" St., N.W., Washington, D.C. 20006

Phone: (202) 783-0558

Jack Lalley, *Vice-President*

#### AT TORONTO

1875 Leslie St., Don Mills, Ontario, Canada

Phone: (416) 444-7347

C. Lynn Meek, *in charge*

#### AT LONDON, ENGLAND

32 Pont Street, London SW.

Donald W. Lloyd, *in charge*

#### MODERN LEARNING AIDS

Div. of Modern Talking Picture Service Inc.

1212 Avenue of the Americas, New York

New York 10036

Phone: (212) 765-3173

Joseph E. Lynch, *General Manager*

John Cook, *Marketing Manager (Contract)*



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 West Coast Office: 1133 COLE AVENUE, HOLLYWOOD, CALIFORNIA 90038, Area Code 213-462-8005

# NATIONAL DISTRIBUTORS OF SPONSORED FILMS

## MODERN TALKING PICTURE SERVICE:

Jane Gerisch, *Communications Manager*  
John Sullivan, *Accounting Manager*

### NATIONAL SALES OFFICES

#### EASTERN DIVISION SALES

at Boston:

1165 Commonwealth Ave., Boston, Mass. 02134

Phone: (617) 734-3732

Jack Langlois, *in charge*

at Washington, D.C.:

1834 "K" St., N.W., Washington, D.C. 20006

Phone: (202) 783-0558

Frank Hullford, *in charge*

#### CENTRAL DIVISION SALES

160 E. Grand Ave., Chicago, Ill. 60611

Phone: (312) 467-6475

Jim Renko, *Regional Manager*

Jack Fowlie

#### SOUTHWEST DIVISION SALES

1411 Slocum St., Dallas, Texas 75207

Phone: (214) RI 2-4106

Bert Downing, *Regional Manager*

#### WESTERN DIVISION SALES

at San Francisco:

16 Spear St., San Francisco, Cal. 94105

Phone: (415) YUkon 2-9414

Gordon Cummings, *Regional Manager*

at Seattle: c/o Rarig's, Inc.

2100 N. 45th St., Seattle, Wash. 98103

Phone: (206) MELrose 3-3875

Clark Rarig

#### SOUTHERN DIVISION SALES

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

Phone: (404) TR 5-5666

Ken Chastain, *Regional Manager*

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

**SERVICES:** In 1965 in its 28th year, Modern represents over 100 organizations from industry, commerce and the professions, distributing their public relations films to schools, colleges, industrial plants, offices, and to the public and private clubs, and social groups throughout the United States and Canada. Other primary channels of distribution in which Modern is a leading specialist include: the direct showing of sponsored short subjects, television stations. Modern operates a network of 32 regional libraries. For sponsors utilizing its service, the company promotes, ships, cleans, repairs, maintains and stores their films. Additionally, it counts audience attendance, records their comments and furnishes the sponsor a monthly tabulation. Extensive IBM facilities and equipment for promotion accounting are maintained at New York headquarters. All regional libraries are equipped for complete film inspection and handling. In 1960, Modern established the Modern Learning Aids division to distribute educational films for purchase, subscription (lease-to-own) and lease-to-buy. Modern distributes

film series developed by the Physical Science Study Committee, CHEMstudy, Colonial Williamsburg, SMCG, and others.

**REGIONAL EXCHANGES** are located in Anchorage, Alaska (811-8th Ave.); Atlanta, Ga. (714 Spring St., N.W.); Boston, Mass. (1168 Commonwealth Ave.); Buffalo, N.Y. (1122 W. Chippewa St.); Cedar Rapids, Ia. (129-3rd Ave., S.W.); Charlotte, N. C. (501 N. College St.); Chicago, Ill. (160 E. Grand Ave.); Cincinnati, Ohio (9 Garfield Pl.); Cleveland, Ohio (2238 Euclid Ave.); Dallas, Tex. (1400 Slocum St.); Denver, Colo. (922 Bannock St.); Detroit, Mich. (14533 Second Ave.); Harrisburg, Pa. (928 N. 3rd St.); Honolulu, Hawaii (712 Ala Moana Blvd.); Houston, Tex. (4081 Westheimer Rd.); Indianapolis, Ind. (102 E. Vermont St.); Kansas City, Mo. (3718 Broadway); Los Angeles, Calif. (2400 W. 7th St.); Memphis, Tenn. (214 S. Cleveland St.); Milwaukee, Wis. (1696 N. Astor St.); Minneapolis, Minn. (1114 Nicollet Ave.); New Orleans, La. (715 Girod St.); New York, N. Y. (1212 Ave. of the Americas); Omaha, Neb. (1410 Howard St.); Philadelphia, Pa. (1234 Spruce St.); Pittsburgh, Pa. (910 Penn Ave.); St. Louis, Mo. (621 N. Skinker Blvd.); San Francisco, Calif. (16 Spear St.); Seattle, Wash. (2100 N. 45th St.); Summit, N. J. (315 Springfield Ave.); Washington, D. C. (927-19th St., N.W.); Don Mills, Ontario, Canada (1875 Leslie St.).

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

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

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

## NEWPORT FILMS, INC.

630 Ninth Ave., New York, N.Y. 10036

Phone: (212) JU 2-1180

Seymour Berkowitz, *President*

Selma Fier, *Vice-President*

Barry Berkowitz, *Sales Manager*

Ken Mellwaine, *Film Editor*

**SERVICES:** Exclusive distributor of sponsored film for theatrical use.



## ROTHACKER, INC.

Rothacker Building, 241 West 17th Street,

New York, N.Y. 10011

Phone: (212) 989-2929

Douglas D. Rothacker, Jr., *President*

W. Stanheld Cooper, *Vice-President*

Edward F. Psotta, *Vice-President*

Mayme R. Dawson, *Secretary-Treasurer*

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

**SERVICES AND OPERATIONS:** Distribution of sponsored business films through theatrical, non-

theatrical and television outlets is handled through the New York office and the various distributors throughout the United States and Europe. Emphasis is put upon reaching exactly the audience the sponsor wishes to reach; and this individual approach is accomplished through selective promotional campaigns, audience selection, publicity and physical handling done on a separate basis for each film. A general catalog is not published since each title receives an extensive handling, thus assuring the sponsor complete identification and a closer tie-in with his film. Prints are all hand-inspected, read, cleaned and repaired and a complete maintenance on condition of each print. An individual print breakdown with classification ways available and print lifetime guarantee a part of the service. Monthly exhibition reports sent with full information of each showing. Special questionnaires and personal attention at screenings provide additional information that can be keyed to supplement companies' other public relations efforts.

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



## STERLING MOVIES U.S.A., INC.

Executive Office:

375 Park Avenue, New York, N.Y. 10022

Phone: (212) 586-1717

Charles F. Dolan, *President*

Sophie C. Hohne, *Senior Vice-President*

G. Roger Cabaney, *Executive Vice-President*

Morton J. Fink, *Vice-President, Director of Sales*

Gordon J. Hampel, *General Manager - Operations*

### TELEVISION PRESENTATIONS, INC.

375 Park Avenue, New York, N.Y. 10022

Phone: (212) 421-9666

Robert E. Brockway, *President*

Ira G. DeLamen, *Executive Producer*

### CREATIVE PROGRAMMING SERVICES

375 Park Avenue, New York, N.Y. 10022

Phone: (212) 586-1717

Robert E. Gurvitz, *President*

Edward Atwood, *Production Manager*

### NATIONAL SALES OFFICES

#### EASTERN REGION

375 Park Avenue, New York, N.Y.

Phone: (212) 586-1717

Morton J. Fink; Sophie C. Hohne; Ra W. Salo, Robert Van Houten

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

1750 Pennsylvania Avenue, N.W. 20206

Phone: (202) 298-5980

#### MIDWESTERN REGION

200 South Michigan Avenue, Chicago, Ill. 60604

Phone: (312) 939-6056

Frank J. Havlicek, *Regional Sales Manager*

#### WESTERN REGION

6290 Sunset Boulevard, Los Angeles, Calif. 90028.

(Continues on pag. 64)

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INC.  
BUSINESS FILM DISTRIBUTION

ROTHACKER BUILDING  
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TELEPHONE: (212) 989-2929

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## NATIONAL DISTRIBUTORS OF SPONSORED FILM

### STERLING MOVIES U. S. A.

Phone: (213) 467-3739  
Ralph Rafik, *Regional Sales Manager*

### CANADIAN SALES OFFICE

Sterling Movies Canada  
4980 Buchan Street, Montreal 9, Quebec  
Phone: (514) 737-1147  
John Lush, *Manager*

### REGIONAL FILM EXCHANGES

**Eastern Operations Headquarters:** 43 West 61st St., New York, N.Y. 10023. Phone: (212) 586-1717, Vincent J. Capuzzi, *Director of Operations*, Joseph Silvermintz, *Comptroller*, Ophelia Brusaly, *Manager TV Dept.*, John Saitta, *Manager, Data Process Dept.*, Marie Bullock, *Manager, Promotion Dept.*; **Midwestern Regional Office:** 200 S. Michigan Ave., Chicago, Ill. 60604. Phone: (312) 939-6056, Donald Thorkelson, *Manager*.

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

**SERVICES:** National, regional and special-market distribution of sponsored motion pictures to television stations. Non-television distribution includes: *Professional audience* programs to specified individuals in business, industry and the professions; *Selective audience* programs to specified organizations; *General audience* programs to all known and preferred adult groups. School distribution to high schools, junior high and elementary. Services include: promotion, publicity, print inspection and maintenance, shipping, and reports.

**NEWS-SCREEN:** Syndication of sponsored news-film stories to TV stations. Services include: script, production, editing, promotion, distribution, report of uses obtained.



### UNITED WORLD FILMS, INC.

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

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

John D. Desmond, *Vice-President, Distribution Services*

Donald Freeberg, *Director, Advertising & Sales Promotion*

Edward S. Riley, *Director of Purchasing*

Frank J. Gillman, *Manager, Branch Operations*  
Arthur McLaughlin, *Director, Sponsored Film Department*

Charles McGratty, *Assistant Director, Sponsored Film Distribution Services*

Leo B. Guelpa, *Manager, Educational Films Department*

### NEW YORK REGIONAL AREA

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

Herbert Sidel, *Manager*

### CHICAGO REGIONAL AREA

542 S. Dearborn St., Chicago, Ill. 60605  
Phone: (312) WAbash 2-7840

Dan Bishop, *Manager*

### LOS ANGELES REGIONAL AREA

1025 N. Highland Ave., Los Angeles, Ca. 90038

Phone: (213) HOLLywood 5-5136  
William Powers, *Manager*

### PORTLAND REGIONAL AREA

5023 N.E. Sandy Blvd., Portland, Or. 97208  
Phone: (503) ATLantic 1-9732

Frank Schulz, *Manager*

### ATLANTA REGIONAL AREA

257 Techwood Drive, Atlanta, Ga. 30303  
Phone: (404) JACKson 3-6201

J. Hunt, *Manager*

### DALLAS REGIONAL AREA

6434 Maple Ave., Dallas, Texas 75238  
Phone: (214) FLEetwood 2-1830

P. Howard, *Manager*

**BACKGROUND:** United World Films was organized in 1946. It is part of the Music Corporation of America, which includes Universal Pictures, Decca Records, Inc., and MCA-TV, Inc. In 1946 United World Films purchased the Bell Howell Film-O-Sound library which is the largest film library operating in the United States. In 1946 United also purchased outrightly the largest producer and distributor of 8mm and 16mm sound and silent motion pictures. **SERVICES:** Since its organization, United World Films has distributed sponsored films found in industry. Distribution is conducted for non-theatrical television and theatrical audiences through distribution offices located throughout the United States. United also produces and distributes classroom teaching films to the nation's schools and makes available on 16mm film all of its own company (Universal) feature theatrical titles along with selected features from Paramount and Arthur Rank. Demand for its films comes from clubs, business organizations, colleges, universities, high schools, women's organizations, fraternal groups, etc. These audiences are constantly increasing and United uses this source for new audience contacts for distributing their clients' sponsored films. In the distribution of their clients' 35mm sponsored films, United utilizes the theatrical knowledge, experience and contacts of Universal Pictures, its parent company. By reason of its affinity with MCA, United has the added opportunity to be in constant contact with the program departments of television stations throughout the country. These contacts are used by United in arranging showings for clients' films.

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

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

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

**MONTHLY REPORTS:** The sponsor receives a detailed performance reports which supply accurate information by type and size. A detailed report (CONCLUDED ON THE FOLLOWING PAGE)

The star (★) over listings in these pages indicates display advertising in this issue.





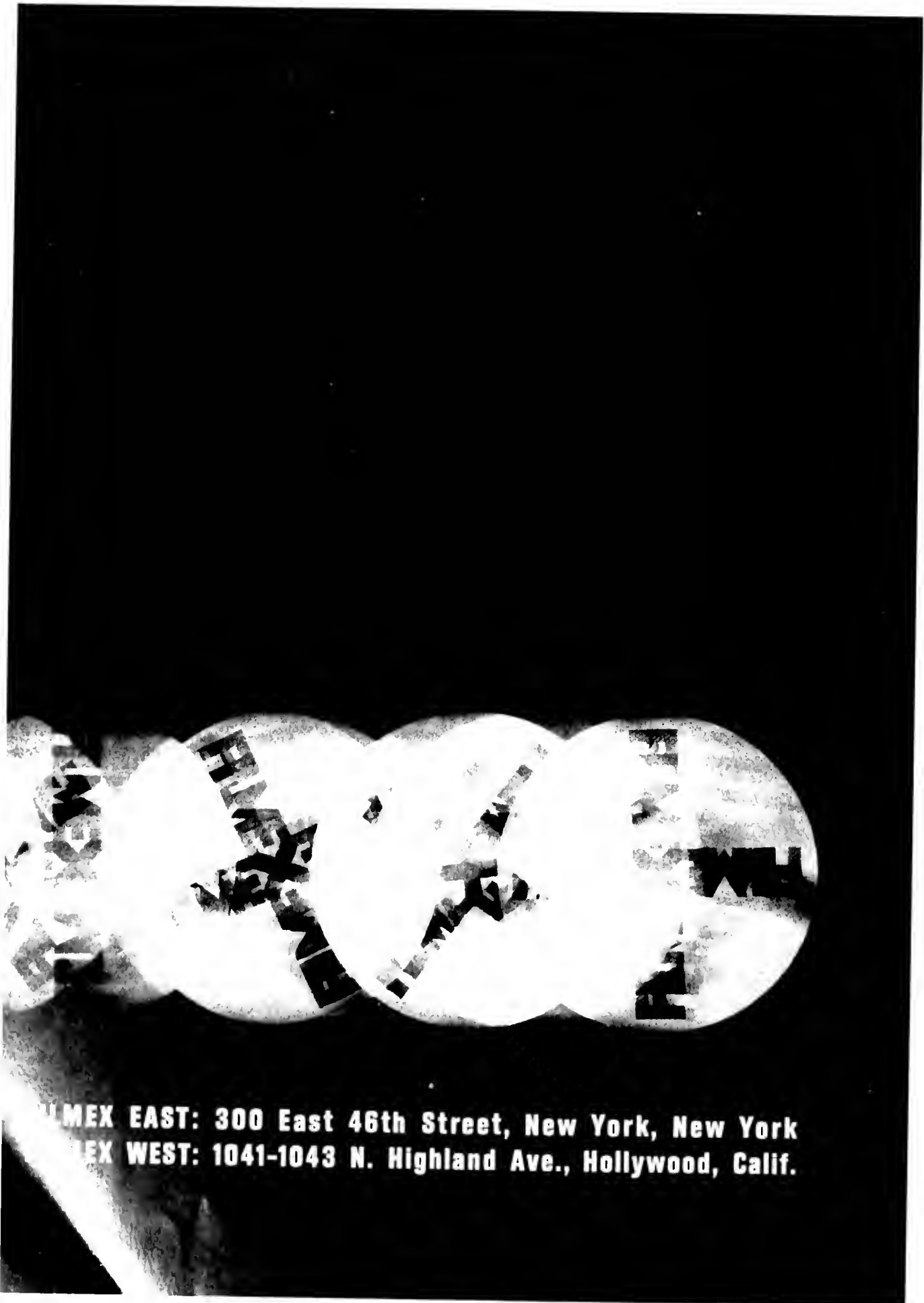
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in animation and live action  
at competitive prices  
in low and high budget films*

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communicating with employees,  
dealers, customers, stockholders  
or the general public,  
may we be of service?*

## **JOHN SUTHERLAND PRODUCTIONS, INC.**

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Los Angeles, California 90026  
Phone: (213) 388-5121

RD



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

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

**Robert W. Harvey, Deputy Director**  
*Information Services (Audio-Visual)*  
 Phone: OXford 7-1162

**Norman T. Hatch, Chief, Radio-TV**  
*News Branch*  
 Phone: OXford 7-5111

**Major F. N. Satterlee, USAF, Chief, News**  
*Photo Branch*  
 Phone: OXford 7-1252

**Donald E. Baruch, Chief, Motion Picture**  
*Production Cooperation Branch*  
 Phone: OXford 7-4596

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

The Radio-TV News Branch releases approximately 275 (2-3) minute subjects to the TV, newsfilm and theatrical newsfilm media annually. It maintains two small Pentagon studios for servicing the news media and radio programs, which feature interviews with top Defense officials. In addition, the Radio-TV News Branch releases taped and filmed messages by Secretaries and Service Chiefs provides advice and guidance to documentary film and TV producers on military subjects.

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

**PRODUCTIONS:** The only film directly produced by the Office of Public Affairs for the Secretary of Defense is an annual film report on the progress and achievements of the Armed Forces. It is expected to be available in April, 1966.

**Armed Forces Institute of Pathology**  
**Medical Illustration Service**

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

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

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

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

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

**FACILITIES:** In-house capability, and contracts through the Army Signal Corps.

**DESCRIPTION:** AFIP operates a U.S. Army Signal Corps film exchange for medical films. The Institute procures and loans films for the Medical Services of the Armed Forces wherever and whenever they are needed. Unclassified films are available to members of the medical profession, without borrowers paying return postage. For information about available films, write the Government Printing Office, Washington 25, D.C., and refer to *The Film Reference Guide - Medical and Allied Subjects*.

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

**Paul J. Murdock, Chief, Motion Picture**  
*Division*

Phone: OXford 7-2967

**Dallas Halverstadt, Assistant Chief**  
 Phone: OXford 7-2967

• This office produces and distributes information films for the use of the Armed Forces. Films are distributed through the film exchanges of each service, through on-base theaters, and to Armed Forces TV networks in 31 overseas locations.

**DEPARTMENT OF THE AIR FORCE**

The Pentagon, Washington, D.C.

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

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

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

The key personnel in charge of the program are:

Lt. Col. Lewis S. Clement, Jr.  
 Thomas E. Farmer

This office is responsible for determining or validating requirements for all Air Force motion pictures and insuring that the capability exists within the Air Force to either procure them by contract or produce them with in-house facilities. In this respect, they monitor the Aerospace Audio Visual Service. This organization is a technical service under the Military Air Transport Command and is directly responsible for producing or procuring films, adequate photographic documentation of the total Air Force mission and distribution of release prints.

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

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

APCS also maintains photographic units at Vandenberg AFB, Lompoc, Calif.; Ent AFB, Colorado Springs, Colo.; and Andrews AFB, Camp Springs, Md. to provide documentary and instrumentation coverage of Air Force missile and other activities. APCS also maintains combat documentary teams capable of rapid deployment anywhere in the world. These teams are permanently located at March AFB, Riverside, Calif.; Offutt AFB, Omaha, Nebr.; and Westover AFB, Chicopee Falls, Mass. Photographic Detachments are also located overseas, in the Far East, Europe and certain other areas of the world, to provide historical and combat documentation film coverage of important events of national and Air Force interest.

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

Col. William S. Barksdale, Jr.  
 Commander, Aerospace Audio Visual Service,  
 Orlando AFB, Florida 32813  
 Phone: (305) 841-5611, ext. 501

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# A-V PROGRAMS OF THE FEDERAL GOVERNMENT

## DEPARTMENT OF THE AIR FORCE:

Col. James P. Warndorf, *Deputy Chief of Staff, Photography, Air Photographic & Charting Service, Orlando, AFB, Fla. 32813*  
Phone: (305) 811-5611, ext. 2226

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

Lt. Col. Peter Boyko, *Commander*  
1350th Motion Picture Squadron, APCS  
Wright-Patterson AFB, Ohio 45433  
Phone: Clearwater 3-7111, ext. 53058

**DISTRIBUTION:** Approved Air Force films, filmstrips and related visual aids are distributed by the Air Photographic and Charting Service through the centralized facilities of the Air Force Film Library Center, St. Louis, Mo. This facility routinely distributes 360,000 films per year to Air Force units and other agencies all over the world. The present active inventory consists of nearly one-half million prints of more than 4,000 separate film subjects. The Film Library Center also maintains overseas central Film Libraries located in France, Japan and Alaska, with a Branch Film Library in the United Kingdom. These libraries are strategically placed and stocked to service approximately 140 Base Film Libraries located throughout the world. Information regarding distribution of these films can be obtained by contacting:

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

## DEPARTMENT OF THE ARMY

Pentagon, Washington, D.C. 20315

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

Col. Donald S. Bowman, *Director, Pictorial and Audio-Visual Directorate*  
Phone: OXford 7-3520

Lt. Col. Charles E. Campbell, *Chief, Photographic Division*  
Phone: OXford 5-3806

Lt. Col. Dominick V. Puccio, *Chief, Television-Information Display Division*  
Phone: OXford 5-1395

James A. Moses, *Chief, Concept & Application Branch*  
Phone: OXford 7-2039

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

Commanding Officer, Army Pictorial Center,  
35-11 35th Avenue, Long Island City, New  
York 11106 Phone: ASToria 1-3100.

**AUDIO-VISUAL SUPPORT CENTERS.** All official motion pictures, filmstrips, transparencies, language training materials and related audio-visual material are distributed throughout the U.S. Army by the Army Audio-Visual Support Distribution and Utilization System. This system is composed of three segments: (1) the Pictorial & Audio-Visual Directorate, OCC-E; (2) the Distribution Branch of the Army Pictorial Center, and (3) the network of Audio-Visual Support Centers located at headquarters major commands, major service schools and throughout the Zone of the Interior and overseas commands.

## DEPARTMENT OF THE NAVY

Washington, D.C. 20390

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

• **Information and General Policy Procedures** on all aspects of the Navy film program, including application information for commercial producers interested in bidding on Navy contract film, are handled by the Chief, Bureau of Naval Weapons, Navy Department, Washington, D.C. 20360.

Captain J. J. Crowder, USN — *Code FF Director, Photographic Management Office*  
Phone: OXford 8-3416

E. L. Randel, Code FFMP, *Head, Training Film & Motion Picture Branch, Photographic Management Office*  
Phones: OXford 8-3470, OXford 8-3422

- **Procurement policies and procedures**, which involve information on technical questions regarding bids, are handled by the Office in Charge, Navy Purchasing Office, Washington, D.C. 20360.

Captain O. W. Stafford, USN, *Officer in Charge*  
Phone: OXford 8-2901

Cdr. E. C. Goodwin, USN, *Director, Purchase Division*  
Phone: OXford 8-2845

**FACILITIES:** The U. S. Naval Photographic Center, a field activity of the Bureau of Naval Weapons, is the central photographic laboratory for the Navy Department and the Navy's largest photographic activity. The Center, composed of about 530 military and civilian personnel, provides photographic assistance and specialized services to the entire Naval Establishment. It supervises the production of Navy training films, maintains the Navy's motion picture and photographic film libraries.

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

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

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

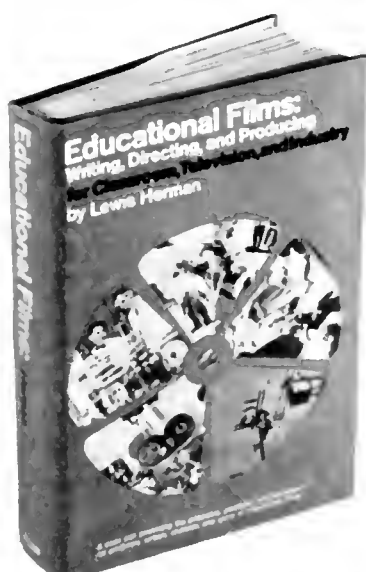
A research and development group conducts tests, experimentations, development and evaluation of photographic equipment. Here, technical photographic specifications, instructions and publications are also prepared. Information and NPC may be obtained from: Commanding

"This lucid and thorough manual on **EDUCATIONAL FILM-MAKING** will be an invaluable aid for anyone engaged in conceiving, writing, directing, editing or producing this type of film . . .

It is well-organized, smoothly written and provides the theory and practical knowledge needed to make an expert, professionally organized educational film."

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"Definitely for anyone writing, directing or in any way involved in educational films . . . amazingly comprehensive . . . in addition to covering all aspects of the business, it offers a satisfactory text for the making of movies in general."— *Film Makers' Guide*

"Fills a vital need for film-making students as well as professionals in the educational film field."— *The Journal of the Screen Producer's Guild*

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## A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

### DEPARTMENT OF THE NAVY:

ficer, Naval Photographic Center, U. S. Naval Station, Washington 25, D.C.

Captain R. G. Jancecak, USN,  
*Commanding Officer*

Phone: OXford 8-2101

Cdr. T. E. DeVeas, USN, *Head*.

*Motion Picture Department*  
Phone: OXford 8-2142

**DISTRIBUTION:** Prints of all Navy films available to the public can be purchased from DuArt Labs, Inc., 245 W. 55th St., New York, New York, under an annual contract administered by the U.S. Office of Education. Civilians may borrow films from Naval District Public Information Officers. Training Aids Libraries, Aviation Films Libraries, Recruiting Stations and Public Information Offices located throughout the United States will serve governmental requests for film showings. Requests for the use of Navy stock footage in commercial productions should be submitted to the Chief of Information, Navy Department, Washington, D. C. 20390.

### United States Marine Corps

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

Commandant of the Marine Corps (Code A03P)

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

☆ These U. S. Government audiovisual listings are an exclusive feature of the Production Review issues for reference use of our readers.

### DEPARTMENT OF AGRICULTURE

#### Office of Information

#### Motion Picture Service

Washington, D.C. 20250

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

Martin Lobdell, *Chief, Motion Picture Service*

Phone: DUDley 8-6072

Homer Boor, *Producer*

Phone: DUDley 8-3628

Judd Scott, *Producer*

Phone: DUDley 8-6518

Gilbert Courtney, *Producer*

Phone: DUDley 8-3319

Joseph Sanders, *Chief, Business Management*

Phone: DUDley 8-7263

Arthur Foster, *Chief of Laboratory*

Phone: DUDley 8-6747

James E. Alford, *Chief of Distribution*

Phone: DUDley 8-5246

Mrs. Anne Ware, *Stock Footage Librarian*

Phone: DUDley 8-3629

**ACTIVITIES:** The USDA currently has more than 300 films in distribution with an estimated audience of 380 million persons. These films cover such subjects as conservation, forestry, agricultural research, insect eradication, control of animal diseases, consumer information, rural area development, nutrition and marketing. In addition, the Department is prepared to cooperate with qualified non-government organizations in the production and distribution of agricultural

educational motion pictures and TV films are related to agricultural programs, if the government cooperator is a non-profit organization or association concerned with the dissemination of agricultural information or the production or handling of one or more agricultural products. Maintains an extensive 16mm stock footage library of agricultural scenes which are for sale at nominal cost.

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

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

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

### DEPARTMENT OF COMMERCE

Washington, D.C. 20230

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

#### Business & Defense Service Administration

James L. Oliver, *Director*

*Scientific, Photographic and Business*

*Equipment Division*

Phone: WOrth 7-3518

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## A-V PROGRAMS OF THE FEDERAL GOVERNMENT

U. S. DEPARTMENT OF COMMERCE:

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

• The Motion Picture and Photographic Products Branch was established to serve the motion picture apparatus, equipment and supplies industries. It performs many functions, some of the more important being to foster, promote, and develop the foreign and domestic trade of these industries. It provides market development counsel to producers and exporters as to where and how to cultivate and expand their overseas sales, acquire distributors, facilitate the acquisition of frozen remittances, and render assistance in other problem areas. It also participates in tariff and trade negotiations, and maintains constant surveillance of foreign trade trends, and periodically issues concise basic information releases for industry guidance. Furthermore, the Branch acts as the focal point for industry with reference to advice and guidance to other agencies and use of other agency facilities.

### Environmental Science

#### Services Administration (ESSA)

Stanley B. Eames, *Director of Public Information*

Phone: 496-8193

### Coast & Geodetic Survey

G. P. Meredith, *Chief, Administrative and Technical Services Division*  
Phone: (301) 496-8031

• Over the past decade, the Bureau has produced five documentary films covering both its general activities and such specific programs as tide and current measurement, wire-drag techniques, surveying and the oceanographic cruise of the Ocean Survey ship "Explorer." The Bureau is now working to replace its older documentaries. The activities film has been completely revised and was released in July, 1964.

A documentary film titled *Tsunami*, dealing

with the phenomena and potential dangers of seismic sea waves, was produced during 1964. Production of a film depicting the historical aspects of geographic and geodetic position determination, and climaxing in the modern technique of satellite triangulation is planned in '66.

Collaborative film work at the Coast and Geodetic Survey included assistance on the National Academy of Science *Planet Earth series* in the preparation of *Science for Survival*, a recent production of the Interagency Committee on Oceanography.

Film information is available through the Administrative and Technical Services Division, Coast and Geodetic Survey, Washington Service Center, 6001 Executive Blvd., Rockville, Maryland 20852.

### U. S. Weather Bureau

• The Weather Bureau occasionally contracts for films and film shorts to be used in warning programs associated with hurricanes and tornadoes. In addition, it provides technical assistance for films on weather related subjects. The Bureau has a library of other weather films produced elsewhere; loan information is available from the Public Information Office.

### Bureau of Public Roads

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

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

**FACILITIES:** In-house capacity.

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

### National Bureau of Standards

William R. Tilley, *Office of Technical Information and Publications, Washington, D.C. 20234*  
Phone: (301) 921-2493

• This Bureau produces scientific and technical films about its own research programs. Films are available from above address for loan without charge except payment of return postage and insurance. Produced in 1965 (in collaboration with Naval Research Laboratory): *Production of White Cast-Iron Standards*, 16mm color; 15½ min., running time. Other calibration pictures planned. Film catalog on request.

### Office of Publications and Information for Domestic and International Business

Americo A. W. Favale, *Director, Graphics Division*  
Phone: WOrth 7-5481

**ACTIVITIES:** This office produces films describing Government-industry cooperation in staging special U. S. Exhibitions at international trade fairs overseas.

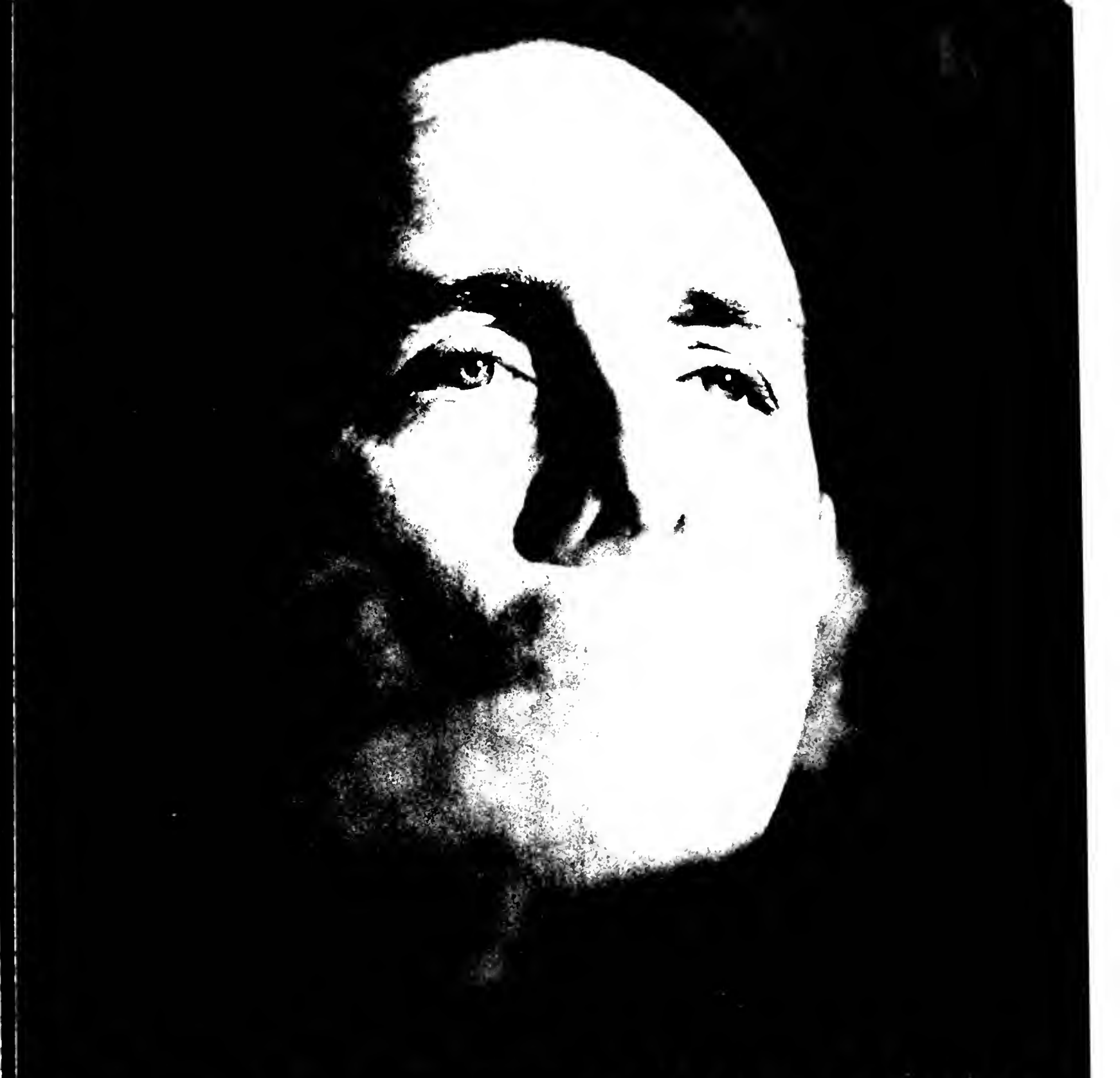
**FACILITIES:** Footage is shot by staff photographers of the Graphics Division and films are produced on contract by industrial film companies.

**DISTRIBUTION:** Color films average 15 minutes length and are available on a free loan basis by application to the Director, Graphics Division. These films are also available through Department of Commerce Field Offices. Black and White prints are available for TV use.

**FILM NOW AVAILABLE:** *The Trade Fair*





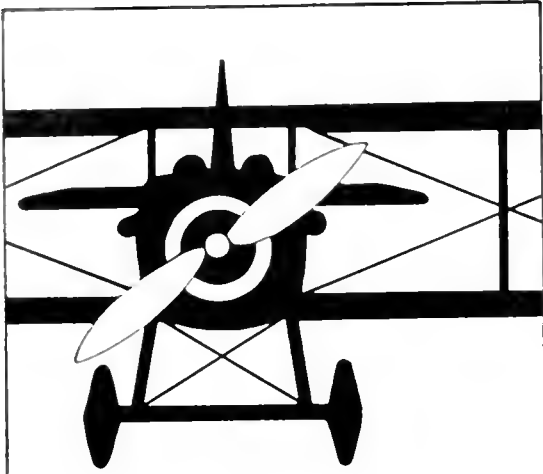


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### Maritime Administration

John K. Tennant, *Public Information Officer*  
Phone: DUDley 6-4461

• This administration engages in limited film production to promote American Merchant Shipping. The Maritime Administration has prepared a cooperative project with the Atomic Energy Commission and commercial industry, a special film report about the N. S. Savannah, the world's first nuclear merchant ship. Films are available through the Public Information Officer.

### OFFICE OF EMERGENCY PLANNING

National Office: Washington, D.C. 20504

Emmet F. Riordan, *Director*,  
*Information Office*  
Phone: 352-2201

John Coleman, *Press Officer*  
Phone: 352-1073

ACTIVITIES: This office plans and produces motion pictures to support programs of OEP.

FACILITIES: All production is contracted to commercial film producers, or performed by other agencies of the Federal Government under OEP supervision. For all information on motion pictures, contact Information Office.

### U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE

Washington, D.C. 20202

Thomas D. Clemens, *Officer-in-Charge, Research Branch, Division of Higher Education Research, Bureau of Research, U. S. Office of Education*.

Phone: WOrth 3-7931

John A. Gough, *Director*  
*Captioned Films for the Deaf Branch*  
Phone: WOrth 2-1751

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

The Office of Education also conducts studies and surveys, prepares catalogs and bibliographies, and provides consultive services on educational uses of audio visual materials. For information concerning this program write to:

*Office of the Director,*  
*Media Research & Dissemination Branch*  
Phone: WOrth 3-7931

• The Branch of Captioned Films for the Deaf administers P.L. 85-905 as amended by P.L. 87-745, which provides for a free loan service of captioned films for the deaf; provides for the conduct of research in the use of educational and training films for the deaf, for the production and distribution of training films for the deaf and for the training of persons in the use of these films for the deaf. For information about this program write to the Office of:

*Director, Captioned Films for the Deaf Branch*  
*Division of Handicapped Children and Youth*  
Phone: WOrth 2-1751

### United States Public Health Service Communicable Disease Center

Atlanta, Georgia 30333

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

Dr. James Lieberman, *Director*  
Edward F. McCellan, *Deputy Director*  
Jerome K. Barnett, *Asst. Director for Operations*

James D. Clark, *Asst. to the Director*  
Norman L. Cole, *Educational Advisor*

### PUBLIC HEALTH AUDIOVISUAL FACILITY

Dondell C. Cotter, *Program Management Officer*

Katherine C. Skogstad, *Information and Publications Officer*

Lucian Glen Lambert, *Chief, Graphic and Photographic Arts Section*

Charles N. Farner, Jr., *Chief, Utilization and Distribution Section*

ACTIVITIES: The Public Health Service Audiovisual Facility, a Branch of the Communicable Disease Center, is a national center for development of a nationwide audiovisual program in medicine and the allied sciences. It produces films, strips, television tapes, exhibits, publications and other audiovisual forms for the medical and scientific communities.

New phases of the Facility's program include Educational Advisory Services involving support for schools of the health professions, the development of specialized conferences, seminars and workshops; and a Communications Systems Planning activity through which consultation is provided to biomedical and other health oriented institutions in the U.S. and abroad.

In 1965 the Facility sponsored the first national conference on the Single Concept Teaching Film. In 1966 the Facility and the National Academy of Sciences co-sponsored the conference, Biomedical Communication: Problems and Resources. Also in 1966 the Facility experimented with a number of institutions the possibility of contribution to a national cadre of bionics communications specialists through presently established academic graduate curricula.

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

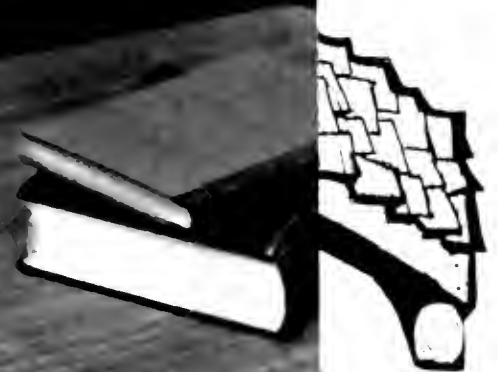
DISTRIBUTION: Public Health Service films are available from the U.S. Public Health Service Audiovisual Facility, Atlanta, Georgia 30333. Loan to schools of the health professions, health educational institutions and medical health organizations throughout the U. S. and abroad. Films are listed in a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

REFERENCE SOURCES: Three other film catalogs are published by the Facility: *Film Reference Guide for Medicine and Allied Sciences*; *Clinical Film Guide*; and *Neurological and Speech Disease Film Guide*. Other specialized reference works are in production. A master international index is maintained to support special requests for film information not otherwise available.

PRODUCTIONS: Among the recent 16mm motion pictures produced by the Facility are: *Cholera Today*, *Front Line of Battle* (Aedes aegypti mosquito spraying technique); a series of single concept films teaching laboratory techniques and diagnosis including *Collection and Processing of Specimens for Respiratory Virus Isolation*; *Fiberscope Endoscopy*; *Hemiplegic Patient*, Parts I and V and *Diagnostic Tests for Bronchitis and Emphysema*. Two outstanding videotaped programs were completed: *Palpation and Inspection of the Anterior Chest* and *Mammography Techniques*, Part I. Projected film videotape productions for F Y 1966 will approximate 110. 15 of these productions will be in Spanish or French sound tracks.

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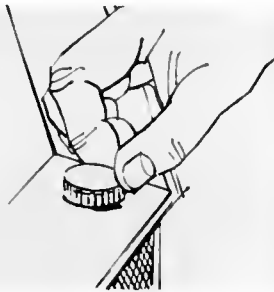
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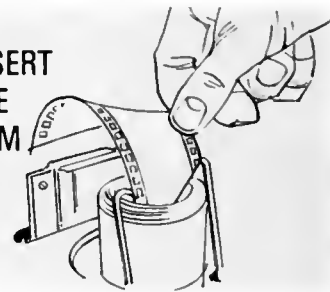


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Jerome K. Barnett, Asst. Director for  
Operations  
James D. Clark, Asst. to the Director  
Norman L. Cole, Educational Advisor

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# A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

## Social Security Administration Baltimore, Maryland 21235

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

Wallace Kendall, *Chief, Production Branch,  
Office of Information*  
Phone: 944-5000, ext. 2985

**ACTIVITIES:** The Social Security Administration produces and distributes films on Old Age, Survivors and Disability Insurance. These are public information films designed to explain the Social Security Law. All films are designed for TV audiences, and both spots and film shorts are produced.

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

**DISTRIBUTION:** Through 622 District Offices throughout the country, prints may be obtained on a free loan basis. Prints may also be bought.

## DEPARTMENT OF INTERIOR Washington 25, D.C.

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

### Office of the Secretary

Harlan Wood, *Office of Information*  
Phone: 343-3171

Inquiries concerning the use of Department of

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

## The Bureau of Mines

A. Nicholas Vardac, *Motion Picture Repr.,  
Bureau of Mines, Washington, D. C. 20240,*  
Phone: REpublic 7-1820, ext. 3359

Meyer Reiness, *Chief, Bureau of Mines Distri-  
bution, 4800 Forbes Ave., Pittsburgh, Pa.  
15213*

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

**FACILITIES:** All films are made in cooperation with private industrial firms which pay production costs and select commercial film producers. The Bureau maintains no production facilities for the films.

**DISTRIBUTION:** About 5,000 prints of films are distributed to the public on a free loan basis from the central film distribution center of the Bureau of Mines, 4800 Forbes Ave., Pittsburgh 13, Pa., and from depositories in 40 states. Annual number of showings is 200,000. Most films are cleared for free TV use. Single or block bookings arranged. Catalogues available.

**PRODUCTIONS:** Films in current production include: A presently untitled film on steel and revisions of *Arizona and its Natural Resources* and *Nevada and its Natural Resources*. Educational TV Program Series: The following televi-

sion series are available: *Down to Earth; Steps of the Union; Out of the Earth.*

## The Bureau of Reclamation

Ottis Peterson, *Assistant to the Commissioner,  
Information*

Phone: 343-4662

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

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

**DISTRIBUTION:** Distribution of Bureau of Reclamation films is now accomplished through the Film Distribution Center, Bureau of Reclamation, Bldg. 53, Denver Federal Center, Denver, Colorado. On occasion, prints are loaned to educational institutions for short periods of time.

**PRODUCTIONS:** Recent productions include: *Fanning Gorge*, the story of the construction of a high dam on the Green River in the Rocky Mountains in northern Utah which was selected as the winner in public relations, sales and advertising in the recent industrial photography competition; *Power for a Nation* in which the Bureau of Reclamation collaborated with other Department agencies to portray the role of the Department in hydropower production. The Bureau of Reclamation is also distributing prints of *New a-*

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- "The Investment" - A twenty-minute color film for the United Givers Fund campaign. For the past seven years, Stuart Finley Productions has produced these films in addition to over a hundred TV film spots for the UGF.
- "Oops!" - The latest of eight films for the Ohio River Valley Water Sanitation Commission.
- "Time is for Taking" - On the subject of Mental Retardation. This is our newest "distribution" film. "The Green City" and "Physical Education in Elementary Schools" are other productions designed especially for schools, colleges, libraries, and civic organizations.

- Where In The World and The New River produced for the Kimberly-Clark Corporation.
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- Still photographs for the United Givers Fund, Public Health Service, and the National Institute of Health.
- Film strips with original color artwork for the Army Times Publishing Company.

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## A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

### U. S. BUREAU OF RECLAMATION

for a *Thirsty World* which was produced recently by the Office of Saline Water of the Department of the Interior.

#### The Bureau of Land Management

Dan Sauls, *Information Officer*  
Phone: 313-3609

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

Available for loan and for TV showings are: *Alaska, Land to Grow On*, 28-minute color film on public lands and resources in Alaska, *Watershed Conservation*, demonstrating water conservation on the public lands, and *Rogue River Country*, 28-minute color film about the recreational opportunities and wealth of natural resources found in the Rogue River Valley of southwestern Oregon. State BLM offices having film libraries are: Portland, Sacramento, Phoenix, Reno, Salt Lake City, Santa Fe, Denver, Cheyenne, Boise, Billings, and Anchorage.

#### The U. S. Geological Survey

Frank H. Forrester, *Information Officer*  
Phones: 313-1616/1617

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

Recent film releases include the *Alaskan Earthquake*, 1964 and *The Sea River*. The first

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

Requests for additional information about these and other films should be addressed to the Information Office, U.S. Geological Survey, Washington, D.C. 20212.

#### U. S. Fish & Wildlife Service

Elliot A. Macklow, *Chief, Audio Visual Services*, Branch of Marketing, Bureau of Commercial Fisheries, Fish & Wildlife Service.  
Phone: 313-6897 A/C 202

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

**FACILITIES:** Commercial contractual motion picture facilities.

**DISTRIBUTION:** Utilizing about 200 Government and private film libraries, 22 fishery motion pictures are distributed free of charge upon request. Provision has been made so that most of the films are cleared for television, although special permission is required before telecasting. Stock footage is not available. A catalog listing the commercial fisheries films distributed and the instructions for obtaining them may be obtained free of charge upon request. A central

Audio-Visual Services film library is maintained. Films and information may be obtained by writing Audio Visual Services, Bureau of Commercial Fisheries, 1815 N. Ft. Myer Drive, Arlington, Va., 22209. Requests for films to be sent outside the U. S. should be made to the nearest U. S. Embassy or Consulate.

**PRODUCTIONS:** Recent productions include a new film for the Maine Sardine Council entitled *Flavor of Maine*. Four fully animated television spot announcements and a radio disc have been released. In production are films for the National Fish Meal Assn. of the National Fisheries Institute, *Menhaden Magic*, the U. S. Trout Farmers Assn. *Rainbows to Order* and the State of Florida *Mullet For Millions*. All titles are tentative.

## FEDERAL AVIATION AGENCY

### Office of Headquarters Operations

#### Motion Picture Branch

500 Independence Avenue, S.W., Room 2E  
Washington, D.C. 20533  
Phone: WOrth 2-5693

John A. Nugent, *Chief*  
*Motion Picture Branch, HQ-450*

Martin S. Konigsmacher  
*Senior Production Supervisor*

James D. Helliwell, *Producer-Director*

George M. Mathieu, *Project Coordinator*

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

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

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# AV PROGRAMS OF THE FEDERAL GOVERNMENT:

THE FEDERAL AVIATION AGENCY

**FILM DISTRIBUTION:** Distribution of FAA films is handled through the Aeronautical Center Film Library, AC-131, P.O. Box 1082, Oklahoma City, Oklahoma.

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

## NATIONAL AERONAUTICS AND SPACE ADMINISTRATION

Office of Public Affairs

Audio-Visual Program — Code FE

Washington, D.C. 20546

Walter E. Whitaker, *Audio Visual Officer*  
Room 805, Reporters Building  
Phone: 962-2516

Edward A. Pierce, *Director, Media Development Division*, Room 802, Reporters Building  
Phone: 962-2161

Donald M. Swartz, *Chief, Motion Picture Branch* Room 812, Reporters Building,  
Phone: 962-2757

Clayton Edwards, *Chief, TV and Radio Branch*  
Room 814, Reporters Building  
Phone: 962-2795

Warren Phipps, *Chief, Distribution and Depository* Room 811, Reporters Building  
Phone: 962-2858

**ACTIVITIES:** These branches supervise the agency-wide production and distribution of films, TV and radio programs and other audio visual materials on space and aeronautics, and coordi-

nate requests for NASA assistance in production of all these media.

**FACILITIES:** Production requirements are fulfilled through in-house capabilities at NASA field installations and by contractors.

**DISTRIBUTION:** NASA films, tapes, stock footage and other AV resources are loaned through NASA Central Motion Picture Depository and Library. All requests for NASA assistance with non-governmental productions should be directed to Mr. Whitaker; requests to borrow NASA films should be directed to Mr. Phipps.

**PRODUCTIONS:** Those released in 1965 include: *Electric Propulsion; The Four Days of Gemini 4; The NASA Biosatellite Program; The Shape of Things to Come; Trial Balance; and The Hard Ones.*

## POST OFFICE DEPARTMENT

Washington, D.C. 20260

Ira Kapenstein, *Special Assistant to the Postmaster General, Public Information* (Public Information Films)  
Phone: 961-7500

Ray N. Mahan, *Director, Audio Visual Division, Office of Special Assistant to Postmaster General, Public Information*  
Phone: 961-7077

**ACTIVITIES:** The Post Office Department currently uses Public Information film clips for Public Service, plus training and engineering photo reports.

**FACILITIES:** Limited motion picture production performed by the Department. Public Service film production is contracted:

Bureau of Facilities, Procurement Division  
Room 4206, Post Office Department  
Washington, D.C. 20260

**DISTRIBUTION:** Public information film clips for public service are distributed through Postmasters in all regions. Training films are distributed by Regional Directors in 15 regions.

## U. S. TREASURY DEPARTMENT

Washington, D.C. 20025

Alvin W. Norcross, *Assistant to the Director of Personnel (Project Officer)*. Phone: WOrth 4-2125

Robert L. Skinner, *Management Analyst, Office of Management and Organization (Assistant Project Officer)*. Phone: WOrth 4-2461

Harold E. Whitwer, *Chief, Motion Picture Branch, U. S. Coast Guard (Production Supervisor)*. Phone: WOrth 4-5303

Charles M. Lammond, *Public Information Officer, Internal Revenue Service (Technical Advisor)*. Phone: WOrth 4-4037

*The Treasury Story*, a 28-minute, 16mm color film, has been recently produced by the Treasury Department to tell briefly the activities of the Bureaus and Offices which comprise its functioning operation. The production serves to orient new employees with Treasury functions and also brings graphically to the attention of public view-ers the work of such organizations as Bureau of Customs, Coast Guard, Engraving and Printing, the Mint, the Secret Service, and other key Treasury agencies. In its public viewing, it is adaptable to use by television, civic group and schools.

## Internal Revenue Service

Washington, D.C. 20025

Charles M. Lammond, *Public Information Officer*. Phone: WOrth 4-4037

John Burselson, *Audio Visual Training Officer*  
Phone: WOrth 4-3962

**ACTIVITIES:** Films for public and internal use.

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are prepared by the Internal Revenue Service. Motion pictures for public viewing are produced by the Public Information Division, those for employee training or orientation by the Training Division. The Information Division also supervises production of television spot announcements for each tax filing period. It has also recently begun the production of films and TV spots in Spanish, partly to extend its taxpayer information in the U. S. and partly as an advisory aid to Latin American countries concerned with Federal government cooperative programs.

**FACILITIES:** The public information films of Internal Revenue Service are produced professionally, usually utilizing the agency's own office facilities and personnel for background scenes but hiring professional talent for action bits, narration, etc. Laboratory production facilities are contracted to complete the film after the first rough cut. Training films are sometimes produced with Internal Revenue Service personnel and sometimes with professional talent.

**DISTRIBUTION:** The 58 district offices, and several of the larger local offices, distribute Internal Revenue Service film productions. All clearances and releases have been obtained for general showing of all Internal Revenue Service films.

**PRODUCTIONS:** The Public Information Division plans a new half-hour documentary, 16mm color production on the related activities of its Collection Audit and Intelligence divisions; and a quarter-hour film, 16mm color, on American history in its relation to taxes, with brief treatments of typical district and regional office activities — and those of the ADP, automatic data processing program, as they affect the average taxpayer. The latter film will be produced in both English and Spanish and will also serve as a training vehicle. Newest IRS production is *It Happens Every Year*, third in a series of annual half-hour presentations on preparing a Federal income tax return. Other current productions are *Then and Now* — 22 min.; *Time and Taxes* — 18 min.; *The Notable Day* — 22 min.; *Push Buttons and Taxes* — 10 min.; *Moonshine and Taxes* — 15 min. *Since the Beginning of Time, Then and Now*, and *Moonshine and Taxes* are available as 8mm films for theater use.

**United States Coast Guard**

E. Whitwer, Chief, Motion Picture & TV Branch, Public Information Division  
Phone: (202) WOrth 4-5303

**FACILITIES:** The U. S. Coast Guard produces information and training, as well as recruiting films. The majority are in 16mm color-sound with running time of 3 to 28 minutes. Coast Guard films have consistently been selected by the United States government for entry in foreign film festivals, and have won a number of awards.

**FACILITIES:** In-house capability. The Coast Guard has limited in-house writing, directing, shooting and editorial capability. Additional production services as well as all processing and printing are contracted for as required.

**DISTRIBUTION:** A catalog of U. S. Coast Guard films is distributed by film libraries in Washington, D. C. and at District offices in Boston, New York, Portsmouth, Miami, St. Louis, Long Beach, San Francisco, Seattle, Juneau and Honolulu.

**PRODUCTIONS:** Latest productions include a series of TV recruiting spots and a new 14-minute sound film on *AMVER: Automated Merchant Vessel Reports*. Planned productions include a 28-minute Coast Guard Reserve subject and several training and indoctrination films.

**U. S. Savings Bonds Division**

Bob Mogelev, Promotion Manager, U. S. Savings Bonds  
Phone: WOrth 4-5702

A variety of films telling the story of U.S. Savings Bonds is available, suitable for community audiences of all kinds. Many are inspir-



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## A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

### U. S. TREASURY DEPARTMENT:

ational, some humorous, some informational. All were made available to the Treasury by volunteers and showings take place under volunteer auspices. *The Land We Love*, 16mm, sound-color, 20-min., is a film tour produced by Warner Brothers in association with other major motion picture studios. *Wilbur Gets the Message . . . About Payroll Savings*, 16mm, sound-b&w, 20 min., has been cleared for television. *Danny Kaye for School Savings*, 16mm, sound-b&w, 16 min. is not cleared for television. *The Junior Astronaut*, 16mm, sound-b&w, 15 min., is cleared for television.

### UNITED STATES ATOMIC ENERGY COMMISSION

#### Division of Public Information

#### Audio-Visual Branch

Washington, D.C. 20545

• The Audio-Visual Branch of the Atomic Energy Commission has as its primary function responding to requests from the public media in all the audio-visual fields for assistance in the preparation of films, stills, and other audio-visual materials on atomic energy.

Edwin L. Wilber, *Branch Chief*  
Phone: (301) 973-5365

Elton P. Lord, *Deputy Chief*  
Phone: (301) 973-5476

Sid L. Schwartz, *Asst. to the Chief*  
Phone: (301) 973-1239

Patti Searight, *Radio/TV Specialist*  
Phone: (301) 973-5367

ACTIVITIES: This branch plans and carries out film, TV, radio and still picture projects to advance specific Commission Programs, and acts

as advisor to Commission and contractor personnel in Washington and nationwide on audio-visual problems and projects. In 1965, 27 films were produced by the Commission and its contractors; about 25 films are planned for 1966. In addition, more TV clips and radio tapes are produced by the Commission and contractors every year. This branch also places Commission- and contractor-produced motion pictures into loan and commercial sale channels, determines the content of the 10 domestic and 4 overseas film libraries, and issues popular-level and professional-level film lists.

FACILITIES: AEC has no motion picture production facility or motion picture laboratory, but uses Government and/or commercial services.

DISTRIBUTION: AEC operates an 8,000 still photo library, and distributes films through 10 domestic film libraries which cover particular geographical areas. All films are for free-loan. Each library has about 300 titles (popular, semi-technical, and technical levels). The Commission also has four overseas libraries at its offices at the U. S. Embassies at London, Brussels, Tokyo and Buenos Aires, stocked with semi-technical and technical films, and also supplies films to the film library of the International Atomic Energy Agency in Vienna, The American Film Library, The Hague, Holland, The National Science Film Library of Canada, and to USIS-Stockholm for use throughout Scandinavia. The Brussels and Buenos Aires libraries have about 50 films each in French and Spanish respectively. Information on libraries available from Washington office.

STOCK FOOTAGE: The Commission has more than 120,000 feet of 35mm black-and-white unedited film footage on peacetime uses of atomic energy available for purchase. Information may be obtained from Washington office. Color stock footage is also available from any of the completed

documentary films produced by or sponsored by the government. Films may be borrowed from libraries in geographical areas for footage cuts prior to purchase of duplicating materials from the various laboratories holding the originals. Unedited stock film footage in black-and-white and color on nuclear or thermonuclear donations sold at Lookout Mountain Air Force Station, USAF, 8935 Wonderland Avenue, Hollywood, California 90016.

### THE UNITED STATES INFORMATION AGENCY

Washington 25, D.C.

George Stevens, Jr., *Director, Motion Picture Service*. Phone: DUDley 3-2315

Anthony Guarco, *Deputy Director, Motion Picture and Television Service*. Phone: DUDley 3-3373

Diane Conklin, *Chief, Public Liaison and Training Staff*. Phone: DUDley 3-3050

Eugene Friedman, *Program Manager*. Phone: DUDley 3-5188

Richard Doerschuk, *Production Manager*. Phone: DUDley 3-3329

Alan Fisher, *Chief, Overseas Production Division*. Phone: DUDley 3-5524

Robert Squier, *Chief, Staff Production Division*. Phone: DUDley 3-3768

Antonio Vellani, *Chief, Documentary Production Division*. Phone: DUDley 3-3329

John Barker, *Operations Manager*. Phone: WORTH 2-2285

Wilbert Pearson, *Chief, Comm-Media Attachment Staff*. Phone: WORTH 2-3102

Doug Smith, *Chief, Acquisitions Staff*. Phone: DUDley 3-5210

John R. Wheeler, *Chief, Administrative Services*. Phone: WORTH 2-1494

SERVICES and FACILITIES: USIA produces acquires and distributes abroad motion picture and television films for the overseas information

# easy as

# A

# B



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\*Design © 1964, Telic, Inc.

B. Set the projector on it . . . It's a stand!

ultural program of the U.S. Government. The audience numbers over 260 million tele- views in 92 countries plus some 750 million private showings. Output ranges the full of both media - from brief newsclips to length motion pictures and hour-long tele- dramas. These products are released in as is 58 foreign languages.

PRODUCTIONS: Recent examples of the Agency's picture and television output include: *From Little Rock*, depicting U. S. Civil progress, this 20-minute production won 65 Academy Award for the best short docu- mentary of the year and has since won several other major awards; *Nuestro Barrio*, a series of continuing dramatic episodes of the Alliance progress now playing on television in 25 Latin American cities. *Night of the Dragon*, 26-minute documentary on Viet Nam now being shown theatrically and non-theatrically in 23 languages. *John F. Kennedy: Years of Lightning, Days of Drums*, an 85-minute color feature on President Kennedy's term in office. The film has already played in over 1000 commercial theaters and bookings indicate its overwhelming popularity will continue. To date the 29 language versions have been in 117 countries.

### THE PEACE CORPS

Washington, D.C. 20525

J. Gibson, Director, *Public Affairs Support*  
Phone: (202) 382-1722

ACTIVITIES: Limited film activity.

DISTRIBUTION: Two films, *A Mission of Discovery* (1964) and *A Choice I Made* (1965) are distributed by United World Free Films through outlets in continental U.S., Alaska and Hawaii. A third film, *Assignment: Langkawi* (1965), a story of Peace Corps nurses in Malaysia, is available on free loan to nursing schools and nursing organizations from Peace Corps, Washington.

## A-V PROGRAMS OF THE FEDERAL GOVERNMENT:

PRODUCTIONS: Three films in production are scheduled for completion in early 1966. One will feature Peace Corps teachers in India; the second will deal with the Peace Corps program in Nigeria; the third is being edited from footage shot in the Altiplano region of Peru showing Peace Corps Volunteers at work in Arts and Crafts projects. All are designed for general information and recruiting use.

### THE LIBRARY OF CONGRESS

Washington, D.C. 20540

Dr. Edgar Breitenbach, *Chief, Prints and Photographs Div.*

Phone: STerling 3-0400, ext. 217

John B. Kuiper, *Head, Motion Picture Section*

Phone: STerling 3-0400, ext. 72

Paul Spehr, *Motion Picture Librarian*

Phone: STerling 3-0400, ext. 721

Joseph W. Rogers, *Chief, Copyright Cataloging Division, Copyright Office*

Phone: STerling 3-0400, ext. 455

Mrs. Katharine W. Clugston, *Audio-Visual Specialist, Descriptive Cataloging Div.*

Phone: STerling 3-0400, ext. 451

Miss Frances L. Menges, *Head, Special Services Section, Card Division*

Phone: STerling 3-0400, ext. 8039

• The Library of Congress has an unrivalled collection of American films dating from the infancy of the motion-picture industry, which it has acquired through the operation of the copyright law and through gifts, and it also has a large body of foreign films turned over to it as a result of wartime seizure. The Library's activities in the motion-picture field include the registration of claims to copyright, the acquisition of films, the cataloging of films and related bibliographies from Peace Corps, Washington.

The Library's Copyright Office has registered claims to copyright for motion pictures since 1894, when the first examples of this medium were deposited in the Library in the form of photographic paper prints; since 1912 the copyright law has provided for the registration and deposit of motion pictures as such. Generally, under the provisions of the motion-picture copyright agreement between the Library of Congress and the motion-picture proprietors, the films are returned to the copyright proprietor by the Library after registration, but the Library has the right to claim the deposits for its collections later.

The Copyright Cataloging Division of the Copyright Office prepares a semi-annual *Catalog of Copyright Entries: Motion Pictures and Filmstrips*, which lists all such materials registered for copyright in the United States and which is published by the Library and sold by the Government Printing Office. It has also prepared four cumulative catalogs entitled *Motion Pictures*, which together cover registrations of films for the years 1894-1959 and which are for sale by the Government Printing Office.

In addition, the Library's Descriptive and Subject Cataloging Divisions catalog educational films, using data submitted largely by producers and distributors, and the Library publishes this cataloging information in two useful forms for purchase by other libraries or individuals. One form is the printed catalog card, which any filmmaker may purchase to establish his own card-catalog for the control of his collection and for the dissemination of film information. The other is a book-catalog reproduced photographically from the printed cards and containing a detailed subject-index, adequately cross-indexed; entitled *Library of Congress Catalog - Motion Pictures and Filmstrips*, this publication is issued quarterly and in annual cumulation, and it also ap-

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- Fairchild 8mm Sound Projectors
- TELIC Film Production Services

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 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

## FEDERAL A-V PROGRAMS

(CONTINUED FROM THE PRECEDING PAGE 85)

appears as a volume in the quinquennial cumulation of the Library's *National Union Catalog*. Both the printed catalog cards and the book-catalog may be purchased from the Card Division, Library of Congress, Building 159, Navy Yard Annex, Washington, D.C. 20541.

The Library's collection of motion pictures comprises about 82,000 reels and is in the custody of the Prints and Photographs Division in



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the Reference Department. It is primarily an archive in nature, and reference service is limited to assisting research activities. The Library does not lend motion pictures, but some films may be copied under certain conditions; copying requires the signing of a standard agreement concerning the clearance of copyright and the copying of equivalent footage for the Library.

#### The National Archives

James W. Moore, *Acting Chief, Audio-Visual Branch*, 8th St. and Pennsylvania Ave., N.W., Washington, D.C. 20108.

Phones: (202) WO 3-6493; 3-6725

• The National Archives is the repository for 17 million feet of motion picture film created by 75 Federal agencies and several important private producers. Films are accessioned periodically thereby ensuring an ever-growing collection. The entire National Archives collection of motion pictures covers the period of 1896 to the present. It depicts a wide range of subjects. Its documentation of the activities of American, Allied and enemy forces during World Wars I and II is of particular value.

Some of the more significant film was made by the U. S. Army Signal Corps, the U. S. Air Force, the U. S. Navy, the National Park Service, the Department of State and the Office of War Information. Complementing these holdings are those films received as gifts. Among these are *Paramount News* from 1940 to 1957; *Movietone News* from 1957 to 1963 and the *March of Time* series from 1939 to 1951. The largest and in many respects the most significant gift collection is the recently acquired Ford Motor Company Historical Film Collection depicting American life from 1914 to 1945.

The film holdings are almost completely catalogued in a library-type card catalogue. Equipment is available on which film can be viewed by any adult having a serious purpose. No loan is maintained.

The National Archives has a photographic laboratory which is fully equipped to make black and white reproductions, 35mm or 16mm, sound or silent. No films are reproduced without the consent of the depositing agency.

#### NATIONAL DISTRIBUTORS: UNITED WORLD

(CONTINUED FROM THE PRECEDING PAGE 64)

capitulation of the cumulative total audience is supplied each month together with information on number of showings, bookings and the like.

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

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

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

**SPONSOR-GENERATED DISTRIBUTION:** Where a client wishes to solicit and obtain bookings himself, United provides the physical handling, inspection, storage and distribution of such films

utilizing its professional experience and facilities. Additional services include "custom" promotion and national research can also be obtained under this type distribution.

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

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

### Overseas Distributors of Sponsored Pictures

#### INFORFILM

Headquarters Office:

147 ave. de l'Hippodrome, Brussels 5, Belgium

Phone: 47.10.03-47.28.77

Jan Botermans, *General Secretary*

#### MEMBER COMPANIES

**Australia:** Sixteen Millimetre Australia, Box 478 G.P.O., Sydney, Australia.

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

**Canada:** Modern Talking Picture Service, 175 Leslie Street, Don Mills, Ontario.

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

**Finland:** Filmiyhtymä Oy, Kaisaniemenkatu 1A, Helsinki.

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

**Germany:** Konferenz der Landesfilmdeuterei, Rheinallée 59, Bad Godesberg.

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

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

**Japan:** Educational Film Exchange, 3 Giza Nishi 6-Chome, Chiyoda, Tokyo.

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

**New Zealand:** Inforfilm Division, The H. J. Anton Company Ltd., Box 25-41, Auckland.

**Sweden:** Swedish Council for Personnel Administration, Warfvinges Vag 26, Stockholm K.

**Switzerland:** Schmalfilm Zentrale, Erlachstr. 1, Bern.

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

**European Office:** 32 Pont Street, London S.W.; Donald W. Lloyd, in charge.

**BACKGROUND:** An international association of specially-selected distributors of informational film. It covers a large part of the world with a potential audience of 579 million. Important international sponsors are already using the services of Inforfilm for international circulation of their films.

**SERVICES:** Inforfilm members relieve sponsors of all the administrative and physical handling of films. Interested sponsors can contact the Inforfilm member in their country or the General Secretariat in Brussels. The tariff of distribution through the service is \$3.00 per booking, inclusive. (Additional listing on page 20)

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## Trends in the BUSINESS of Audiovisuals

### Eastman Kodak Earnings Up 18%; Company's "Best Year to Date"

☆ A sales and earnings report for 1966 that put it among America's top growth companies has been issued by the Eastman Kodak Company. Albert K. Chapman, chairman and William S. Vaughn, president, reported consolidated sales of the company U.S. units for 1965 at \$1,463,485,000 — 18 per cent above the 1964 figure and the highest percentage increase in 14 years.

Eastman Kodak's 1965 net earnings were reported at \$247,625,000 based on the 80,602,708 shares outstanding at the year end. There were 18,500 more shareholders in '65 than in the previous year.

Summing up the glowing report, Chapman and Vaughn stated "against a background of general economic expansion, the company's sales and earnings rose to new high levels in 1965. It was Kodak's best year to date. Amateur photographic products set the pace. There was good progress also in commercial and professional markets."

According to the latest Kodak report, the film's commercial, professional and industrial photographic sales have grown at an average rate of 9 per cent. The 1965 sales rise in this area was set at 11 per cent.

### United Shareowners to Honor Moviellab's "Excellent Relations"

☆ Moviellab, Inc. will receive the 1965-66 Management-Shareowner Award of the United Shareowners of America, Inc. for "excellent relations" with shareowners, it was announced by Daniel Eisenberg, Vice President-Finance of the film laboratory.

United Shareowners of America, Inc., the nationwide association which fosters and develops better understanding between management and shareowners, will present the award at Moviellab's annual meeting scheduled to be held at the Moviellab Building in New York City on May 10th.

In a letter received from Benjamin Javits, USA Inc. president, and Charles E. Wilson, chairman of USA's National Advisory Committee, announcing the award, Moviellab's president Saul Jeffers was told "this award serves as our acknowledgement of your contribution to the basic and proper growth of the national economy.

A cross section of American shareowners also recognizes this fact . . . We are justly proud of our efforts in this direction."

### MPO Videotronics, Inc. Reports Higher Sales, Earnings for 1965

☆ The annual report of MPO Videotronics, Inc. for the fiscal year ended October 31, 1965 shows sales for the year at a record high of \$14,641,611, compared with sales of \$12,272,000 for the previous year, a 19 per cent increase.

Earnings after taxes in 1965 were \$476,098, which was equal to \$1.02 per share (combined Class A and Class B shares) in the preceding fiscal year net income after taxes was \$252,977, or \$.54 per share, which included 19¢ per share resulting from the sale of a capital asset.

MPO Videotronics, one of the nation's largest producers of television commercials and sponsored films for training, sales promotion, and education, is now producing a first full-length feature for theatrical and TV release in cooperation with ABC Films. MPO also manufactures and markets an 8mm sound repeating motion picture projector for leisure and training use. Shares are traded on the American Stock Exchange.

### Motion Picture, Consumer Photo Gains Noted by Technicolor, Inc.

☆ Technicolor, Inc. reveals that net sales for 1965 were \$96,470,000 and net income was \$3,700,000 — a drop from the previous year.

The Motion Picture Division and the Consumer Photographic Division led all other divisions with significant gains. Sales of Technicolor's cartridge-loading projector for commercial and educational use were considerably higher than in 1964.

Eversharp, Inc. has developed a new Super-8mm half-hour cartridge loading sound projector. Technicolor, Inc. Plans call for introduction in 1966.

### Modern Learning Aids to Hall Avalon Daggett's Teaching Film

☆ Avalon Daggett Productions, Baton Rouge, La. producer of educational and industrial motion pictures has announced Modern Learning Aids, a division of Modern Talking Pictures Service, as the distributor of its educational releases to the nation's schools.





## Facing Up to Our Crisis in Leadership

THEIR CONCERN THAT American institutions, both public and private, are facing a leadership crisis . . . that the nation's organizations are in danger of coming under the leadership of men who lack the confidence to lead. If this is indeed the case — and there's a growing consensus that it is — then "Charlie" has appeared on the scene none too soon.

And just who is Charlie? Charlie's the "hero" of *Follow the Leader*, a 16mm color motion picture about supervision and leadership recently released by Henry Strauss & Co. of New York. Charlie's also a puppet, as are all the characters in *Follow the Leader*, artfully fashioned to portray a host of emotions, attitudes, and personality characteristics that are seen to have a significant effect on the relationship of the supervisor to the people he works with.

### Presenting Basic Ideas on Leadership

Afforded the freedom of a cast that can do anything, and making full use of miniaturized, abstract sets that actually visualize ideas rather than serve as mere backgrounds for the action, *Follow the Leader* is at once an engaging example of the art of film and a unique and forceful presentation of some basic ideas on leadership. Unique and forceful enough, anyway, to be awarded a First Prize for excellence by the Society for the Advancement of Management at its recent Second Annual Management Film Festival. Charlie's pride can only be imagined.

But the real importance of both Charlie's

theatrical achievement and *Follow the Leader's* cinematic excellence lies in their direct response to the leadership crisis. For Charlie, as seen in *Follow the Leader*, goes through it all — from his first moment of panic as he realizes the burden of responsibility; through longer moments of doubt and indecision as he adjusts to his new role; to his final moment of triumph as he recognizes just what leadership is all about and how he, Charlie, can measure up to its demands.

### The Importance of Goals and Objectives

What Charlie learns during the 11-minute running time of *Follow the Leader* are the basic principles and practices of positive supervision and leadership. He learns the importance of sound objectives and realistic goals. He discovers how certain supervisory methods can waste not only his time and effort but the precious human energy under his control. He realizes that ". . . new conditions . . . demand new kinds of knowledge, new flexibility, new skill in dealing with human beings." He learns, finally, that leadership is not a kind of mystique of personality but simply the considered application of proven methods and techniques. Charlie meets the challenge of his own personal leadership crisis and emerges a winner.

At first, however, Charlie saw his problem as one of deciding just what kind of leader to be. He tries on several different types of leadership personalities: "Good-time Charlie" to get

people to like him; "Charlie-the-Wise" to win their respect; "Charlie-the-Great", tough, decisive, to get people to obey with no questions asked.

### Charlie Takes on Varied Personality Roles

His adopting of these various personalities is complete, down to appropriate costume and satisfying, if imaginary, remarks from his subordinates: "That Charlie — what a sense of humor . . ."; "Ask Charlie — he knows a thing or two . . ."; "Charlie's strict as they come, but he's fair . . ."

Charlie, though, soon realizes that where he's going to be is not as important as where he intends to go. Without a good, strong sense of direction ". . . he can't lead anybody anywhere — except into confusion." The visualization of Charlie's sense of establishment, of the purposes and objectives he establishes, and of the relation of them to the over-all goals of his company provides some of the most interesting cinematographic effects of *Follow the Leader*. . . effects which result in some of the most essential insights into the basic function of supervision. Charlie seems well on his way to success.

### Full Energy of the Group Is Essential

His education isn't complete, however, until he discovers that the attaining of his and his organization's goals is beyond the capacity of any one person, that what is needed is the full energy of the group, and that making available the human energy at his disposal available to do the job is the special and primary responsibility of the supervisor-leader.

Charlie learns of the pitfalls and barriers that lie between the leader and his goals through a gallery of old-fashioned leadership types who demonstrate ably, if sadly, how the skill, brains and talent at their disposal are dissipated by ineffectual supervisory methods. All of these "leaders" end up on the discard pile, fitting enough, but not before they provide Charlie with ample reason to avoid their pathetic mistakes.

Charlie's development in *Follow the Leader* is swift but thorough. Objectives in sight and understanding how best to utilize the strength of others in achieving a common goal, Charlie is the personification of a new kind of leadership. Representing as he does the tens of thousands of others who, properly motivated and trained, could assume with confidence the responsibilities of leadership, Charlie is nothing less than a significant part of the answer to the leadership crisis.

### How to Obtain This Picture for Group Use

*Follow the Leader* was originally produced by the Strauss Company for Pan American World Airways where it is currently used in their supervisory training programs. *Follow the Leader* is now available for general distribution. The purchase price of the film, together with a discussion guide, is \$175.00. Previous purchase can be arranged at a cost of \$10.00 which is applicable towards purchase. Henry Strauss & Co., 31 West 53rd Street, New York City are the sole distributors.

\* \* \*

☆ Reviews of other current and useful films are offered on pages 96, 108, 110, 116, and throughout the back pages of this issue.



Meet Charlie: an artfully-fashioned puppet in "Follow the Leader" who recognizes the importance of sound objectives (he's the hero) . . .



"Or maybe you ought to be tough . . . decisive . . . Charlie the Great . . . get them to obey you with no questions asked (and no quarter given!) . . .



How does energy get lost? Sometimes it gets locked up inside . . . frozen energy . . . chilled by criticism and immobilized by inner doubts . . .



Positive leadership makes energy available for work and available to do the job at hand. It's a key factor in the film "Follow the Leader."

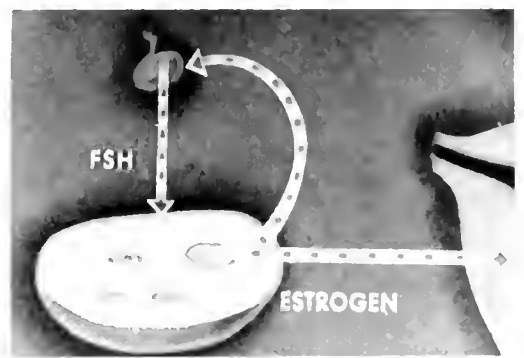
# What Do These Films Have in Common?



*"This is Chemstrand"*  
CHEMSTRAND COMPANY



*"Paradox"*  
DU BARRY



*"Fertility Control"*  
ELI LILLY AND COMPANY



*"Fashion Horizons U.S.A."*  
ESQUIRE MAGAZINE



*"Shock"*  
WARNER-CHILCOTT LABORATORIES



*"Coty American Fashion Critics' Awards"*  
COTY



*"The Hidden Disease"*  
PARSONS RAY PHARMACEUTICAL CO.



*"Come Grow With Us"*  
INDIANAPOLIS Y. M. C. A.



*"Immorar — Vet"*  
MCNIIL LABORATORIES

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**Names That Made NEWS in Communications**

**Drotning to Head American Oil's Bell, Subsidiary of Raytheon Co.**

☆ Communications Services, new public relations division, has been set up to "expand and strengthen American Oil Company's internal and external communications programs" according to that company's public relations director, James M. Patterson.

Phillip T. Drotning has been named manager of the new division. Prior to joining American Oil's parent company, Standard Oil Company (Indiana), a year ago, Drotning was special assistant in the Administrator's office of the National Aeronautics and Space Administration, Washington, D.C. He previously served as vice-president, public relations, for Northwest Orient Airlines, Inc. and as executive secretary to Governors Rennebohm and Kohler of Wisconsin.

In other moves at American Oil, H. H. Hardy, manager of field services, will assume responsibility for press relations as well as continuing his supervision of the area operations and other field services of the department. John Canning has been appointed manager of press relations. Arthur R. Kuhl will continue as manager of creative services in the communications services division.

\* \* \*

**Ralph Mueth Directs Audiovisuals at Southwestern Bell Telephone**

☆ H. Ralph Mueth has become audio-visual supervisor for the Southwestern Bell Telephone Company in its general public relations department at St. Louis. Southwestern Bell operates in Missouri, Kansas, Oklahoma, Arkansas, Texas and a portion of Illinois.

Prior to his appointment, Mueth was a public relations supervisor, assigned to the company's Missouri-Illinois headquarters in St. Louis. He joined the company in 1954 as an advertising copywriter, was formerly in the St. Louis bureaus of the United Press, International News Service and with the St. Louis Cardinals professional baseball club.

While a member of Southwestern Bell's public relations staff, his exhibit-display program was awarded four gold first-place medals in the International Exhibit-Display Award competitions held in 1963, 1964 and 1965. Two of the awards were given for work done in the past year.

**Elect Kreiman as Vice-President, GM of Technicolor Pace Division**  
 ☆ Robert T. Kreiman has been named vice-president and general manager of the new Pace Division of Technicolor, Inc. according to an announcement by Paul W. Aschnacht, president.

Technicolor's Commercial and Educational branch has now been raised to divisional level and renamed the PACE Division to more closely identify it with the manufacture of Projectors and Audio-visual Equipment and accessories.

Kreiman, who has served Technicolor, Inc. for four years as general manager of the Commercial and Educational branch, will take his office in the Pace Division headquarters. Location of the modern production facilities in Costa Mesa, California.

\* \* \*

**Webb Presides at F. K. Rockett, James Ebling Now Vice-President**

☆ A promotion and a staff addition have been announced by the board of directors of F. K. Rockett Productions, Inc., Hollywood-based film production company.

Stanton Webb, who served as administrative vice-president and associate producer since 1959, has been elevated to the position of president and executive producer. Webb has had many years production experience in the motion picture industry along with an executive background in several major corporations.

Lt. Col. James Ebling (USF Ret.) has been appointed to fill the post of vice president and production coordinator at Rockett. While serving with the Inspector-General of the U.S. Air Force, Col. Ebling had over 200 motion pictures to his credit. In his new position he will be primarily responsible for budget and production control of all film production in the sponsored field.

\* \* \*

**Elect Butler President of Dage-Bell, Subsidiary of Raytheon Co.**

☆ Joseph W. Butler has been elected president of Dage-Bell Corp., Michigan City, Ind. subsidiary of Raytheon Company. Dage-Bell manufactures closed circuit TV systems and language learning laboratories for schools.

Butler, who succeeds Patricia Clancy at Dage-Bell Corp., joined Raytheon in 1959 and served in various management and manufacturing posts in the Missiles Systems Division.



## How do you measure quality in film transfers?

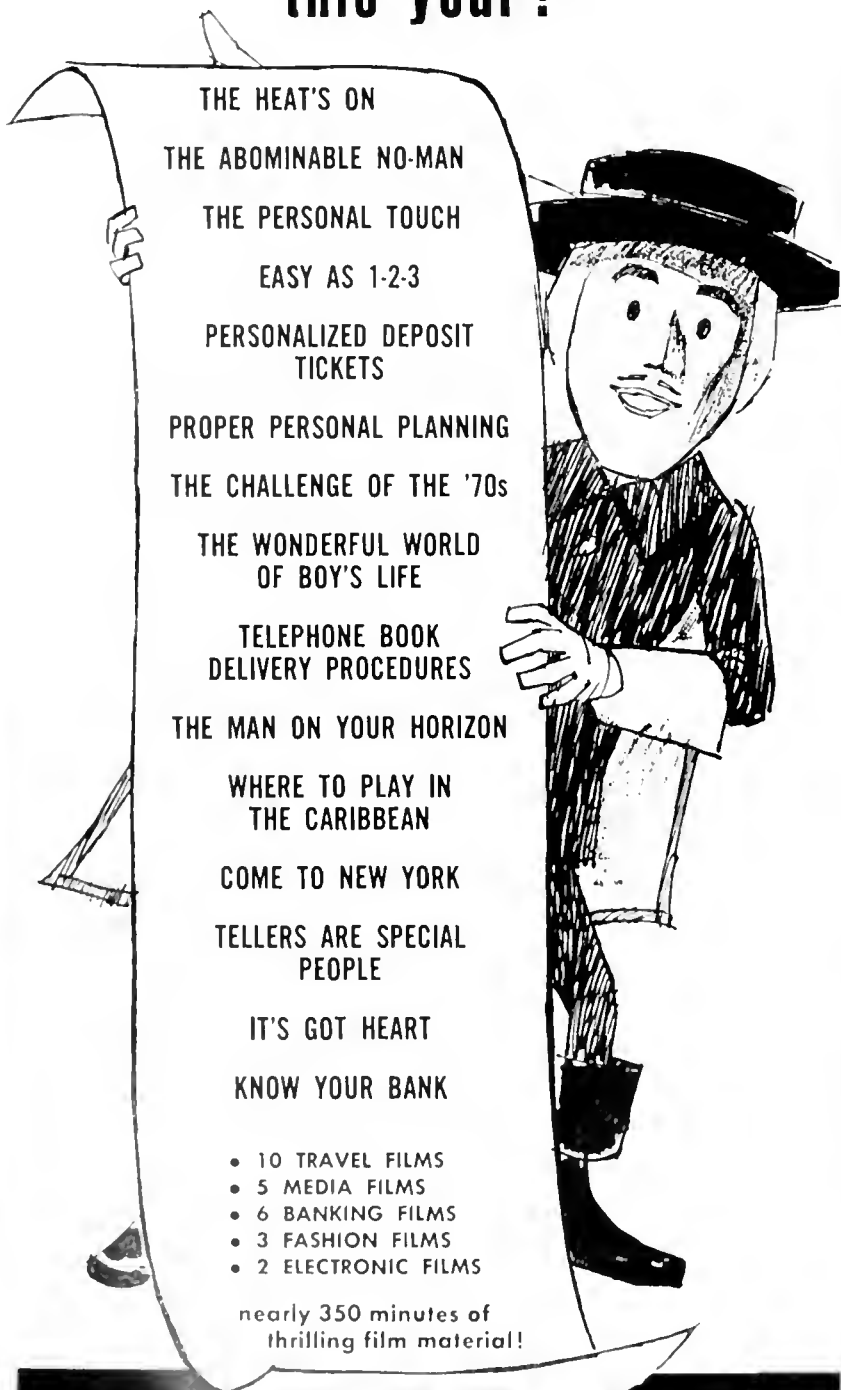
You know it when you see it! Your eye is our judge. That's why we demand perfection in clarity, definition and true grey scale. We get perfection by complete control. All of our work is done under one roof... a unique way of operating in our industry. And we feel the results are worth it. So do our clients — companies like AMERICAN MOTORS, MGM-TELESTUDIOS, MCA-TV, HEATH DE ROCHEMONT, even AMPEX. Their names

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Acme Film Transfers



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 PERSONALIZED DEPOSIT TICKETS  
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 THE CHALLENGE OF THE '70s  
 THE WONDERFUL WORLD OF BOY'S LIFE  
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## SIGHT & SOUND

### F&B/Ceco President Reports

#### An Upturn in N. Y. Production

☆ Arthur Florman, president of F&B/Ceco, professional motion picture equipment suppliers, has reported that film production in New York has taken a definite upturn in 1966.

Camera and lighting equipment rentals for January and February are up over 30 per cent from the corresponding period last year and are continuing to climb.

Also advance bookings for the near future through next summer are well ahead of last year.

Mr. Florman said, "It looks like New York is making a film production comeback after the slowest 16 month period in ten years. The trend of shooting TV commercials in California had to reverse itself eventually, because there was no real reason for it to have gone there in the first place. New York facilities and talent for commercials are second to none in the world. TV shows and series are another matter, and except for those needing a New York locale, have always been filmed in Hollywood. When New York-style shows are needed, they'll be done here again.

"Florida is also coming up rapidly as a film producing center," Mr. Florman added, "but it is drawing most of its business away from California, Chicago and Detroit. The latter two cities are losing what television production they had because of climate and scarcity of talent, equipment and trained technical personnel.

"It looks like 1966 will be one of the big years for New York film production," he concluded. •

"Color Television Test Film" is Available from SMPTE, N. Y.

The Society of Motion Picture and Television Engineers has released a new *Color Television Test Film* for use by laboratories, telecasters, manufacturers, producers and agencies as a "reference print" for subjectively evaluating color release prints and color television transmission systems and in performing quality control.

With the industry striving for uniformity, wide use of this film between film laboratories and telecasters will result in a major step toward effecting a consistent match of color release prints to be reproduced on television. Satisfactory reproduction of this film or of the companion set of eight 2 x 2-

inch slides containing similar scenes, should indicate good reproduction of other materials with similar color balance and contrast range.

The film as produced in 16mm, 35mm and 2 x 2 inch slide formats is intended to serve the laboratory and telecaster as a "representative material" to objectively evaluate product for density and color balance and as a final subjective evaluation of the performance of color television transmission systems, after the chain has been properly set up.

The *Color Television Test Film* incorporates a narrative soundtrack in addition to the instructional literature supplied. Inquiries may be directed to SMPTE, 9 East 41st St., New York.

### Post Office Ruling Now Permits Instructions to Accompany Film

• An important new ruling regarding postage payment on instructions accompanying private film shipments has been announced by the General Counsel's office of the Post Office Department.

Whereas in the past instructions accompanying films were not exempted and private carriers were required to pay postage to the department for these items, the new ruling places film instructions in the same class with bills of lading, freight bills and invoices that accompany shipments. The new interpretation is applicable only if the instructions accompany and directly relate to films shipped for processing.

The Department points out that films and instructions shipped through regular mail channels will be subject to usual mail charges.

Exemption privileges covering privately-shipped films do not apply if the instructions contain information other than the size, color, number of prints and other processing data.

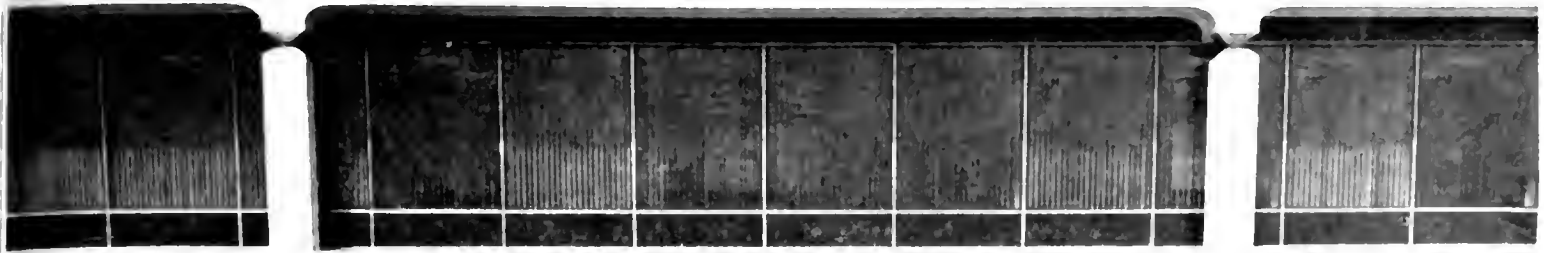
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## Brief Reviews of Current Sponsored Films

### Norton Company's Color Picture Shows "Adventures in Abrasives"

A new 25-minute color film describing the manufacture of grinding wheels from raw material to finished product has been released by the Norton Company, Worcester, Mass. Entitled *Adventures in Abrasives*, the film is narrated by Lowell Thomas.

Scenes were shot in the jungle areas of Surinam where expansive deposits of bauxite (used in the manufacture of aluminum oxide abrasive) are mined; in Chippewa, Canada, home of Norton Company's electric furnace plants which transform crude bauxite ore into abrasive; and at Worcester, Mass., the site of Norton's principal manufacturing operations.

*Adventures in Abrasives* points up the special technology and careful controls required to manufacture modern grinding wheels.

The film's executive producer was Milton W. Sebring, manager of audio-visual services. Technical consultant was Enfried T. Larson, former editor of technical publications. Bay State Film Productions of Boston and Springfield, was the producer.

\* \* \*

### Ships' Role in World Trade is

#### Told in New Volkswagen Picture

☆ *The Way of a Ship*, a new color film sponsored by Volkswagen, tells the story of ships around the world and the role they play in international trade. Stars of the film are the ships themselves, with the leading role taken by the *Johann Schulte*, one of the newest and largest in the 68-unit Volkswagen fleet that delivers about 5,000 cars daily all over the world.

The script was written by Nicholas Monsarrat, author of *The Cruel Sea* and other books about ships and seamen. Narration of the film is by Hans Conried.

The picture is the sixth in a series of internationally distributed films produced by Marathon International Productions for Volkswagen. Distribution is being handled by Modern Talking Picture Service.

*The Way of a Ship* was photographed in the open seas, in winter and summer, and in harbors of Holland, Italy, Germany, Japan and the U.S. It shows the never-ending work of the world's ships — cargo vessels, passenger ships, the family-run craft of Europe's inland waterways, and tugs.

### Facts on \$11 Billion Market in "Wonderful World of Boys' Life"

☆ *The Wonderful World of Boys' Life* is a new 12-minute promotional motion picture designed to present facts and figures of the \$11 billion male youth market — in an entertaining and persuasive way — for advertisers and their agencies.

"This energetic market is insatiable," the film states, "It is downright fierce, passionate in its loyalties, laughing at barriers, rooting loud and heartily for what it believes in, rejecting and selecting with equal enthusiasm — and it is reached exclusively by one and only one magazine: Boys' Life."

The film goes on to cite a rapidly rising circulation — now two and a half million, exceptional editorial quality, advertiser successes and the teen-ager's potent influence on major family purchasing decisions.

Accompanying these words, spoken by narrator John K.M. McCaffery and written by Saturday Review columnist John Fuller, are lively, handsome visual sequences depicting youth at work and at play.

Filmed on location in Connecticut and Florida, the picture was directed by Bill Buckley, photographed by Jules Sindie and Vachel Blair, and produced by Anne Koller, of Rossmore Productions, New York. It was supervised by Boys' Life promotional director, Robert L. Goldsmith.

*The Wonderful World of Boys' Life* will be shown to gatherings of advertising men in most major

Narrator John K. M. McCaffery (seated) checks script for Boys' Life film as (left to right) director Bill Buckley; producer Anne Koller; Robert L. Goldsmith (the magazine's promotion director); and asst. producer Ellen Shaff watch attentively during recording at Manhattan Sound Studios.



market areas of the country during the next few months. Intensive desk-top presentations will also be made by Boys' Life representatives, using Fairchild Mark IV 8mm sound projectors.

### Role of Welcome Wagon Service Explained in Two Color Film

☆ *The Welcome Wagon and Opportunities* are two new film explaining the functions of the Welcome Wagon organization and exploring the many rewards such work offers Welcome Wagon hostesses. The films are presented as a public service by Welcome Wagon International, Inc., and are distributed nationally through Association Films, Inc. They were produced by Wilding, Inc.

*The Welcome Wagon* (28 min., color) is the story of 5,000 women who serve their communities as Welcome Wagon hostesses. The film explains what Welcome Wagon is and follows several hostesses in their daily visits to newcomers in the community. In addition, the film points out other hostess activities such as visits to families celebrating a special occasion, conferences with religious leaders and important meetings with business men — all showing how these women form a dynamic and vital part of community life.

*Opportunities* (31 min., color) is a featured panel discussion with five Welcome Wagon supervisors who talk about the challenges and opportunities for personal growth and service with the Welcome Wagon organization. These women from all parts of the country give their reasons for going into Welcome Wagon work and discuss their field experiences.





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Following is a list of those for whom we have recently completed productions or have work in progress. As with others in the market for successful films, these clients normally turn to Centron for Kookless, quality productions.

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- LENNOX INDUSTRIES INC.
- ELI LILLY & COMPANY
- McGRAW-HILL
- MONSANTO
- THE MOTT FOUNDATION
- PHILLIPS PETROLEUM COMPANY
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## McGraw-Hill Offers First 8mm Sound Films

Release 8mm Optical Sound Prints of 26 Science Films

McGraw-Hill Text-Films has announced the release of its first two series of science films in 8mm optical sound. The series — *Planet Earth* and *General Science* — each contains thirteen films. In 8mm optical sound, they will cost significantly less than their corresponding 16mm color versions.

Albert J. Rosenberg, vice-president and general manager of McGraw-Hill's Text-Films Division, announced that "as the program develops, and it is developing rapidly, we will be offering a wide selection of subjects in 8mm." He went on to point out that "the development of 8mm optical sound films is the most significant advance in years in the audiovisual industry."

The low cost, high quality, and convenience of 8mm optical sound films may make possible greatly expanded use of audio-visual teaching in the classroom — adding a whole new dimension to education. Prints are not only relatively inexpensive, but also lightweight, easy to handle and convenient to store. It is now economically feasible for individual teachers to have 8mm equipment for their own classes, rather than have to wait for availability of basic 16mm audio-visual library materials.

The development of McGraw-Hill's new 8mm optical sound film has overcome a major deterrent to the use of 8mm in the past. This new format is "8mm" in name only — because the picture frame itself has been greatly increased in size, assuring picture brilliance and clarity comparable to 16mm, with a full-size optical sound track making the sound as permanent as the picture.

8mm equipment is particularly

suitable for small group use and is therefore especially valuable in the individual classroom. The small, compact 8mm projector, made by Viewlex, Inc., can be carried easily from room to room, enabling teachers to supplement the 16mm material in their school film libraries with 8mm material for specific classes.

\* \* \*

### Laser Television System, Camera Developed by Perkin-Elmer Corp.

A development that less than five years ago would be attributed to the pages of science fiction literature was announced by Perkin-Elmer Corporation of Norwalk, Connecticut. Consisting of a so-called laser television system, it features the recording and projecting of TV images in a studio requiring no studio lights or external sources of illumination.

The term "laser" is an acronym for light amplification by the stimulated emission of radiation. First demonstrated as recently as 1951, the light from laser is highly coherent, pure, bright and monochromatic.

The laser TV camera, developed as an extension of Perkin-Elmer's work in optical scanning and laser illumination, scans subjects with narrow beams of red laser light with the result that eye are illuminated on the TV monitor as if in daylight brightness. The intensity of the laser beam is well below the level said to endanger the vision of human subjects.

According to Marvin J. Fenn, manager of Laser Illumination Systems of Perkin-Elmer, other uses for laser beams are as all-weather landing aids for aircraft, covert surveillance for law enforcement agencies and for study of nocturnal animal behavior.

### H. LEROY VANDERFORD

Consultant

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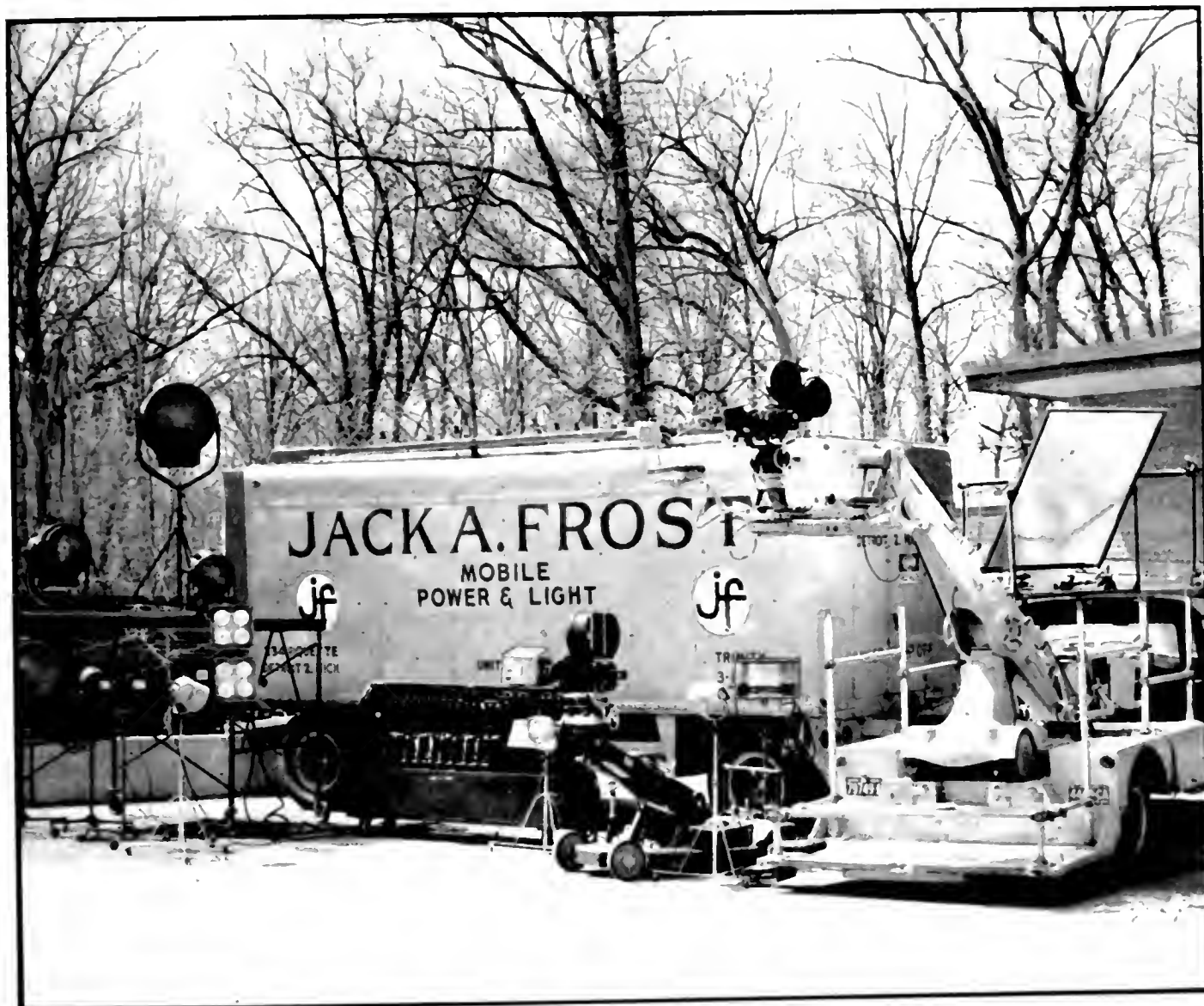
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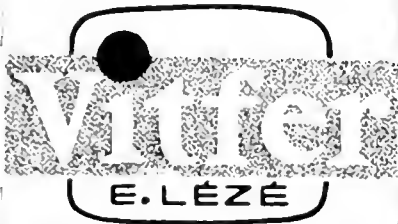


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## How to Reach 26 Million Customers Abroad

WIDESPREAD ACCEPTANCE of film as a powerful marketing weapon is one reason why a sponsored film distributor's office resembles a Command Post these days — planning strategy and carrying out operations for sponsors on many an international front.

The product salesman knows who his customers are, where they are and how they can best be contacted. It may be a Thai village gathering, V.I.P.s brought together round a dinner table in Washington, Paris or London, or an audience of thousands at a great Convention Centre. In each case the sales approach is different — and if a film is used to support the sales presentation, expert handling is needed to ensure that projection details, seating arrangements, methods of invitation, introduction and follow-up will have the maximum desired effect.

### Film Presentation Specialists

In Europe is one of the most experienced road show operators, Sound Services, which for thirty years has specialized in organizing many thousands of sales film presentations in Britain and the European countries, and is responsible for the preparation and supply of all foreign language versions of the films used by such international sponsors as Caltex and British Petroleum.

With this experience, a unique service for sales presentations has grown up. — In London, for example, there is a bewildering choice of preview theatres, hotels, restaurants and meeting halls where films can be shown — but variations in facilities, standards and service make it essential to maintain a constant review.

### Pitfalls for Meeting Chairmen

A change of banqueting manager or film projectionist may be the difference between a highly successful presentation — and the sort of fiasco that everybody wants to forget — except the competitors! In the hands of the specialist, there are no risks.

In other parts of England, Wales, Northern Ireland and Scotland a similar service is maintained by a network of associates working closely with the London office of Sound Services.

### Can You Use Film Successfully?

But on the continent of Europe, how can a U.S. marketing man be

... "Colgate-Palmolive, which has been selling in Thailand for thirty years . . . dominates the toothpaste market, but in soaps and detergents it has to battle with its ubiquitous competitor, Unilever.

To stay abreast of the competition, Colgate employs sixty salesmen and some unusual sales methods. In Bangkok the salesmen make conventional door-to-door sales, but in rural areas they are preceded by a road show. Often this consists of a movie projected from the back of a jeep onto a folding wide screen. During the show, salesmen move among the crowd, distributing samples and pamphlets. Colgate also uses five boats to reach people settled along the canals." (from Fortune magazine, January, 1966)

sure that it will be possible for him to include films in a sales campaign taking in, for example, Paris, Brussels, Antwerp, Liege, Rotterdam, Noordwijk, six industrial centers in Germany, Jyväskylä in Finland, Milan, Rome, and a V.I.P. customer who can only be contacted on holiday at St. Moritz? That is — without the necessity of sending a man on ahead to make the arrangements, or placing a heavy burden on the company's importing agents who may be inexperienced in arranging film shows?

From a file at Sound Services' London office containing details of over 400 hotels and conference centers in Europe, North Africa and the Middle East, the most suitable venues can be selected — by reference to the listed projection and catering facilities — including other a-v services such as simultaneous translation, amplifiers, tape recorders, slide and film

strip projection, closed circuit television and videotape facilities

### How Sound Services Functions

Working in collaboration with overseas associates, Sound Services ensures that the films are available and ready to be shown in the appropriate languages as required. Meetings are publicized, audience groups contacted, publicity material distributed — in fact, a whole export sales tour can be planned, booked and carried out with the same confidence as for a home-based audiovisual program.

In the same way audiovisual display material can be included in exhibitions — last summer Sound Services' specialists were in Cannes, France, providing the CCTV viewing facilities at the International Advertising Film Festival; setting up projection facilities on the White Horse Whisky distillers' stand at the International Trade Fair in Helsinki, and

Inforfilm's British member, Sound Services, dispatches more than 100 film titles each day from this depot in London. The overhead conveyor is used to move bags of film cases to shipping van waiting outside



# look hear

able to sell in Europe your message has to be understood *and* accepted. That's where we can help you. We have the experience of thirty years' successful communication through film in Europe. We can dub your existing films in any language and distribute them to your audiences.



Sound Services, Europe's largest sponsored film library, is just one of our nineteen companies in Britain, Germany and Switzerland which offer total capability in planning production and distribution of all business and industrial motion picture, T.V. and cinema commercials.

Our 'man in Europe' could be our Bert Jessop—why not communicate with him and ask him to tell you more?

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## How to Reach 26 Million Customers Abroad:

plays at the Hanover Fair in Germany, the International Shipping Exhibition in Oslo, the International Samples Fair in Barcelona, and at the Paris International Aeronautical Exhibition.

Operations on this scale would be impossible without close co-operation between specialists in many countries provided through a fifteen nation international association of professional film distributors called Inforfilm.

### Reaching 500,000 Audiences . . .

Well over 500,000 audience groups regularly borrow sponsored films from the Inforfilm members who operate in Australia, Belgium, Canada, Denmark, Finland, France, Germany, Great Britain, Holland, Italy, Japan, New Zealand, Sweden, Switzerland and the U.S.

These influential audiences mould opinion in their countries — they are the industry groups, business and professional clubs, universities, schools, political associations which, according to Inforfilm's General Secretary, Jan Botermans, have shown sponsored films to over 605 million people during the last five years.

### If You Export to the U. S.

These are impressive figures — and they can be invaluable to the businessman faced with the problem of setting up and developing overseas marketing operations. Take a European exporter for example, anxious to establish his company's name in the United States; or vice versa. Each way, there is the advantage of direct contact between nine European

45 years ago, Milton Hartmann of Schmalfilm Central, in Switzerland, trekked his mobile projection equipment by sledge to remote Alpine villages to whom he provided their only means of entertainment on portable screens.



Inforfilm members and the U.S. member, Modern Talking Picture Service. In the U.S.A. Modern's 32 regional offices disseminate details of the exporter's free loan films to 200,000 active audience groups which have a total undu-



International Harvester booth at this London exhibition included a film show utilizing Sound Services' rear-projection equipment; showings provided a restful, informative interlude for trade buyers viewing picture.

licated audience of 15 million community-minded Americans.

The European members would provide a similar service for the U.S. sponsor's films which would be made available in the appropriate languages. And the cost? By agreement, the Inforfilm global international rate is the same for operations in all member countries. It includes research into audiences and their reactions — inclusion of film titles in the catalogs sent to active mailing lists.

processing of all bookings, shipping and retrieval of films, including packaging and postage, inspection and maintenance.

The distribution charge also buys years of valuable experience in library operations, for example — Inforfilm's Swiss member, Schmalfilm-Zentrale (Central du

Technical Film Centre present industry's films in Europe's most densely populated areas. On the other side of the world, Steer Millimeter Australia covers that continent.

Wherever films are shown these days — challenges become opportunities for sponsor's increased goodwill, sales and profits.

\* \* \*

### Britain to Select the Year's Best Industrial Films on May 23-24

Britain's annual National Industrial Film Awards Competition will take place at the Shell Theatre, South Bank, London S. E. 1 on May 23-24. The 96th competition to select that country's outstanding industrial sponsored motion pictures is being organized by the British Industrial Film Association on behalf of the Confederation of British Industry.

20 national awards will be presented this year from selections made by representatives of industry, commerce and the specialized film industry. The Federation of Specialized Film Association has nominated three representatives to serve on each of the preliminary evaluation juries which view films in each of the seven categories of entry. In addition to the national first awards, diplomas and certificates of merit will be awarded a second and third prizes. Prizes winners will be presented at a ceremony to be held on the evening of May 24.

The Council of the British Industrial Film Association will select from the winning entries the 15 films which will comprise the official British entry to the 7th International Industrial Film Festival to be held in Venice in September.

Film a format réduit) was founded in 1921 by American-born Milton Ray Hartmann, whose horse-drawn mobile projection units were the first to visit the most remote Alpine villages. Today they still rely on Schmalfilm for their regular film shows.

### Each Area is Vastly Different

Each territory offers a different challenge to the sponsor who seeks international audiences for his films through Inforfilm's services — Belgium's Sofedi and Holland's

Today, Schmalfilm is one of Europe's most effective sponsored film distribution agencies. The sleigh has been replaced by the Volkswagen but the pioneer spirit, reaching out for new viewing groups, remains unchanged.





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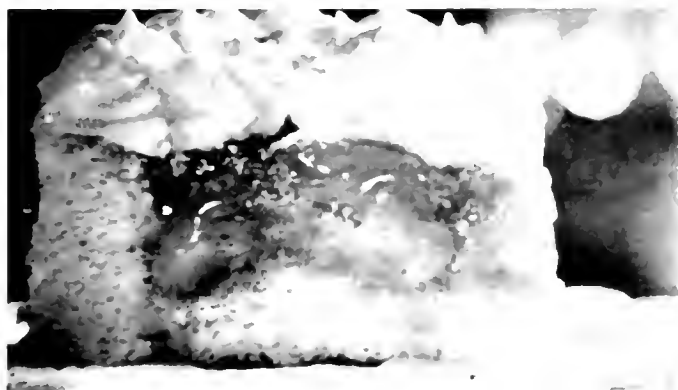
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## Venice to Host Industrial Film Festival

Seventh International Event to be Held in Mid-September at Lido

**S**PECIALISTS IN BUSINESS and industrial film production and use throughout the world are expected to attend the 7th International Industrial Film Festival to be held in Venice, Italy in mid-September. Dates were not finalized at presstime but the indicated opening date is the 10th or 12th of September. The International Show of Cinematographic Art will be held concurrently.

This year's festival is being organized by Italy's Confederazione Generale dell' Industria Italiana, under the auspices of the sponsoring group, the Council of European Industrial Federations. It will be held at the Palazzo del Cinema, Lido, Venice.

### Guiglia Head of Arrangements

Arrangements for Festival events are being made by Giacomo Guiglia, chief of the Press Office of the Italian Industrial Confederation. Industrial motion pictures from 21 countries, including Africa, Australia, Canada, Israel, Japan and the United States competed at last year's event, held in Rouen, France. A maximum of 15 entries is permitted from each country and all films must be officially submitted through associations of industry within the entering country.

U.S. entries are being submitted under the auspices of the National Association of Manufacturers and will be selected by a special committee headed by William Connelly, advertising manager of Union Carbide Plastics, in co-operation with the Council on International Nontheatrical Events, headed by Willis Pratt, Jr., American Telephone & Telegraph Co.

### Competition Abroad Vigorous

In other competing countries, such as Britain, France and Germany, International Festival en-

tries are selected through national industrial film competitive events held on behalf of their respective industrial federations.

\* \* \*

### 1966 Photokina Combined With Int'l Congress for Photography

☆ The 1966 Photokina—World's Fair of Photography and Cinematography—and the First International Congress for Photography and Film in Industry and Technology will be jointly held in Cologne, Germany Oct. 1-9, 1966. Some 600 firms from the important photographic producing countries of the world are expected to participate, exhibiting the latest in equipment.

The theme of the first International Congress for Photography and Technology will be "Photography Helps Technology." Dr. Rolf Rodenstock, Professor of Optics at the University of Munich, has been named president of the Congress.

Latest developments in photography will be discussed by leading experts from all over the world at the Congress in a series of highly technical discussion areas.

An added feature at this year's Photokina will be the special screening of outstanding industrial motion picture films at a theater set up on the fairgrounds.

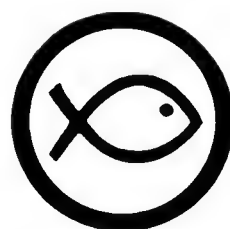
\* \* \*

### "Audiovisual Aids for Salesmen" at 7th Int'l. Marketing Congress

☆ A special exhibition of "Audiovisual Aids for Salesmen" will be a featured event during the 7th International Marketing and Distribution Congress which will take place in Paris, France on Oct. 1-3. More details are expected.

\* \* \*

International awards on Page 2



# 8mm REDUCTION PRINTS

- CONTINUOUS PROJECTION TREATMENT
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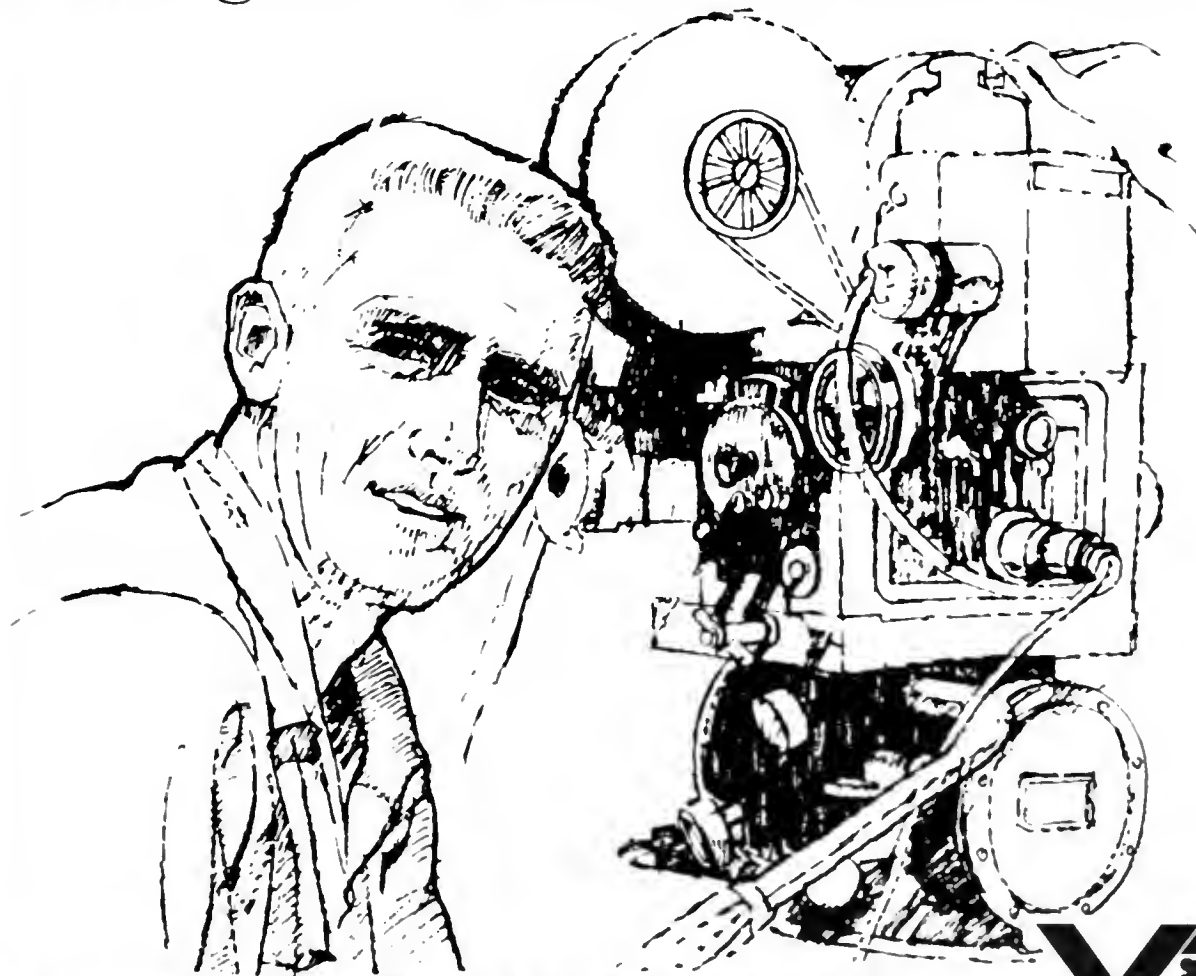
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## INTERNATIONAL AWARDS FOR NASA FILMS

1965: in EXHIBITION  
National Gallery of Art, Wash., D.C.  
"The World Was There"

\* \* \*

1965: WASHINGTON, D.C.  
National Aeronautic Assn. (FAI)  
"The World Was There"  
"X-15" (feature)

\* \* \*

1965: VICHY  
"X-15" (feature)  
"The World Was There"

\* \* \*

1965: WASHINGTON, D.C.  
(FAI) (2nd Prize)  
"The Shape of Things to Come"  
"Research Project X-15"

\* \* \*

1964: VENICE  
"Apollo-Manned Flight  
to the Moon"\*\*\*

\* \* \*

1964: NEW YORK  
"Apollo-Manned Flight to the Moon"

\* \* \*

1963: VENICE "Ariel"

1962: PADUA

1961: EDINBURGH

1960: VENICE

1959: VENICE

1958: VENICE

\*United Artists Release

\*\*Norwood Studios, Inc

\*\*\*Pelican Films, Inc



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## Kodak Opens Major Exhibit of Photography

April 18 Premiere at Chicago Museum of Science & Industry

A MAJOR EXHIBIT of the all-encompassing world of photography, which will emphasize the capabilities of photography in the fields of science and industry, will be sponsored by the Eastman Kodak Company at the Chicago Museum of Science and Industry.

The only exhibit on this subject at the world-famed museum, it will be opened to the public on Wednesday, April 20th. A press preview will be held at 10:30 a.m. on that day, followed by an informal dinner for special guests at 6:30 p.m. William S. Vaughn, president of Eastman Kodak, will be joined by other officers of the company at both events. Their host is Major Lenox Lohr, president of the Chicago museum.

### Three Million Annual Visitors

Some three million people visit the Museum of Science and Industry each year; 32 per cent of these visitors are under 21 years of age; 71 per cent come from outside the city. Evolving as 18 distinct elements, the Kodak exhibit will demonstrate how photography contributes to the ever-changing world picture.

Key criteria in developing the exhibit were viewer participation and personal involvement. The viewer will be able to operate many of the displays manually. One of these is in the "time machine" section in which a viewer-

operated console selects historical events preserved on film to emphasize photography's historical and record-keeping propensities.

### Photography as Working Tool

The broad capabilities of photography will also include a "time modifier" which dramatically shows how photography can slow down high-speed action and accelerate slow action. Viewer-activated Kodak Carousel projectors will offer slide sequences on the uses of photography as a working tool in industry, education, science, journalism, business and exploration. Such sequences will depict the uses of photography in helping people to know one another better throughout the world.

\* \* \*

"Point of View" is Nominated by Academy for Documentary Honor  
\* *Point of View*, produced for the National Tuberculosis Association by Vision Associates, New York, has been nominated as a candidate for the Academy Award as "best short documentary subject during 1965" by the Academy of Motion Picture Arts and Sciences.

*Point of View* is a film satire directed against cigarette smoking, and features a cast composed of the unique satirists of Second City. The documentary, released a few months ago, has already been



Scene in "Point of View" which has been cited for an Academy Award.

awarded the Columbus Film Festival "Chris" statuette; was featured in showings at the Edinburgh Film Festival; and most recently received a silver award prize at the San Francisco Film Festival. It is being released nationally in both 16mm and 35mm for showings in schools and civic organizations as well as in theatres and on educational television.

*Point of View* was produced and edited by Irving Oshma of Vision Associates. It was written by Milton Robertson, Director of Radio/TV/Films for NTA, and directed by Sy Weissman.

\* \* \*

Distillers' Film Takes Sales to Kentuck Home of "Old Taylor"  
\* *The Story of a Castle*, a 20-minute color film depicting highlights of National Distillers' "Old Taylor Distillery" operation in Frankfort, Kentucky, has recently been completed by Foster Films, Inc., New York. It is being shown at nationwide sales meetings.

Just released! Free bookings available



## NEW FILMSTRIP TELLS HOW FILMSTRIPS HELP SALESMEN SELL

"The World's Biggest Sample Case," produced by Pilot Productions, Inc., tells how a good filmstrip saves your salesman's time, allows them to make more calls—and at the same time trains and stimulates them.

It points out that a filmstrip can never replace salesmen, but tells how it can take on the job of telling the basic selling facts in the same, fresh, interesting manner each time—allowing the

salesmen to use their ability and experience to supplement the filmstrip and achieve a close.

Arrange for a showing. Your only cost is the postage to return the film and record. Or, if you don't mind having someone from Pilot peering over your shoulder, we'll arrange for one of our men to handle your showing. Write or phone.

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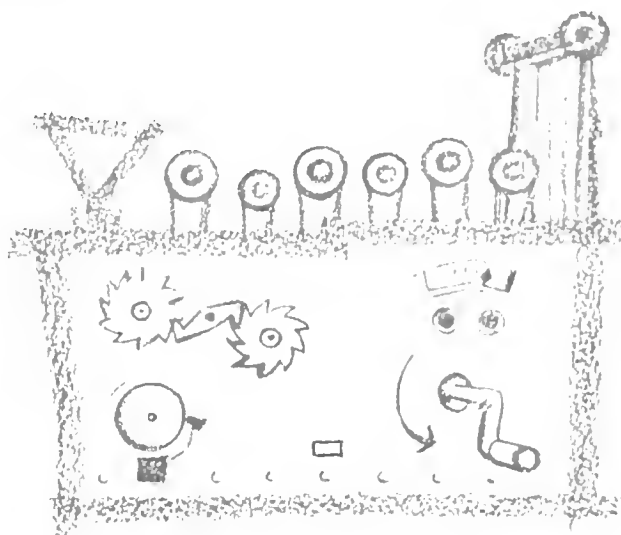
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**this is a bird ...  
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We make a line of continuous laboratory processors. They're good.

Sometimes we wonder whether we make them too good. (Apparently some people are willing to settle for less.)

For example, take our color processors for industrial motion picture film.

We could forget that top color performance is essential in sales, training, and educational programs . . . and knock off hundreds of dollars by using low capacity dryers, second-rate heat exchangers, and two-bit controls.

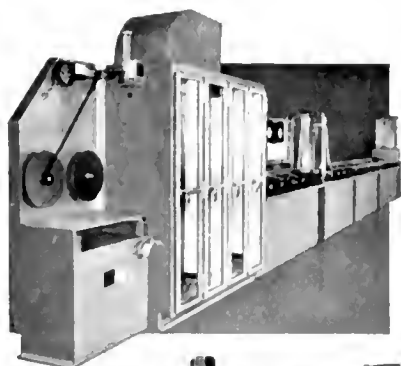
If we did all that (— and more), we could probably sell our processors for 20% less. But would it make sense?

Is it old-fashioned to give every processor the extra dependability that skilled, dedicated craftsmen can build in?

Is it wasteful to test every unit we build to make sure you get all the performance our reputation promises?

Has the practice of providing an honest product at a reasonable price gone out of style?

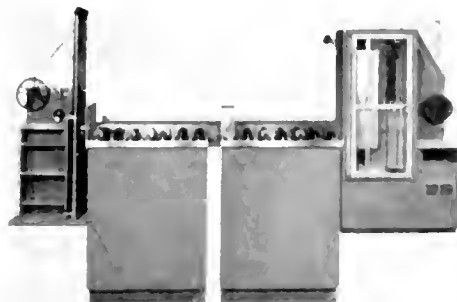
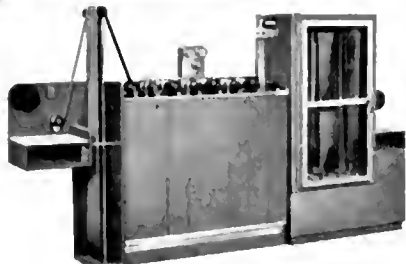
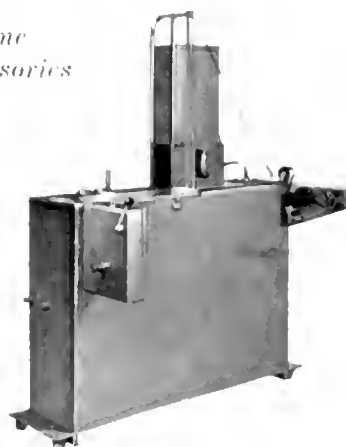
We don't think so. And apparently a lot of people agree. They figure they get what they pay for. They believe that Treise quality is a bargain. And they've helped us grow to the point where we have designed, built, and installed more Ektachrome Processors than any other manufacturer in the world!



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"CHALK AND CHALKBOARDS"  
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INTERNATIONAL FILM BUREAU

"PROTECT YOUR HEARING"  
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## Clean Water: a Film On a National Issue

Co-Sponsored by League of Women Voters and Soap Makers

THE MENACING SHORTAGE of clean water, regarded by many conservation authorities as the most serious threat in the years ahead, is the subject of a public service film previewed on March 7th in Washington, D.C. Titled *It's Your Decision — Clean Water*, the 14½ minute, 16mm film was initially shown to representatives of government agencies, national trade associations, and conservation and women's clubs.

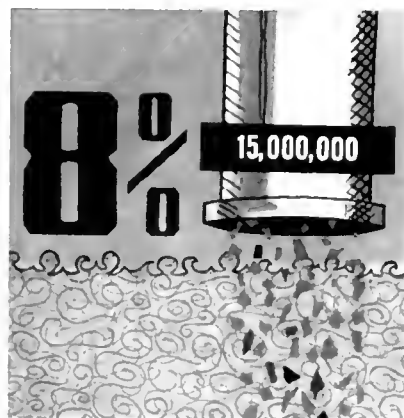
*It's Your Decision — Clean Water* was produced by Wilding, Inc. and is being distributed nationally by Association Films, Inc. Co-sponsors are the League of Women Voters and the Soap and Detergent Association. The League is currently studying water resources as part of its community improvement program, while the Soap and Detergent Association represents an industry that has just completed a \$150 million changeover from "hard" to "soft" materials that readily "break down" after disposal under adequate sewage treatment.

Technical assistance and guidance in making the film was provided by the Public Health Service and the Federal Water Pollution Control Administration of the U.S. Department of Health, Education and Welfare.

The public service film attributes the present lack of clean water to three primary sources: people, prosperity and products. There are three times as many Americans living as in 1900. Not only do these people draw more water for personal use, but a wide variety of equipment used in today's "better living" utilizes tremendous quantities of water. Finally, in the last 20 years we have created six times more pollution per individual than in pre-World War II days.

The use of renovated water (water that has been used and treated for re-use) is pointed up as an important potential added source in *It's Your Decision — Clean Water*. The film states that only 33 per cent of our population is today served by secondary sewage treatment plants which are "compact, efficient, modern adaptations of nature's own methods of purifying sewage and restoring water to better quality."

Various kinds of waste treatment in use today are illustrated and evaluated in the film. The



Eight per cent of the nation's people still discharge untreated raw sewage from sewer systems into our streams.

film stresses, however, that in the final analysis the decision to have good sewage treatment and control of pollution rests with responsible citizens who make their interests known by voting for modern sewage treatment.

\* \* \*

### Mass Inoculation Urged to Halt Smallpox in World Health Picture

☆ In today's world of rapid intercontinental travel, no one is safe from the scourge of smallpox unless he is vaccinated, states the new film, *Smallpox: Merciless Traveler*. Using animation, the 17-minute, color motion picture underscores the worldwide need to eradicate the dreaded disease by mass inoculation. It was produced by Czechoslovak Film for the World Health Organization and is available for purchase from the Center for Mass Communication of Columbia University Press.

The film traces the history of smallpox from its appearance in ancient Egypt, as verified by the poek-marked face of Ramses V, to the most recent scare in the United States in 1961. Vivid, stylized animation depicts its march across the centuries — first with nomads, then with invaders, explorers and crusaders and today with jet travelers.

*Smallpox: Merciless Traveler* portrays Jenner's successful use of cowpox pus to vaccinate against smallpox and the slow adoption of his methods in countries throughout the world.

The recent case of Eugene L. who brought smallpox into this country in 1958 dramatically illustrates the need for mass inoculation. The film points out that the threat of an epidemic in any nation is real as long as there are countries in the world where the disease remains unchecked.

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### Open 75-Seat TravelCinema at Memphis' Metropolitan Airport

☆ As a free passenger service, a 75-seat TravelCinema theater has been opened at the Memphis Metropolitan Airport. Centrally-located for maximum passenger convenience, the wood-paneled rear-screen showcase has been drawing large crowds during its first weeks of operation, according to Association Films, national film distributor.

The cinema is in an open area adjacent to the airport ticket offices in the main passenger section of the terminal. Association Films and the operators of the chain of theaters, TravelCinema, of Westwood, N.J., show 16mm films on a continuous basis 12 hours a day.

#### Theater Location a Key Factor

"The location of the theaters and not necessarily the size of the air terminals is the key to the success of TravelCinema," according to Robert Finehout, vice-president of Association Films. "Locations must be carefully chosen for maximum passenger traffic to and from the various carriers. We try, too, to have the cinemas in areas near or adjacent to cocktail lounges, restaurants and other inter-terminal attractions."

The films, primarily sports, travel, public relations and entertainment, are selected from Association Films' sponsored-film library of more than 700 subjects. The first TravelCinema, located in Tucson International Airport, has been operating for almost a year. Audience surveys of the several thousand passengers who have seen the programs there show that the free screenings have been very well received.

#### Other Cinemas Being Built

Additional cinemas are under construction in a number of airports in other cities, TravelCinema has announced.

Distributor listings begin on Page 59 of this 16th Review issue.



Dr. Eugene Baumgartner examines a patient who is constant smoker.

### "Critical Decades" Shows Vital Role of Middle-Years in Old Age

☆ *The Critical Decades*, a new film produced for the United States Department of Health, Education, and Welfare by Columbia University Press Center for Mass Communication, underscores the need for healthful living patterns early in life to prevent later illness.

The 31-minute film (28½ min. in a TV version) was written and directed by George C. Stoney and features Dr. Eugene I. Baumgartner, former president of the American Academy of General Practice. Dr. Baumgartner explains, "Unless we get the patterns of our lives straightened out in our forties and fifties, we aren't likely to do so well in the home stretch." Using actual patients, he shows how lack of medical attention in the middle years results in serious illness later on.

*The Critical Decades* has a clear message for patient and doctor alike. The film suggests ways the family doctor can foster preventive attitudes in his patients. It shows how to educate and motivate patients toward the goal of a positive health program.

The Center for Mass Communication at Columbia University is a non-profit producer and distributor of educational films. It has specialized in the production of films for government agencies, foundations and educational organizations.

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You can put your message on a Polaroid Land transparency in 10 seconds for a mere 55¢. That's about 23 hours, 59 minutes, and 50 seconds faster, and 1 dollar less expensive than an ordinary slide.

All you do is load the film into the camera. Snap the shutter. 10 seconds later you have your transparency.

After a quick hardening just slip the slides into the snap-together plastic frames. And you're ready to go.

There are 2 different kinds of transparency film.

Polaroid PolaLine transparency film is designed especially for line copy work. The blacks are really black, the clear areas are extremely clear. That makes it ideal for charts, graphs, diagrams...anything set in type or drawn in pencil or ink. It develops

in only 10 seconds.

The other film is for continuous tone work. You make slides of pictures and objects with it in 2 minutes. You can even take a picture of someone in the audience. And a few minutes later show it on the screen. That's guaranteed to liven up the presentation.

Both kinds of slides fit any standard lantern slide projector. Both kinds of slides can be made with the many Polaroid Land cameras that accept Series 40 film, except for the J-66.

And both kinds of slides have terrific impact when they're projected. Just imagine how much more this ad would have impressed you if it had appeared 3 feet tall on your office wall.

POLAROID AND POLALINE

# The Executive's Check-List

... A GUIDE TO MEMBERS OF MANAGEMENT INVOLVED IN  
MOTION PICTURE PRODUCTION PROGRAMS.

YES NO

- Is the producer well capitalized?  
Does he have complete production facilities, including . . .
  - A fully-equipped sound stage?
  - The finest in sound recording and camera equipment?
  - A complete animation department?
  - Complete transportation equipment, including an airplane?
  - Does the producer have a color release printing department which is operated solely for the benefit of his clients . . . one which offers them significant savings in release printing costs?
  - Does the producer have a roster of national and international clients?
  - Have you selected a film-maker who creates quality motion pictures at a competitive price?
  - Is your producer well established . . . one with over a quarter-century of experience in producing quality films?
- Determine your producer's ability to meet production and release printing schedules without fail.
- Can the producer create the idea, write the script and handle all phases of production through release printing?

*If you are a discriminating executive who demands a "yes" answer to the above questions . . . CONTACT REX FLEMING.*



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Gatlinburg, Tenn. Hosts Preview  
 TV Pictures on the Smokies  
 The Governor of Tennessee,  
 Clement, and J. W. York,  
 a man of North Carolina's  
 ard of Conservation and De-  
 pment were among honored  
 ests at the premiere showings in  
 Gatlinburg, Tenn. on March 2nd  
 two new color motion pictures  
 olling the scenic and historic  
 nds of the Blue Ridge and  
 at Smoky Mountains.

sponsored jointly by the Amer-  
 ical Company and the Ford  
 Division of the Ford Motor Com-  
 pany, the program included a  
 2-minute picture, *Happy Holi-  
 day Camping in the Smokies* and  
 a theatrical version, titled  
*Smoky Mountain Magic*. Modern  
 Picture Service will dis-



re Indian history is re-cre-  
 i-famed frontier drama "Horn  
 the Vest" seen in American Oil  
 film premiered at Gatlinburg.

the longer, 16mm title and  
 short subject will be shown  
 d by Paramount Pictures.  
 the Gatlinburg premiere, held  
 h Civic auditorium at that  
 w to the Smokies, was at-  
 eed by some 200 local, state  
 feral officials. The national  
 rmin of Discover America,  
 Robert Short, served as mas-  
 of ceremonies. During the year  
 organization will spend some  
 0 million to promote tourism  
 ne United States.

These films, with their superb  
 ntography and esthetic ap-  
 eal age groups are outstand-  
 mples of how the film mak-  
 a can be used to encourage  
 ners to "See America  
 I," Short observed. "It is par-  
 ay gratifying to me that these  
 s about one of America's most  
 rucient areas should be dedi-  
 o a cause so important to  
 ation's economic security."  
 ed.

The films were produced by  
 Associates, Inc. The *Happy  
 idays* picture is the fourth trav-  
 l sponsored by American Oil  
 many years. The company  
 res that it will be viewed  
 s million persons each year.

### San Francisco Will Hold 10th Int'l Film Festival Oct. 20-30

San Francisco will hold its 10th Annual International Film Festival in the city's Masonic Auditorium on October 20-30. These dates were confirmed at presstime by the sponsor of the event, the Greater San Francisco Chamber of Commerce, whose directors recently adopted a resolution to permanently host the Festival.

Primarily a non-competitive showcase for the 21 entertainment pictures chosen for the Festival, it also includes a Competitive Division in which television programs, communications films and art or experimental productions compete in their separate classifications. Judging of these entries is a non-public, closed event. Carson McGill has been named chairman of this division.

Cyril Magnin, president of the San Francisco Chamber, also announced that David M. Sacks, vice-president of the American Broadcasting Corporation and general manager of the network's local station, has been named general chairman for the 10th Festival. William C. Boyd, administrative manager for the Chamber, will again serve as executive director.

Ed. Note: details of this Festival were received long after our deadline for its listing within the Film Awards section (pp. 21-30) and further data will appear in these pages as details of the Communications Film competition are provided.

\* \* \*

### Bank of America Using Cinema-D at World Trade Fair May 12-25

When the 8th U. S. World Trade Fair opens May 12 at San Francisco's Civic Auditorium and Brooks Hall for an 11-day run, the Bank of America will present a program of world-wide travel and informational films in a specially-designed 42-seat theater using a Cinema-D system.

The system is a patented process for which Jim Holt Enterprises holds exclusive rights and is a projection method which adds clarity, brightness and depth without the use of special film, lenses or projection equipment. To give a "window-like" perspective to the projected images, the Cinema-D System utilizes a large mirror reflecting a hidden screen, properly masked and oriented, so that the sense of reality is enhanced.

In a four-month test conducted among both trade and public audiences in a Los Angeles suburb,

## the news perspective

96.5 per cent of the viewers in the 40-seat screening room indicated on preview cards that the motion

pictures they had seen presented (both feature films and short subjects) seemed much "more real."

### 757 Attend 20th Annual Calvin Workshop in Kansas City Studio

The 20th annual Motion Picture Workshop, hosted by Calvin Productions in Kansas City on February 7, 8 and 9 brought a record attendance of 757 guests. The attendance in 1965 was 630.

Calvin president Leonard W. Keck introduced the keynote speaker, O. H. Coelln, publisher of *BUSINESS SCREENS*, who discussed "Barriers and Bridges to Better Film Utilization" on the opening morning of the '66 Workshop. Gene Carr, of the Calvin staff, was in charge of arrangements.

Coelln's presentation was followed by a comprehensive, illustrated talk on scriptwriting by Calvin director William J. Sollner. Other highlights of the Workshop program included a talk on 8mm problems and possibilities by Calvin vice-president William Hedden and the "1965 Survey of Factual

Motion Picture Progress," delivered by Tom Hope, of the Motion Picture and Education Markets staff, Eastman Kodak Company.

Edward Ancona, color television expert of the National Broadcasting Company, discussed color film problems in that area. As is the custom at these annual Workshops, there were frequent screenings of special films created for the program and all guests were supplied with detailed notebooks.

An exhibit of production and projection equipment was held in an adjoining area, next to the large stage where the program took place. A reception for all guests was held at the President Hotel in Kansas City.

Showings of outstanding films highlighted evening get-togethers, featuring such pictures as the award-winning *Forth Road Bridge* and two McDonnell Aircraft Corp. films, *The F4* and a color film on *Major White's Walk in Space*. •



President Leonard Keck welcomes 757 guests to the Calvin Workshop.



Dean Blomeyer, advertising manager of Caterpillar Tractor at make.



V. P. Bill Hedden discussed future of 8mm, cited need for standards



Tom Hope, of Eastman Kodak brought new facts on this industry.



Skyport Cinema at Kansas City Municipal Airport seats 50; showings are on a continuous 10-hour schedule.

*These showings to waiting travelers at large terminals are reaching active, influential viewers.*

# Skyport Cinema: free films for air travelers

**N**EW WAYS of reaching prospective viewers of business-sponsored motion pictures are the constant concern of the nation's leading distributors of this medium. Notable success has been achieved by two of these firms in providing facilities for showing at air terminals throughout the U. S.

The "Skyport Cinema" program, inaugurated by Modern Talking Picture Service Inc. when that company opened its first installation at the Greater Cincinnati Airport in September, 1964, merits special attention in this report. Modern will soon open another theater at the busy Cleveland terminal; already in operation are Cinema showcases in Atlanta, Kansas City and Minneapolis-St. Paul. A Denver facility will begin showings when the new air terminal is completed there in May.

These theaters were all *designed and engineered* for their specific purpose: to provide the air traveler-in-waiting with a relaxing interval in which free films from industry and other groups bring informative and entertaining pro-

grams to brightly-lighted screens. Each Skyport Cinema installation has benefited from the pioneering effort at Cincinnati where valuable lessons were learned on trouble-free equipment operation, audience interest and other data.

What kind of audiences are these? Louis Harris and Associates, in a recent survey of the air travel market they made for American Airlines, calls air travelers "*undoubtedly the most articulate, successful, active and alert group of people that populate America today . . . Of all major industries, the airlines probably have the most exclusive leadership community as their customers.*"

Modern has concentrated its cinema development program in major terminals; the company considers the country's "top 25" airports as its primary goal and appears to be well on the way to success. Annual Atlanta departures, within the last reported year, totaled nearly 3 million and the figure is said to have increased by 18 to 25 per cent in the past year. Denver rates high with a re-



Cinema installation uses rear-screen projection to show bright picture in ordinary light on the 48-inch screen.



Dual projectors provide a continuous performance over a 10-hour span with no program breaks.



Illuminated signs throughout terminal (this is Cincinnati) direct the waiting passengers to free showings.



Viewer reactions to film showings are solicited at these installations. We get many enthusiastic comments.



Atlanta's busy Municipal Terminal (at left) had 2,741,789 departures in a year, with traffic constantly growing at this Southeast travel crossroads. Below: Modern's Skyport Cinema in Atlanta has comfortable seating for 35.





Fig: Skyport Cinema for waiting passengers at Minneapolis-St. Paul International Airport where movies are popular during afternoon, evening hours.



Modern's first Skyport Cinema was opened in September, 1963 at the Greater Cincinnati Airport and provided valuable experience used in later theaters.

ped 1,394,543 annual departures; Cleveland, Kansas City and Minneapolis-St. Paul had well over a million departures in these older CB figures. Cincinnati was moving up to the million mark.

What kind of films are shown? Travel, sports and business short subjects are high on the list of audience preferences. And with only 86 per cent of air flights out of Kansas City, for instance, being made by business and professional men, this was high praise for such fare. The distributor knows what the viewers like, solicits free opinion comments in an open "day book" which has recorded real praise from appreciative viewers.

averaging 35 capacity at Atlanta to 50 chairs in front of the Kansas City screen. But the sponsor fortunate enough to get on a Skyport Cinema showing schedule can achieve impressive audience totals through regular daily "repeats" — day-in-and-day-out. He can also be sure of professional film projection: rear-screen showings on the 48-inch area offer the equivalent of 60-inch TV reception. Dual projection facilities facilitate constant operation with no "down time" for repairs, maintenance or program "breaks."

But it isn't only the air traveler who attends the theater. Friends of the arriving or the departing passenger are in the audiences — exposed to the sponsored film me-

dium and made aware that such films are also available for their club, community or business use.

Airport managers and air-line agents find that these free movie lounges are welcomed by travelers — that they help ease weather wait-outs and delays.

The idea, like air travel, suits the pattern of growth, of progressive audience development which has moved the film medium into new groups of audiences. Opening such new channels of film distribution at this high level of buying power and community influence was neither easy or inexpensive. But it reflects the spirit of challenge which pervades the field of distribution and it affords a real opportunity for sponsors.



Below: Skyport Cinemas are constantly attended during all operating hours. Each audience is counted.



Signs like this Atlanta Skyport Cinema poster inform potential viewers of films offered, hours of operation.

They're also carefully counted for benefit of sponsoring clients. attendant on duty throughout full 10-hour day-and-evening showing hours takes a personal tally after each program has finished its run.

Seating capacity is modest;

These waiting travelers (and potential film viewers) at a big city terminal tuffly today's boom in air travel.





Wisconsin Governor Warren P. Knowles (center) was at premiere showing of "We Like It Here." Shown in group (from left to right): Rudy Swanson and his son, Bob, the producers, Gov. Knowles; Ken Haagensen, representing the Governor's Council for Economic Development; and Ken Boyer, the public relations official of Wisconsin Telephone Co., an advisor on film.

## Picture of Wisconsin: "We Like It Here"

Statewide Cooperation Has Achieved Major Promotional Result

A COOPERATIVE EFFORT involving Wisconsin state agencies, industry, agriculture and labor, and an independent motion picture producer has resulted in the production of *We Like It Here*, a promotional film serving as a centerpiece for Wisconsin's current ambitious economic development program.

The idea for producing the hour-long 16mm color film originated with a special Communications Task Force working with Governor Warren P. Knowles' Board of Economic Development. Governor Knowles, representing the state's minority party, called the production a "truly bi-partisan effort."

### Matching Funds Made It Possible

Once the thinking behind the film crystallized, various state departments contributed \$25,000 and business, industry, labor and agriculture matched the figure with a similar contribution.

The film makers intended to extoll Wisconsin's virtues as a place to work, play and vacation. The camera's roving eye caught a wide range of scenic wonders, people, festivals, lakes, rivers and farms. The services of various state agencies were solicited and the head of each was asked "What's new and unusual

### Covering the State With Film

Filming and editing *We Like It Here* took five months, and the original 80,000 feet shot throughout the state was edited down to

2000 feet. An unprecedented viewing audience was assured when, on December 28, 1965, all 17 stations in Wisconsin simultaneously ran the film during prime evening time.

Plans call for the later release of the film throughout the country. Industrial executives will be particularly urged to view the presentation. As Raymond Huber, speaker of the Wisconsin state assembly summed it up: "It's very good . . . Now it is up to us to sell it."

And sell it they will — the picture is getting a great deal of favorable press comment.

\* \* \*

### The Story Behind the Picture

*We Like It Here*, the one hour 16mm color film, "selling" the Badger State was a cooperative

Below: Dave Kennedy (left) who composed original score for Wisconsin picture, shared plaudits with producer Robert Swanson, president of Swanson Productions, writer and producer of "We Like It Here."



production involving a lot of Wisconsinites, but Bob Swanson, head of Rudy Swanson Productions in Milwaukee, Kenneth R. Boyer, assistant vice president in charge of public relations for the Wisconsin Telephone Company, and Dave Kennedy, a musician and Milwaukee recording studio executive, did most of the leg work.

### Shot Over 700 Color Scenes

Literally covering every corner of the state, Bob Swanson shot more than 700 scenes in color — 80,000 feet in all. Swanson trudged 10,000 miles on the ground, and hovered above the state in a helicopter logging 3000 additional miles.

Boyer was the coordinator, advance man, persuader and pusher

and shover. But he says he did a very simple job of persuading people to do. "When people saw a top-of-the-line and motion picture camera, they simply said we were making a film for the state and they said, 'Go right ahead.'"

### Symphony Plays Original Score

Dave Kennedy wrote an original musical score and a theme song, "We Like It Here" that was recorded by 37 members of the Milwaukee Symphony Orchestra and 20 members of the Milwaukee A Capella Choir.

The film was narrated by Jay Scott, the "voice" of the world championship Green Bay Packers, a pro football team that is also a Wisconsin product.

## ABC Shows Sponsors "Look of Tomorrow"

Network Samples 33 New Color Shows in A-V Presentation

CASTING ONE HOPEFUL EYE at the time buying sponsors, and the other at 1966 Nielsens, the American Broadcasting Company recently took its *Look of Tomorrow*, a hard-hitting audiovisual sales show, to audiences in New York, Chicago, Detroit and San Francisco. Produced for ABC by Visualscope, Inc., the presentation features previews of television shows slated for ABC video presentation in the Fall of 1966. Advertisers, agencies, and sales executives made up most of the audience at the series of breakfast meetings.

The Chicago meeting was intrepidly presented early on a Monday morning in February. Following a continental breakfast of fruit juice, sweet rolls and coffee the still somnolent audience of 300 was jolted to attention by the show's fanfare: a visual and audio "Pow!" "Bam!" and "Zap" that flashed across three large screens on stage, and reverberated off the walls of the Grand Ballroom in Chicago's Conrad Hilton Hotel. From then, until the final fadeout, momentum was sustained.

### Sampling of 33 Color Shows

Tightly-edited and projected from a battery of eleven separate projectors operating under the direction of Marvin Green of Visualscope, Inc., ABC's hour-long *Look of Tomorrow* sampled 33 upcoming TV shows, all in color. Such ABC stalwarts as Batman, Red Buttons, Robert Goulet and promising new horse and dog stars were paraded across the screen via film clips and slide films. There were also dramatic situations portraying the FBI in peace and the

Marines in World War II action.

A contingent of ABC executives from New York headquarters and WBKB-TV, the network's Chicago affiliate, provided live narration during the showing of *Look of Tomorrow*, and besides the effort to tempt the audience to buy, they took a filmic poke at the competition. This was the imaginary trip through the place called the "Cannal Islands." Stopovers were made at Stanton Island and Sarnoff Island where business looked particularly bright. But there was a decided trade bias when viewers were shepherded through a beautiful region known as "Treasure Islands" which turned out to be ABC's happy hunting ground for advertising agencies. Among the colorful places in this region were Interpublic State Park, the twin cities of Batesville and Batesville, and Young & Rubicam.

### Behind the Stage and Screen

The projectors for the wall-to-wall show consisted of three 16mm and 35mm Xenon-equipped projection picture units, a 3/4 x 4 inch fan set illuminator, a pair of Perhouse units, and four DuKane projectors. Audio coverage was from magnetic tapes transmitted through a series of stereo speakers placed around the meeting room. Three screens were alternately and simultaneously employed, and they formed retractable parts of a futuristic, portable skyscraper placed on an 18 foot rotating stage. The interesting set and stage construction was by Wilcox-Lange Chicago, from a design created by Robert Taylor, president of Visualscope Inc.

Their senses reeling from t

oncentrated audiovisual impact of  
od of Tomorrow the viewers  
lin out of the Chicago meeting  
er presented with attractive sou-  
ent boxes through the courtesy  
of BC-TV. These contained at-  
ractive, gold-filled paperweights  
that housed a folding magnifying

glass with the ABC escutcheon and  
the words: "Look of Tomorrow"  
embellished on top. The implica-  
tion was that as far as the hosts  
were concerned, tomorrow's look  
was proportionately as big, Big,  
BIG as looking through the sou-  
venir magnifying glass indicated. •

## Pope Paul VI in "The Journey for Peace"

NEVER BEING SEEN IN THEATERS all over the world is a beautiful  
new U.S. Information Agency motion picture, *The Journey*, which  
vividly documents the brief hours spent by Pope Paul VI in the  
United States on his recent mission to the United Nations.

Although made under extremely difficult conditions — the pro-  
ducer was faced with camera space competition from 77 TV cameras,  
hundreds of motion picture cameras and literally thousands of still pho-  
tographers throughout the day — *The Journey* emerges as a finely  
crafted record of the "great city succumbing to the gentle visitor  
from Rome."

The film was commissioned to Owen Murphy Productions, New  
York, by U.S.I.A. just a week before the historic journey took place.  
Instructions were simply to make the best film possible, and *not* to  
make just a newsreel. The results are a revelation of what four thor-  
oughly-experienced industrial film and studio type cinematographers  
with 35mm Eastman color film, shooting under every sort of situation  
— indoors, outdoors, night time, often hand-held — can achieve.  
These are not grab-and-run newsreel shots but carefully contrived,  
thoughtfully framed and skillfully edited sequences which make up  
a thoroughly moving motion picture.

The film covers the Pope's arrival at Kennedy Airport, the motor-  
cade which took His Holiness through New York to St. Patrick's  
Cathedral, the visit to the United Nations and the culmination of the  
journey, a celebration of Mass at Yankee Stadium in which a vast  
mob of people participated.

The U.S.I.A. message is contained in narration accompanying scenes  
of His Holiness and President Johnson meeting at the Waldorf Astoria  
Hotel: *that these are two men united in a prayer for peace in the world  
and a trust in the United Nations as a means for achieving this goal.*

*The Journey*, which was directed by Paul Cohen, was delivered to  
U.S.I.A. exactly a month after the shooting date. Dozens of language  
versions have been made for world-wide showings. •

of Paul VI officiates at ritual during "The Journey" to United Nations.



## Keys to Film Results

### A Buyer Preface to the Producer Listing Pages

THE 70 PAGES OF SPECIALIZED PRODUCER LISTINGS which  
follow this preface provide unequalled, exclusive facts-in-  
depth about 415 companies in the United States and Canada,  
plus an additional listing of 76 producers on all continents  
throughout the world. These are, beyond any question, the  
vast majority of the most active, specializing producers of  
motion pictures, slidefilms and the other relevant forms of audio-  
visual communication in the United States and abroad.

But mere numbers have never been the primary goal of  
this most complete and dependable source of buyer reference.  
With no payment accepted and reserving the right to reject  
any listing which does not meet our long-established mini-  
mum standards of reference and reliability, the Editors of  
BUSINESS SCREEN put *quality of information* above sheer  
*names-in-quantity*. *The buyer of films and other audiovisual  
media in business and industry, government, trade groups, and  
the institutional fields is the real judge of the Review's value.*

*Let the buyer look to this data with confidence, check the  
accompanying credits freely provided by all listed firms. Let  
him then view films submitted as further evidence of work  
performed. And then let the producer stand on solid evidence  
of financial stability; permanence of staff; physical facilities.*

And let the record show that this 16th Annual Production  
Review issue in our 27th year of publication contained data  
on more than 2,450 titles of motion pictures produced by  
listed companies in the U.S. and abroad — *plus* additional  
reference data on over 500 slidefilms, meeting presentations  
and live shows also created and produced by these firms.  
Behind these statistics is the more important evidence that  
*these were also the most widely-used films of 1965; fortified  
by more hundreds of prints and shown to more people than  
all others in use.* That these films received the vast majority  
of national and international film awards in the past year is  
impressive evidence of *quality*. But it is secondary to *results  
achieved* in helping their sponsors to *more effectively inform  
and persuade* — helping industry and government with *better  
training and education*; and helping to *deliver ideas and  
information to the hearts and minds of their intended viewers.*  
In short: these pages of film credits reflect *real results*.

Behind these resultful films and their makers within these  
pages, stand the *key individuals* responsible to the buyers, from  
top management throughout the many departments of listed  
companies. This 16th Production Review provides the names  
of 2,418 *people who contributed leadership, creative and  
technical skills toward the success of the factual film medium.*

As a final postscript-in-preface to an editorial effort of  
considerable size, involving months of preparation, checking  
and production by the Editors of this Review, we call attention  
to acceptance of listings from new companies (organized  
within the past year) without benefit of client and title reference.  
We note the specialization of producers of television commer-  
cials; the acceptance of the fact that in a few limited instances  
we have listed companies performing only a few tasks during  
the year. We are fortified by nearly three decades of experience  
with the facts-of-production-life; let the record stand as printed.

But we would also note in closing that these countless  
thousands of listing lines will contain the inevitable gremlins  
of typographical error and omission. To the reader (and to  
those affected) we offer the pages of the Production Review  
Supplement, scheduled for an early mid-year issue. — OHC

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BUSINESS  
& TELEVISION  
FILM PRODUCERS  
IN THE  
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## CONNECTICUT

### KEVIN DONOVAN FILMS

44 East Road, Glastonbury, Conn.

Phone: (203) 633-9331

Date of Organization: 1953

Branch: 15 West 44th St., New York 10036

Phone: (212) YU 6-6019

Ken Donovan, *Owner*

SERVICES: Motion pictures exclusively — public relations, industrial and medical films. FACILITIES: Mitchell, Cine Special, Arriflex cameras; Agfa synch and Nagra sound equipment. Studio and portable lighting equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Key to Our Growth*, *Connecticut Rambles* (Connecticut Light & Power Co.); *Tell Me Truly* (Ohio Edison Co.); *Glimpse of Connecticut* (State of Connecticut). SLIDEFILMS: *Farm Better Electrically* — series of six (Edison Electric Institute).

### JOHN CAMPBELL FILMS, INC.

Box 3443, Greenwich, Conn.

Phone: (203) 322-3443

Date of Incorporation: 1960

John Campbell, *President, Executive Producer*

Coeth R. Campbell, *Vice-President*

W. Velsor, *Office Manager*

Robert DeMane, *Production Assistant*

SERVICES: Script to screen; public relations, business-raising films. FACILITIES: Studio and sound recording on lease basis.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Parks are for People* (N. Y. State Conservation Dept., Div. of Parks); *Tales of the Rivers* (Power Authority of the State of N. Y.). PRODUCTION SERVICES: Location shooting for Holland Machine Company.

### ROLAB STUDIOS

1 Nut Tree Hill, Sandy Hook, Conn.

Phone: (203) 426-2466

Date of Organization in New York City: 1928;

in Connecticut: 1934

Harry Roger, *Owner-Director*

E. I. Roger, *Secretary*

SERVICES: Complete and partial productions, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work. FACILITIES: Modern studio with lighting equipment, preview room; 25 cameras, 35mm, 16mm, still 18mm 24mm to 8" x 10"; complete laboratory for micro-macro-time-lapse; optical benches; optical, medical, physical, chemical research; optical electrical motion picture engineering. Manufacturer of instruments for time-lapse, special cameras and devices, developments. Complete facilities for mass production of filmstrips.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Birth of a Pencil* (BBB&O Photo). SLIDEFILMS: *Hammer, Nails, Screws, Nuts & Bolts* (Stanley Works). MICRO SLIDES: *Stanley Works* Soundcraft Inc., Eagle Pencil Co.

### CUSTOM FILMS, INC.

100 Cob Drive, Westport, Conn.

Phone: 226-0330 (2-3)

Date of Incorporation: 1963

Walter S. Becker, *President*

SERVICES: 16mm and 35mm motion pictures for industry. FACILITIES: Fully equipped editing room, all equipment for location photography.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Secrets of Success, How to Get Right* (Grey-Rock Div., U.S. Asbestos); *Southern 500* — 1965 (Southern 500 Film Co.). PRODUCTION SERVICES for: Falstaff Beer;

## CUSTOM FILMS INCORPORATED

The Pure Oil Co., Firestone Tire & Rubber Co. Gould-National Batteries, etc.

### MAHER FILM PRODUCTIONS

40 Bermuda Road, Wethersfield, Conn.

Phone: 529-4552

Date of Organization: 1949

Patrick I. Maher, *President*

Eleanor Maher, *Secretary, Treasurer*

Kenneth Maher, *Production Manager*

SERVICES: Production services including script and editing, 16mm tape interlock projection. FACILITIES: Arriflex, Pathe cameras, ColorTran lights and converters, editing for magnetic & optical tracks, A&B originals

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *My American City* (H. H. McGraw Co.), *Meriden Progress Report* (Meriden Democratic Comm.), *Problems of City Planning* (Meriden Redevelopment), *Senior Scout Project* (Greater Hartford Girl Scouts).

## MASSACHUSETTS



### BAY STATE FILM PRODUCTIONS, INC.

35 Springfield St., Agawam (Springfield),

Massachusetts

Phone: (413) 5734-3164-5; 734-6159

Date of Organization: 1943

Branches: 80 Boylston Street, Boston, Mass.

Phone: (617) 426-8901 Lowell F. Wentworth, *Vice-President in charge*.

#### OFFICERS AND DEPARTMENT HEADS

Morton H. Reed, *President*

David D. Doyle, *Exec. Vice-President*

Harold O. Stanton, *Vice-President*

Francis N. Letendre, *Vice-President*

Lowell F. Wentworth, *Vice-President* — Boston

A. Herbert Wells, *Treasurer*

Harold M. Fischer, *Production Manager*

Donald J. Caulfield, *Art Director*

Kenneth Alexander, *Chief Sound Engineer*

Bruce Jorev, *Editing Director*

William Rhodes, *Studio Manager*

E. Ritchie Smith, *Laboratory Manager*

SERVICES: 16mm and 35mm motion pictures in b&w and color; industrial, scientific, public re-

The detail in depth of these listings of business and television film companies provides the sponsor, advertising agency and government film buyer with a complete picture of his prospective producer.

In addition to names of principal officers and data on services and physical studio facilities, the facts on "Recent Productions and Sponsors" show the nature of recent studio experience; of films produced in the past year. Preview current pictures as a prerequisite to purchases, bidders should also provide factual data on experience, staff, facilities and financial stability.

There was no charge or obligation whatsoever to these listed companies, every known source was contacted with three separate first-class mailings. Only those who furnished evidence of recent production were accepted for unqualified listing.



## NEW ENGLAND STATES

### BAY STATE FILM PRODUCTIONS, INC.

lations, sales, training, religious, documentary, medical, animated, special programs for sales and stockholders meetings, TV commercials and programs, sound slidefilms, filmograph, storyboards, technamation, foreign languages, narratives, special effects, still photography, b&w and color, script services, sales and training aids, distribution. SERVICES AVAILABLE TO OTHER PRODUCERS: Photography, sound recording, color and b&w printing, processing, positive, negative and reversal, editing, scoring, cutting, interlock screening — 35mm and 16mm projectors, animation, titles, use of sound stage, set designing, lighting, truck mounted generators. CAMERAS: Mitchell, Maurer, Eastman, Arriflex, Oxberry cameras. Hydroly, complete lighting facilities, AC and DC portable gas driven generators, two trucks, Maurer 16mm optical film recording; 16mm, 1/4" synchronous magnetic recording; 16mm, 17.2mm and 35mm dubbing and equalization; two printing labs for color and b&w, DePue and Peterson printing equipment, electronic curing, 16mm b&w processing, positive, negative, reversal, Fisher Mike perambulatory, Camart Portable Boom, Fish Pole, microphones, including Shot Gun Mike; two screening rooms with 35mm and 16mm interlock equipment, 3 cutting rooms, 7 cutting benches, 16 and 35mm Moviolas, sound readers for 16mm, 17.2mm and 35mm, optical and magnetic, animation department with two animation stands, Oxberry 16mm-35mm Bi-Pack animation camera with automatic follow focus, rolescope, projection light, one to twenty-six field, over and under lighting, 360° rotary compound, adapted for technamation, art department, hot press, carpenter shop, set designing, music libraries, film vault, still photography department with dark rooms for color and b&w, air-conditioned sound stage, over 3000 sq. ft. permanent staff of 30.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Air Carrier Story* (Federal Aviation Agency); *The 60 Minute Circle* (American Automobile Ass'n.); *The Ida Fuller Story* (Social Security Administration); *The Polaroid Portrait Camera*, *The CU-5 Camera*, *Clark Training Film*, *The Polaroid Identification Camera*, *Dealer Announcement Film* (Polaroid Corp.); *Adventures in Abrasives* (Norton Company); *Space Power* (Nat'l. Aeronautics & Space Administration); *Career Retention Through Counseling* (U. S. Navy); *Brake Service* 1965, *Raybestos Brake Clinic* 1966 (Raybestos Div., Raybestos-Manhattan Corp.); *Biography of a Pledge Card* (United Fund Greater Springfield); *The Stanley Spirit* (Stanley Home Products); *Nine Billion Envelopes* (U.S. Envelope Co.); *A New Dimension for Decisions* (Alfax Paper & Engineering Co.); *The New England Heritage Trail* (New England Mutual Life Ins. Co.); *At Your Service* (United Shoe Machinery Corp.); *Team Power, Products With Precision* (Hamilton Standard Div., United Aircraft Corp.); *International Friendship Travelcard* (Simplex Time Recorder Co.); *Instant of Decision* (Alden Electronics & Impulse Recording Equip. Co.); *Ram, Mustang* (Joy Mfg. Co.); *MAC On The Job for Connecticut* (Mfgs. Ass'n. of Conn.); *The Atom & Fire* (Conn. Yankee Atomic Power Co.). SLIDEFILMS: *Buy Right With Raybros* (Reiss Assocs.); *The Good Life* (New England Electric System); *Honeywell 200 Honeywell 120* (Honeywell Electronic Data Processing); TV COMMERCIALS for: Charles-ton Chew, Mass. Dept. of Public Health.

### DEKKO FILM PRODUCTIONS, INC.

126 Dartmouth St., Boston, Mass. 02116

Phone: (617) KE 6-6160

Date of Organization: 1946

Joseph Rothberg, *President*

Webster Lithgow, *Creative Director*

## NEW ENGLAND STATES

### DEKKO FILM PRODUCTIONS:

Arthur M. Maccabe, *Sales Manager*  
David Adams, *Production Coordinator*  
Claudio Pelizon, *Head Editor*  
Eric Handley, *Assistant Editor*  
Dorothy Cohen, *Treasurer*

**SERVICES:** 16mm and 35mm film productions and sound slidefilms. Design, animation, hot press, titles, storybook, script editorial and consulting. All services available to industry and producers. Sales promotion and sales training packaging. **FACILITIES:** 2,000 ft. sound stage; lighting equipment; Bell & Howell, Arriflex with sync generator, Maurer, Auricon 16mm and 35mm cameras; 16mm and 35mm projection room; recording booth, editing rooms with 16mm and 35mm Moviolas, synchronizers, hot splicers; magnetic and optical sound readers; animation stand; hot press Hydroly and tracks; Mole-Richardson mike boom; Western Electric and RCA mikes; tension mixing console; equalizers and dip filters; optical and magnetic recorders; Reeves, Stancil-Hoffman; Fairchild sync; Ampex and magnetic interlock-dubbers; three music libraries.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Your Computer in a Keyboard* (Keydata Corp.); *Dennison Copier* (Dennison Mfg. Co.); *RADC's H.F. Propagation* (Raytheon Co.); *Fire Test of Electronic Computer Systems* (Factory Mutual Eng. Div.); *Hypothecectomy* (McNeil Laboratories); *Cab-o-Sil* (Geo. Cabot Corp.). **SLIDEFILMS:** *Monitor '65*; *Focus on Travel* (Christian Science Monitor); *The Copier Came* (Dennison Mfg. Co.) 12,000 *People & You* (Liberty Mutual Ins. Co.); *Supervisor Incentive Program* (United Fruit Co.). **TV COMMERCIALS FOR:** Le Chef, Floorsmith; 6000 Upright (Curtice Yori, Inc.); 851 Sweeper Vac; TYP Closet; 3001 (Shelton Co.); Whittings Lemonade; 16 Beacon; Coltens (Advertising Concepts).

### D4 FILM STUDIOS, INC.

56 Elmwood Street, Newton, Mass. 02155  
Phone: (617) 969-7770

Date of Organization: 1935;  
Date of Incorporation: 1955

Joseph Dephoure, *President & Treasurer*  
Stephen Dephrome, *Sales Manager*  
Jean Piro, *Audio Engineer*  
Angela Von Seckendorff, *Editing Dept.*  
Ralph Picardi, *Laboratory & Printing Dept.*

**SERVICES:** 16mm and 35mm color and b&w film production. Industrial, educational, medical, government, TV, public relations, training films. Sound recording and mixing. Music scoring from libraries and original. Optical sound services. Color and b&w printing. Negative, positive and reversal processing. Editing: A&B roll preparation and conforming. Animation, hot press titles, art department. Slidefilms, slides, still photography—color and b&w. **FACILITIES:** Air-conditioned, sound-proof studio with overhead lights, 400 amps., 35 & 16mm cameras; Four Bell & Howell, Super 1200 Auricon, Arriflex, Fearless Sound, Modified Cine-Voice, Pathe, 3-zoom lenses, 35mm still cameras, 2 1/4" Reflex, Ex 5 studio camera, Electric Hydroly. Three 16mm magnetic recorders, 16mm interlocked dubbers, 1 1/2" magnetic, Maurer 6-track optical recorder, 1/2" Ampex, Gates mixing console, interlock projection, sound-proof projection room (air conditioned), 16mm & 35mm projectors, four music libraries, 16mm color and b&w automatic printer, Oxberry animation stand, Houston Fearless Film Processor, Kensol Hot Press, three multiple editing stations with optical and magnetic readers, viewers, hot splicers. Art department.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Laser Target Detection* (Radio Corp. of America); *A Century of Achievement* (Dean Junior College); *Mascoma Speaks* (N. H. Water Pollution Dept.); *Harvard Reading Films*

### D4 FILM STUDIOS, INC.

(Bureau of Study Council); *High Speed Analyzer* (General Radio Co.); *Football Highlights 1965* (Dartmouth College); *Oculometer* (Honeywell Inc.); *Ireland-Boston Heart Project* (Irish TV); *Minute Man; Worcester Boys Club; International Shoe Machine Co.; General Electric Co.* (Syvania Inc.); **TV COMMERCIALS FOR:** N. E. Federal Savings Banks Ass'n. (Lloyd Adv. Agency); Knit Wit (Ralph Schiff Assocs.); Red Sox Promo (Needham, Harper & Steers); Metropolitan District Commission; Shreve Crump & Low (Farler & Skinner); Adams & Swett (Adams Abbe, Inc.).

### JONATHAN KARAS & ASSOCIATES

Science House, Manchester, Mass.  
Phone: 526-1120; 526-7116

Date of Organization: 1958  
Dr. Jonathan Karas, *President*  
M. Van de Ryn, *Vice-President*

**SERVICES:** Creative science and engineering consultants to advertising agencies, industry and film producers. Client-agency technical liaison, scientific demonstrations, exhibits; motion picture scripts, technical testing and specialized writing. **FACILITIES:** Laboratory and photographic facilities and affiliations with several university technical staffs with laboratory and testing facilities. Scientists and engineers available as consultants in any branch of science and engineering and as professional exhibit demonstrators.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Analysis of Audience Reaction* (Volkswagen of America Inc.). **SCIENTIFIC CONCEPTS, DESIGN, CONSULTATION:** for Canadian Pulp & Paper Pavilion, Exposition '67, Montreal; Simmons (Young & Rubicam Inc., New York); Puritron-Scovil (Clinton E. Frank, Chicago); Fram Corp; Westinghouse Electric Corp. (Hagan; Eastman Kodak Co. **EXHIBIT CONSULTATION:** for DuPont; Film Dept., Elastomers Dept., Freon Products Div.; Volkswagen of America; United States Steel.

### LAURENCE ASSOCIATES, INC.

215 Stuart Street, Boston, Mass. 02116  
Phone: (617) 423-0133

Date of Incorporation: 1957

L. C. Switzer, *President & Treasurer*  
L. R. Miller, *Vice President*  
William Lovering, *Creative Director*  
Frank McNiff, *Equipment Manager*  
John Daley, *Office Manager*  
Robert Davenport, *Sales*  
George Hughes, *Art & Photography*  
Nancy Selranka, *Art*

**SERVICES:** Audio-visual specialists. Complete production facilities. Filmstrips, slide sound, artwork, photography, motion pictures. Equipment lines for sale and rental. **FACILITIES:** 5,000 sq. ft. downtown street floor, three darkrooms, color processing laboratory, photographic and design studios, editing, screening and sound rooms, audio-visual showrooms, repair section.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mission in Houston* (Wolf Corp.); *Adventure in Pleasure* (Howard Johnson Inc.). **SLIDEFILMS:** *The Story of CompuTap* (Computation Inc.); *Shake Hands With The Future* (Mass. Life Ins. Co.); *Vite La Difference* (Champion Lamp Co.).

### Client References: Measures of Experience

Title and sponsor data provided exclusively in these listing pages is the film buyer's measure of the prospective supplier's experience. These references, voluntarily provided by listed companies, make this Production Review a "blue book" of these specializing listed companies.

### MAGNA FILM PRODUCTIONS, INC.

49 Berkeley Street, Boston, Mass. 02116  
Phone: (617) 111-2-5580

Date of Incorporation: 1955

Robert Berman, *President*  
Bernard F. Gregoire, *Vice President & Production Supervisor*  
Boardman O'Connor, *Editor*  
Henry McGonagle; David O'Neil, *Art Director*

**SERVICES:** 16mm and 35mm motion picture production. Industrial, TV commercials, slide strips. Creative services, hot press lettering services. **FACILITIES:** 2500 sq. ft. studio; Arriflex, Arriflex, Bell & Howell camera equipment, RCA, Magnasync, Ampex, Synchro recording.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Turbotown 1965*; *Jet Assembly*; *Foreign Object Defects*; (General Electric SAED); *Magic Fountain* (Davis Kennedy Stores Inc.); **TV COMMERCIALS:** Wonderland Park; Rockingham Park (D.F. Livan); Commonwealth Nat'l. Bank; Casb (Vertible Furniture (Arnold & Co.); Fenwick Hotels; Independent Insurance Brokers (Frank Adv.); *Hearts and Husbands* (Heart Ass'n-Dr. Paul Dudley White); *Bo Record-American & Sunday Advertiser* (Ingalls Assocs.); *Kennedy Butter & Egg* (Ray Barron Adv.).

### TR PRODUCTIONS, INC.

1031 Commonwealth Ave., Boston, Mass. 02116  
Phone: (617) 783-0200

Date of Organization: 1947  
Date of Incorporation: 1951

Oscar H. Cheses, *President, Gen. Mgr.*  
Alfred D. Benjamin, *Vice President, Production Manager*  
Edward B. Shaw, *Vice President, Sales*  
Thomas Fleming, *Art Director*  
Gene Jones, *Music Director*  
Robert M. Kellaway, *Audio Manager*  
James B. Dederick, *Assistant Camera Mgr.*  
Robert M. Killaway, *Audio Manager*

**SERVICES:** Producers of motion pictures and slidefilms for industry, government and education; radio and TV commercials, kinescopes, editorial and animation services, scripts. **FACILITIES:** Production facilities; 35mm and 16mm sprocket, 1/2" and 1/4" magnetic tape, stereo and optical recorders; 16mm and 35mm 16mm interlock projection; sound stage; lighting equipment; screening room; recording room; editing and dubbing art and animation; editorial department; kinescopes.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Tough Prospect* (Mutual Ins. Co.); *Air Force Photography* (Air Force); *The Role of the Artist* (N. E. School of Art); *Styrene - a New Process* (Cosin Badger Co. and Union Carbide); *Defense Against Disaster* (Mass. Civil Defense Agency); *Eidweiss* (Great Northern Land Corp.); *Slide Film R.O.T.C.* (Northeastern University); *Hot-Mo Career* (N. U. and Hotel-Motel Assoc.); *John Buck* (Elliot Business Machines); *Class '65* (Chase Shawmut Co.); *Dragnet '65* (Mutual Ins. Co.). **TV COMMERCIALS FOR:** Boston Herald-Series (C.E.L.); Bamber; N.E. T.I. Co. Gas Allies; Rock of Ages; S. S. Pierce; United Fund (Cabot Agency); Gaddis (Sunset Line Twine Co.); Skimobile (P.F.C.); Dodge Dealers (BBD&O); Home Show, Auto Show (Ingalls Pedestrian Safety Campaign (K&E)).

### WORCESTER FILM CORPORATION

131 Central Street, Worcester, Mass. 01095  
Phones: (617) 757-2276 756-1203

Date of Organization: 1918  
Cawleton E. Barse, *General Manager*  
David B. Bamsdell, *Sales Manager*  
Walter B. Porter, *Cinematographer*

**SERVICES:** Complete 16mm industrial and medical motion picture service including writing, photography, lighting, editing and sound recording; sound strip film productions and photographic research and engineering. **FACILITIES:** Studios and generator truck.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Pearl of The Atlantic* (New England Seafood Council); *Anatomy of an Explosion* (Fenwal Inc.); *The Model 800* (New Britain Machine Co.); *Operation Analysis* (Nat'l. Shoe Ass'n.); *Pilot's Protective Assembly* (David Day Co.); *The 65,000 Mile Walk* (Mrs. Day's Baby Shoe Co.). **SLIDEFILMS:** *The Hole* (Morse Twist Drill & Machine Co.).

#### Notice on Omissions and Listing Correction

Free first-class mailings to producing companies throughout the U. S. and abroad were required to compile this section. Listing data received after extended deadlines and corrected material will appear in our first Production Review supplement to be published later this year.

## PRODUCERS IN METROPOLITAN NEW YORK AREA



### ACI PRODUCTIONS

11 West 46th Street, New York, N.Y. 10036  
 Phone: (212) JUdson 2-1915

Date of Organization: July, 1958

Studios Roccas, *President*  
 David Chapin, *Producer*  
 Francis Jones, *Editor*

**SERVICES:** Motion picture production including photography, animation, editing, sound and music. **FACILITIES:** Recording and editing facilities; studio and photographic equipment.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Collage*; *Watercolor* (Redis Series).

### ADMASTER PRINTS, INC.

15 Park Ave. South, New York, N.Y. 10016  
 Phone: (212) OR 9-1134

Date of Organization: 1948

Charles Corn, *President & Creative Director*  
 Larry Roth, *Secretary-Treasurer*  
 David E. Weller, *Sales Manager*  
 Rose Patterson, *Executive Art Director*  
 Edward Glasser, *Production Manager*

**SERVICES:** Creators and producers of slides, slide presentations, filmstrips and limited animations. 3 1/4 x 4, Vuograph; stand photography. **FACILITIES:** Fully staffed art dept.; air-conditioned studios, projection-conference room; camera and processing equipment for color and black and white including both horizontal and vertical camera facilities for all slides. All facilities for complete internal production package.

**RECENT PRODUCTIONS AND SPONSORS**  
**SLIDEFILMS:** *Solution or Dissolution* (Metropolitan Life Ins. Co.); *Extended Direct Distance* (N. J. Bell Tel. Co.); *The Moment of Decision* (J.F.D. Electronics Corp.); *Educational Series* (International Nickel); *Dozen Dynamic Series* (N.Y. Life Ins. Co.); *New Jersey Social History* (State of N.J.); *Crossroads of Yesterday* (N.Y. State Historical Society); *A Tour of the Case* (Celanese Corp. of America); *Marketing Information* (E. I. DuPont); *I.B.M. Fed-Systems* (I.B.M. Corp.); *Through the Looking Glass* (General Tel. & Electronics); *Corporate Image* (Union Carbide Corp.).

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 a Copyrighted Business Screen Feature

## VERMONT

### CAMPBELL FILMS

Academy Avenue, Saxtons River, Vt.  
 Phone: 869-2547

Date of Organization: 1917

Robert M. Campbell, *Executive Producer*  
 Richard K. Fox, *Account Executive*  
 Milton W. Bellows, *Cameraman - Editor*  
 Anne Hatfield, *Film Library*

**SERVICES:** Educational and business films for all purposes, slidefilms. Industrial still photography. **FACILITIES:** Production facilities, camera, lights, sound equipment for location and studio production. Editing rooms and recording studio with three channel magnetic mixing. 16mm interlock screening. 16mm distribution services.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Chan Poh Lin* (Perkins School for the Blind). **PRODUCTION SERVICES** for Perkins School for the Blind, The Industrial Home for the Blind; Guidance Information Center, Amherst College; Austin School for the Deaf, Vermont Academy.



## NEW YORK PRODUCERS

### ALLEGRO FILM PRODUCTIONS

David Sawyer, Erford Bedient, *Writers*  
 Kent McKinney, *Production Assistant*  
 Herman Minsky, *Treasurer*

**SERVICES:** Motion picture and slide film producers, commercials, public relations, industrial and sponsored films, specialist in news and sports films, special department for foreign language versions and post-production finishing. **FACILITIES:** Recording, screening, editorial rooms and studio. 35mm and 16mm camera and editorial equipment, script and art departments; special print procurement and services department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Revolutionary Heroes* (Continental Ins. Co.); *Today, Le Congo Lu Marche* (U.S. Information Agency); 1966 *New Cars*; *TV Almanac* (Ford Motor Co.); *Probing the Unknown*, *Footsteps on the Moon*, *Gemini* (Monorand-Seven Arts); *Neus-Cavalcade* (Sterling Movies U.S.A.); *News Films* for: General Electric, Ford Motor Co., Tyrex, Noxema, Union Carbide, etc.; **TV COMMERCIALS** for: Dancer-Fitzgerald-Sample; Ted Bates & Co.; Doyle-Dane-Bembach; Tracy Kent & Co., etc.



### AEGIS PRODUCTIONS, INC.

351 Park Ave. South, New York, N.Y. 10017  
 Phone: (212) MU 4-7450

Date of Organization: May 1963

Sidney Milstein, *President*  
 Herbert Leventhal, *Vice-President*  
 Barbara Milstein, *Secretary-Treasurer*  
 Edward J. English, *Editor*  
 Harry Preusch, *Production Assistant*

**SERVICES:** Motion pictures and slidefilms for industry, TV commercials. Special facilities and equipment for medical and scientific productions. 5mm productions for Technicolor Instant and art facilities. Arrillex and Auricon motion picture equipment; 16mm and 35mm animation stand, Nagra and Magnasyn sound equipment; Mooviola editing equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Coty American Fashion Critics' Awards* (Coty); *Fertility Control*; *Trial of Infection* (Eli Lilly & Co.); *Fashion Horizons USA* (Esquire Magazine); *This Is Chemstrand*, *Schools for Today and Tomorrow*; *What Now* (Chemstrand); *The Hidden Disease* (Penray Pharmaceutical); *Shock*, *Peritrate Symposium*, *Cohymycin Lecture*; *Auroregenic Activity in Cats*; *Proloid*, *Tedral*, *Peritrate*, *Presate* (Warner-Chilecott Laboratories); *Inovar Vet* (McNeil Laboratories); *The Ethan Allen Story* (Baumritter Co.); *Food Tips for Professionals* (Paper Cup & Container Inst.-Farley Manning Assocs.); *Come Grow With Us* (Indianapolis WMCV); *Scan File*, *TV Auto Banking* (Mosler Sale Co.); *Persautin* (Geigy Pharmaceutical Co.); *Intercept* (Johnson Professional Products); *Catch Kit*, *Foley Catheter*, *Intracath*, *Angiocath* (C.R. Bard Co.); *Eye Lin*, *Paradox*, *Glissando* (DuBarry); *Resinite* (Borden Chemical); *UVEX* (Eastman Chemical).

### ALLEGRO FILM PRODUCTIONS, INC.

201 W. 52nd St., New York, N. Y. 10019  
 Phone: (212) JUdson 6-3057

Date of Organization: 1958

Date of Incorporation: 1961

Jerome C. Forman, *President*  
 Julius Edelman, *Vice President & Executive Producer*

Hugh King, *Producer-Writer*  
 Robert Sullivan, *Editorial Chief*  
 Judy Gilman, *Production Coordinator*

### AMERICAN FILM PRODUCTIONS, INC.

1600 Broadway, New York, N. Y. 10019  
 Phone: (212) PL 7-5915

Date of Organization: 1916

Date of Incorporation: 1956

Robert Gross, *President*  
 Lawrence A. Glesnes, *Secretary-Treasurer*  
 Sheldon Abramowitz, *Vice President*  
 Cornelius Vanderbilt, Jr., *Vice President*  
 Harriet H. Hester, *Director of Program Development*  
 Barbara Brazong, *Office Manager*

**SERVICES:** Motion pictures, 16mm and 35mm, color and b&w; and slidefilms. Specialties: industrial, sales, public relations, TV, education, training, medicals, documentary and merchandising, television commercials. **FACILITIES:** 16mm and 35mm cameras, lighting and sound production equipment, three cutting rooms, screening rooms, shooting stage; special effects, animation; storyboard personnel, script writers.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mandibular Prognathism*, *Pernicious Habits* (N.Y.U. Dental College); *The Emerging Role of 5mm Film* (USOE, TCCU Project in Educational Communication, Columbia University); *Navy Navigation Satellite System* (U.S. Navy); **TV COMMERCIALS** for: Coca Cola Co.; Nat'l. Biscuit Co.; Ocean Spray; Savings & Loan Foundation, Pastry Chef, Westinghouse Elec. Corp., Humble Oil & Refining Co. (McCann-Erickson Inc.).



### ANIMATED PRODUCTIONS, INC.

1600 Broadway, New York, N.Y. 10019  
 Phone: (212) CO 5-2942

Date of Incorporation: 1919

Al Stahl, *President*  
 Richard Stahl, *Vice President*  
 Peter Puzzo, *Director*  
 Shirley De Brier, *Production*

**SERVICES:** Fotomation — a new audio-visual motion picture technique designed for seven day production of limited live-animated sales training and industrial film. Fotomation uses client's photographs, slides, storyboard drawings, magazine ads, circulars, printed materials. These visual elements are photographed on 16mm or 5mm color film, synchronized to sound track and given camera movements with animation. Fotomation

# NEW YORK PRODUCERS

## ANIMATED PRODUCTIONS:

conversion service updates filmstrips by converting into 16mm or Super 8mm motion pictures. All phases of animation, live action and filmstrip production; sales promotion and exhibits. Educational and television animation film production; TV commercials, ad agency presentations; sound slidefilms in three dimensions. **FACILITIES:** 3 Oxberry animation stands; special stop-motion live-action motion picture cameras for in-plant production, editorial facilities; multiple animation stand for product stop-motion. Optical Oxberry printer for special effects printing. Mitchell, Oxberry, and Bell & Howell cameras.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *The Winning Pair* (Burlington Hosiery); *Mary Martin in Radio City* (NBC); *Fresh Air Fund* (Herald Tribune); *The Cyclers*; *Fringing Princess* (self-sponsored). **SLIDEFILMS:** *Goodyear Rubber Soles* (Kudner Agency); *Lucite Weathers All* (N. W. Ayer); *Flash Cubes* (Sylvania Electric); *The Telephone Story* (A T & T). **TV COMMERCIALS for:** Lux, Cit-Rite, Listerine, Scott Paper Towels (J. Walter Thompson); Lampette (Friend Reiss adv.); Shell Oil (Ogilvy, Benson & Mather); Excedrin (Young & Rubicam); DuPont Paint (N. W. Ayer); Rambler (Geyer, Morey & Ballard).

## ANIMATIC PRODUCTIONS, LTD.

15 West 46th Street, New York, N. Y. 10036  
 Phone: (212) JU 2-2160

Date of Organization: 1949

Tasker G. Lawrides, *President*  
 Leonard B. Elliott, *Vice-President*  
 Darrell C. Baker, *Creative Director*  
 Mako Onik, *Director of Animation*  
 James DeGregory, *Art Director*  
 Terry Colasacco, *Production Coordinator*

**SERVICES:** Producers of sound slidefilms, slides, Salesmate presentations, filmographs, technical animation Animatic Boards (animated storyboards on motion picture film), TV commercials, charts and printed material for sales, new business presentations, corporate stockholder meetings and agency presentations. **FACILITIES:** Art, editing and photographic departments, Oxberry animation equipment, 35mm and 16mm motion picture cameras, various types of still cameras.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *The Cinematographer* (Benton & Bowles Inc.); *The Matchmaker* (Collins & Akman Inc.); *Foundation for Commercial Banks* (Garld, Pascom & Bonfigli); *The Quiet Man* (J. Walter Thompson Co.). **SLIDEFILMS:** *Audio Devices Computer Tape* (Friend-Reiss Adv.); *Norfolk* (J. LaRoche & Co. Inc.); *Forecast* (J.C. Penney Co.); *Pride System 1965* (Shyell-Hall Co.); *Kenolog Prolixin* (E.R. Sample & Sons); *Fund Raising and Training* (Wagner College); *Proctor Silex* (Weiss & Geller Inc.); *Plant Facilities* (Weyerhaeuser Co.); *Sales Films* Series (Kelly-Springfield Tire Co.); *Double Duty Dishes* (Reynolds Metals Co.); **TV COMMERCIALS for:** Milkbone Dog Biscuit (Nat'l. Biscuit Co.); Pal Dog Dinner (Kenyon & Eckhardt Inc.); Euralpass (RW Mutch & Co.); *The Great Race* (West, Weir & Bartel, Inc.).

## APPLIED CONCEPTS, INC.

(formerly Carousel Productions)

757 Third Ave., New York, N.Y. 10017  
 Phone: (212) HA 1-4130

Date of Incorporation: 1965

Affiliate: Location, Inc., Suite 239 County Trust Bldg., Miami, Fla. Phone: (305) FR 2-1761. Carl Warner, *Producer-Director*

George Roberts, *President & Exec. Prod.*  
 Ivy Silverberg, *Secretary & Creative Director*  
 R. Martin, *Associate Producer*

**SERVICES:** Sound slidefilms, motion pictures,

## APPLIED CONCEPTS:

graphic aids, booklets and brochures for sales promotion, public relations and advertising. Radio and TV program and commercial packaging. **FACILITIES:** Available as required. Script and storyboard creation; art facilities; motion and still photography; music, sound effects library.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Difference is in the Reading* (Saturday Evening Post). **SLIDEFILMS:** *Data Communications* (American Tel. & Tel.); *T.N.T.* (Chas. Pfizer); *Sunday Comics Renaissance* (Puck-Comic Weekly); *Stealing Forest* (American Can); *The World of Holiday* (Holiday Magazine); *Advantages 1965* (T.W.A.); *Ad '66* (Service Bureau Corp.); *Pomalus* (Allied Chemical). **TV COMMERCIALS for:** N.Y. Central (Conahay Adv.); **MEETINGS:** *Data Communications* (American Tel. & Tel.); *Personnel Orientation* (J.C. Penney).



## ASSOCIATED FILM CONSULTANTS, INC.

501 Madison Avenue, New York, N.Y. 10017  
 Phone: (212) PL 2-2224

Date of Organization: 1961

Date of Incorporation: 1963

Benjamin S. Greenberg, *Pres., Exec. Prod.*  
 Samuel Kravitt, *Treas., Dir. Film Operation*  
 Natalie P. Holmes, *Secretary, Comptroller*  
 Marvin L. Holmes, *Dir. P.R.*  
 David P. Evans, *Dir. of Sales*

**SERVICES:** Production of sales, training and documentary motion pictures, particularly those with public relations orientation; TV commercials, particularly public service spots; filmstrips. **FACILITIES:** Editing, sound recording, lighting equipment; Arriflex, Auricon, Bolex, Eyemo cameras; Magnecord, Magnesync and Minitape sound recorders; Aemule Editing Equipment; animation and titling; full still photo service.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *To Paris With Love* (Celanese International); *Packaged Power for Progress* (Mallory Battery Co.); *Operation of Bruning S80*; *Operation of Bruning 141* (Chas. Bruning Co.); *The Tel. At Hilton* (Hilton International); *Pope Visits New York* (Vacation Film Distributors). **TV COMMERCIALS for:** Campfire Girls; Army Recruiting-Officer Candidate School (Ketchum McLeod & Grove); Timothy Costello (Liberal Party).



## AUDIO PRODUCTIONS, INC.

Film Center Building  
 630 Ninth Avenue, New York, N.Y. 10036  
 Phone: (212) PL 7-0760

Date of Organization: 1933

### OFFICERS AND DEPARTMENT HEADS

Peter J. Mooney, *President*  
 Alexander E. Gansell, *Secretary*  
 M. E. Fletcher, *Treasurer*  
 John Henderson, III, *Director of TV Sales*  
 Joseph Keane, *Industrial Sales*  
 Frank Lucidon, *Industrial Sales*

### PRODUCTION DIRECTORS

Frank Beckwith  
 L. S. Bennetts  
 Frank Burns  
 Alexander E. Gansell  
 Stanley R. Johnson  
 Harold R. Lipman  
 Hans E. Mandell  
 Richard Miller  
 Mike Zingale

**SERVICES:** Motion pictures, all commercial categories — public relations, sales promotion, merchandising, training, medical, technical and educational. **FACILITIES:** Silent and sound studios, complete lighting equipment, mobile units for lo-

## AUDIO PRODUCTIONS:

cation work with tape recorders; permanent in all departments, writing, direction, editing, animated drawing and optical; 16 & 35mm projection room; two optical printers including Oxberry; editing equipment; zoom stand for work; machine shop; stop motion studio.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Sunrise At Eastern* (East-ern Air Lines); *Festival USA '66*; *The Northwest* (U.S. Travel Service); *Agony* (American Airlines); *Spark Across The Land* (Agency for International Development); *Thugh The Earth Be Moved* (Office of Civil Defense); *A New Concept in Transit Trucks* (Budd Co.); *Energy-Stream and Progress* (Babcock & Wilcox); *The Hard Ones* (NASA); *Helicopter Iceing*; *Land and Radiation* (U.S. Army); *Energy Unlimited* (Nat'l. Coal Ass'n). **TV COMMERCIALS for:** W. Ayer & Son; BBD&O, Benton & Bowles; Lee Burnett Co.; Clyne Maxon; Daucer-Fitzgald; Sample; William Esty; Fuller & Smith & Geyer; Morey, Ballard; Grey Advertising; J. La Roche; Richard K. Manoff; McCann-Lickson; McKim Adv.; Morse International; Tedham, Harper & Steers; Ogilvy, Benson & Mather; Papert, Koenig, Lois; J. Walter Thomson; Weightman, Young & Rubicam.



## JOHN BRANSBY PRODUCTIONS, LTD.

25 West 44th Street, New York, N.Y. 10036  
 Phone: (212) LO 4-3550

Date of Organization: 1936

John Bransby, *President, Treas., Exec. Prod.*  
 David M. Jacobson, *Vice-Pres., Chg. of Prod.*  
 Frank G. Marshall, *General Manager*  
 Martin Craven, *Production*  
 Lee Stenstrom, *Secretary*

**SERVICES:** Production of industrial, educational, government, travel, sales and training films in 16 or 35mm, color or black and white; educational promotional film strips; writing service. **FACILITIES:** Sound stage and studio. Equipment for photography, sound and location lighting; film editing facilities, service; animation photography art department.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Virginia* (Humble Oil (Refining Co.)); *Secnic Mississippi* (Standard Oil Co. of Kentucky); *Power for a Nation* (U. S. Dept. of Interior); *Time to Live* (American Petroleum Institute); *Committment on the Ohio* (Babcock & Wilcox). **SLIDEFILMS:** *Wuns Upon a Tiem* (Publications, Inc.). **TV COMMERCIALS for:** Young & Rubicam; Sullivan, Stauffer, Colwell & Bales.

## BRAY STUDIOS, INC.

729 Seventh Avenue, New York, N.Y. 10019  
 Phone: (212) CI 5-4552

Date of Organization: 1911

J. R. Bray, *Chairman of the Board*  
 Paul A. Bray, *President*  
 Ronald C. Stevens, *Production Manager*  
 Rodell Johnson, *Director of Animation*

**SERVICES:** Planning, production and distribution of sales promotion, public relations, training, technical and general education films. Foreign language translations. **FACILITIES:** Staff and equipment for live action or animation; 35mm and 16mm productions, including Sync Sound slide film and slide set reproduction; aerial photography; own film library for distribution to schools, technical institutes and industries.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Engineering Duty Officer* (CVA Shipboard Organization); *Effects of Nuclear Over a Carrier Deck*; *NC 2A Mobile Electric Power Plant* (U.S. Navy); *Radar Chronograph Set N-36*; *Traveling Wave Tube Pulse Amplifier* (U.S. Army); *Pneumatic Temperature Controls*; *Military Satellite Communications* (USAF).

**BUKAR & LARISCH INC.**

10 East 49th Street, New York, N.Y. 10017  
 Phone: (212) EL 5-5111

Date of Organization: 1953  
 Na Bukar, *Partner, Client Contact*  
 Kid Larisch, *Partner, Creative Direction*

SERVICES: Audio visual consultants for program development in sales training, retail program development in sales training, retail promotion, meetings, direct selling and other areas of business communications. Producers of motion pictures, stopmotion animation, sound slide-films and filmstrips. FACILITIES: Script, design, research and production personnel; art department; photographic studio, screening room.

**RECENT PRODUCTIONS AND SPONSORS**

SLIDEFILMS: *Naval Vessels* (U.S.N.T.D.C.); *The Girl With The Hand* (Oral Hygiene Committee); *1966 Program* (Glass Container Mfgs. Inst.); *Democracy's Children* (United Parents Ass'n.); *The Story Behind The Counter* (Model Rectifier Corp.).

**CAMPUS FILM PRODUCTIONS, INC.**

20 East 46th St., New York, N.Y. 10017  
 Phone: (212) MU 2-5735

Date of Organization: 1934  
 N Campus, *President*  
 J. Krater, *Executive Producer*  
 L. Froum, *Distribution Coordinator*

SERVICES: Motion pictures and slidefilms for business, government and social agencies; also prints film services separately, including transition, sound tracks; editing and finishing service; company photographed films; distribution service. FACILITIES: Studio, on-location equipment and creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Hope In The Home* (Nat'l. Artistic Foundation); *Insulating Pipes With Glycol* (Esso Research & Engineering); *Portrait Of An Internist* (Merck Sharp & Doherty & Amer. College of Physicians); *Acti-Foam* (Schering Corp.); *Resonant Beams* (Enjay Chemical Co.); *Part III* - 1965 *Examination* (Nat'l. Board of Medical Examiners). SLIDEFILMS: *Accent on Quality* (Benjamin Franklin & Co.); TV COMMERCIALS for: *The Devils* (Alexander H. Cohen & Assocs.).

**CINEMAKERS, INC.**

111 Broadway, New York, N.Y. 10019  
 Phone: (212) CI 6-3195

Date of Incorporation: 1965  
 I. Schultz, *President*  
 William Doherty, *Vice-President*

SERVICES: Motion pictures, filmstrips, TV spots, editing, film and sound editing. FACILITIES: Editing staff; 16mm and 35mm film and sound lab; magnetic tape recording and editing.

**RECENT PRODUCTIONS AND SPONSORS**

(New company - organized 1965.)

**CITY FILM CENTER, INC.**

40 69th Street, Middle Village, New York City, N.Y. 11379

Phone: (212) TW 4-7800

Date of Incorporation: 1957

Subsidiary: AV Lithographers, Avenue Building, 257 Pacific St., Brooklyn, New York, 11201.

John R. Gregory, *President*  
 Herbert Avonire, *Executive Vice-President*  
 Douglas Mitchell, *Vice President, Productions*  
 Lawrence Schmidt, *Vice-President*  
 Joseph W. Harrop, *Corporate Secretary*  
 Henri LaMothe, *Art Director*

SERVICES: Producer and production services for 16, 35mm motion pictures and sound slide-

**CITY FILM CENTER:**

films for business, industry, science, education, health, religion, political and public service fields. Services include research, story treatment, storyboard, script writing, talent search, casting, art work, set design and construction, direction, studio and location photography and sound recording, picture and sound editing in all phases, and security control. Correlated promotional, distributional, public relations and sales packages for motion pictures and sound slidefilms include evaluation, designing, layout, copy, artwork and lithography. Services to other producers include studio rental, set design and construction, writing, library and production management. FACILITIES: Equipped, staffed motion picture studio; sound stage, with control room, narrator's booth, scene dock, conference lounge with projection facilities. Art, editing and sound departments; mobile and location units, motion picture color-printers for color-corrected and exposure compensated answer and release prints. Equipped and staffed Lithography Division with five presses, including die-cutting, and high-speed four-color.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *ATF 4-Color Web Press* (Rappoport Printing Corp.); *Dr. Karl Menninger Looks At Psychiatric History, Cincifibergastros-copy* (Visual Projects Ltd.); *Dynamic Research of Deceleration Forces* (American Safety Equipment Co.); *Death of Christ in Focus* (GM In-Focus Series); *Anticholinergic Effects On Pylorus-Searle*; *Everyone Has Something To Say* (C.F.C.); *One-Seam Sewing* (Style Undies Inc.). TV COMMERCIALS for: *Science of Space Technology*; *Four-Set Comparison, LPV Log Periodic Antennas, Satellite-Tracking Antenna* (JFD Electronics Corp.).

**CLIFTON PRODUCTIONS, INC.**

305 East 56th St., New York, N.Y. 10025  
 Phone: (212) 348-7600

Date of Organization: 1947  
 Maurice T. Groen, *President*  
 Ronald T. Groen, *Vice-President*  
 Ernst Fischel, *Vice-President*  
 William Rosenfeld, *Secretary-Treasurer*

SERVICES: Industrial, public relations, transportation, travel, nature studies, wildlife conservation, sales promotion, agricultural and horticultural motion pictures, TV shorts and commercials, color stock shots. FACILITIES: Cameramen in Sweden, Austria, and Holland, worldwide coverage. Production affiliations for location shooting in Europe, Middle East, Far East, Australia and Latin America.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Tahiti, A Paradise On Earth*, *Skiing In The Swiss Mountains* (Films of The Nations); *Welcome to Scandinavia* (Scandinavian Travel Commission); *Modern Chrysanthemums* (Jackson & Perkins Co.); *How Does Your Garden Grow* - TV version (American Agricultural Chemical Co.).

**COLEMAN PRODUCTIONS, INC.**

75 West 45th Street, New York, N.Y. 10036  
 Phone: (212) CI 5-9050

Date of Organization: 1935  
 Harry L. Coleman, *President*  
 Sonya Coleman, *Vice-President*  
 Barry A. Eise, *Production Manager*  
 Paul C. Morgan, *Editor*  
 Rib Smith, *Sales Coordinator*  
 John Peterson, *Dir. of Photography*  
 J. Brown, *Sound*  
 Harold Azine, *Scripts*

SERVICES: Production of 16mm and 35mm motion pictures from script to final print for industry, medicine, travel and television. FACILITIES: 25' x 25' sound studio equipped with lights,

**NEW YORK PRODUCERS****COLEMAN PRODUCTIONS:**

props, sets, cameras, Fearless dolly, Ampex sync sound equipment, cutting rooms and screening room. Facilities available to outside producers.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Face of My Brother* (Italian Lane); *Especially Yours* (Army & Air Force Exchange Service); *Easy Does It* (Continental Can Co.); *Applaud* (Duffy-Mott Co.); *Spectrum* (Smclair Paint Co.).

**CONTEMPO! PRODUCTIONS, INC.**

25 West 65th St., New York, N.Y. 10023  
 Phone: (212) TR 3-3333

Date of Organization: 1963  
 David B. Marshall, *Executive Producer*  
 Donald P. Smith, *Vice-President*  
 Nathan Caldwell, Jr., *Production Supervision*  
 Les Waddington, *Production Associate*  
 Charles E. Hoeller, *Art Director*  
 Fred H. Werner, *Music Director*  
 Janice Knowlton, *Coordinator*

SERVICES: Creative and production services for motion pictures, 16mm and 35mm, live theatrical and meeting presentations, wide screen, multi-screen, multi-image and choreographed visual presentations, AV programmed production. Special purpose communications for sales promotion, training, documentary, theatrical and business. FACILITIES: Art and graphics, editing and animation facilities; road show and meeting equipment.

**RECENT PRODUCTIONS AND SPONSORS**

PRESENTATIONS: *Timely Telephone Introductory Field Meetings* (Amer. Tel. & Tel. Co.); *National Distributors' Meeting* (Seagram Distillers Co.); *1965 Bottlers' Conference* (Pepsi-Cola); *Leadership Presentation* (General Motors Corp.); *National Distributor Convention* (Detroit Diesel Division).

**THOMAS CRAVEN FILM CORPORATION**

330 East 56th St., New York, N.Y. 10022  
 Phone: (212) MU 8-1555

Date of Organization: 1950  
 Branch: Thomas Craven Films (Canada) Ltd., 32 Front St. West, Toronto 1, Ontario, Canada. Phone: (416) 363-1159. James Swackhammer, *President & Executive Producer*  
 Thomas Craven, *President*  
 Harvey G. McClintock, *Vice President*  
 D. William Roberson, *Dir. of Production*  
 Marvin Barouch, *Comptroller*  
 Andrew B. Nemes, *Associate Producer*  
 Beverly O'Reilly, *Dir. of Sales*  
 Wilis Buley, *Production Manager*

SERVICES: Production of theatrical, television, industrial, public information, training and educational films and programming, theatrical featurettes and promos, extensive overseas and multi-language departments, live action and animated TV commercial division. FACILITIES: Air-conditioned sound stage, camera, sound, lighting, animation and set construction departments, editing, recording and projection rooms.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Zhivago - Behind the Camera with David Lean*, *Moscow in Madrid*, *Pasternak* (MGM); *Action 150* (American Gas Ass'n.); *Training Film* (Mfgs. Hanover Trust Co.); *Dr. Zhivago - La Historia de una Promesa Mundial* (MGM International); *A Year to Remember* (American Bible Society); TV COMMERCIALS for: *Colt 15 Malt Liquor* (Nat'l. Brewing Co. W. B. Diner & Co.); *Hamilton Beach Appliances* (Clinton E. Frank); *Carnation Milk* (Baker Advertising); *Conoco Gas* (Continental Oil Co. Clinton

## NEW YORK PRODUCERS

### CRAVEN FILM CORPORATION:

E. Frank); Greenfield Fertilizers (Eli Lilly & Co. Clinton E. Frank; Baker Adv.); Kool-Aid Fruit Drink (General Foods Corp. McComel, Eastman & Co.); Kellogg's Corn Flakes (Leo Burnett); Westinghouse Appliances; Ajax Cleanser (Colgate-Palmolive Co. Norman, Craig & Kummel); Chiclets, Dentyne Gum (Amer. Chicle Co. Baker Adv.); Norge Appliances (Norge Sales Corp. Clinton E. Frank); Clairol Hair Coloring (Norman, Craig & Kummel); Libby's Alpha-Getti (Libby, McNeill & Libby J.M. Eastman & Co.); Hy-Ration Dog Food (Hygrade Food Products Corp. W. B. Doner & Co.).

### CREATIVE VISUAL MEDIA, INC.

135 East 36th Street, New York, N.Y. 10016  
Phone: (212) MU 5-8236

Date of Organization: 1958

Affiliates: Amberson Associates

Stanley Neal Productions, Inc.

Donald J. Lane, *President*

Rosanne Amberson, V. P., *Creative Director*

Henry Freeman, *Director, Edit. Service*

**SERVICES:** Motion picture and slidelfilm production, including writing, research, surveys, developing and production of education programs including teacher's guide and student manuals. **FACILITIES:** Art studio and service; cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Hoedown for Sugar Beets*; *More Jack for the Beanstalk*; *Nitrogen Is Good News*; *Fenaben* (Amchem Products Inc.); *Sparkling Taste Treats* (Amer. Bottlers of Carbonated Beverages).

### GORDON CROWE PRODUCTIONS, INC.

15 East 41st St., New York, N.Y.

Phone: (212) TN 7-9437

Date of Incorporation: 1965

Gordon Crowe, *President, Executive Producer*

Robert Haymes, *Creative Director, Producer*

Kent Lane, *Vice-President, Producer*

Skip Bonglien, *Production Manager*

Diane Dorr-Doreyner, *Asst. Production Mgr., Casting Director*

C. Davis Smith, *Film Editor*

Frank Elkin, *Art Director*

**SERVICES:** Sales meetings, entertainment and musical productions for industry; motion pictures for industry; special projection techniques. **FACILITIES:** Sound stages, rehearsal studios, photographic studio, equipment and personnel for motion pictures and live industrial shows.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Schaefer Beer* (Schaefer Beer); *Calvert Christmas Caper*; *Legend of Leilani Rum* (Calvert Dist.); *Corporate Identity Presentation* (Mobil Oil Co.). **SHOWS:** *Supermarketing in Action* (Nabisco); *Opportunity Unlimited* (Colgate-Palmolive). **SLIDEFILMS:** *Calvert Christmas Caper* (Calvert Dist.); *Corporate Identity Presentation* (Mobil Oil Co.).

### CYGNET-LPA PRODUCTIONS, INC.

347 Madison Ave., New York, N.Y.

Phone: (212) MU 6-1110

Date of Organization: 1952

**Branch Offices:** California 855 Milbrae Ave., Milbrae Steve Miranda, *West Coast Sales Manager*; England Studios 295 Northolt Road, South Harrow London.

Lloyd Pearson, *President*

Rae Evans, *Vice-President*

John Reeve, *Vice-President*

David Cramger, *Treasurer*

Alexander Greeley, *Secretary*

Jim Roome, *Production Manager*

Peter Weekes, *Editor*

Tony Hope, *Chief Cinematographer*

### CYGNET-L P A PRODUCTIONS:

**SERVICES:** Production and creative services for domestic and international motion pictures, slidefilms and TV; live action, animation and studio shooting. Multi-lingual script and dubbing departments. **FACILITIES:** Fleet of camera cars and vans covering entire European, Middle East and North African locales. Two 100 x 144 sq. ft. studios, theatre and production complex including editing rooms, sound recording, art department, etc.; 8mm, 16mm and 35mm production, complete lighting department and remote sound equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Dual Carriage* (Ford Motor Co.); *Early Warning* (Miles Laboratories); *Packed To Perfection* (Reed Paper Group); *Testing Time* (Ames Co. Div. Miles Laboratories); *Next In Line* (Biker Laboratories); *Dextran In Shock* (Aktiebolaget Pharmacia, Sweden); *Recipes* (Quaker Oats); *Super Safety Master* (Wolf Electric Tools Ltd.); *Over The Top* (Marples Ridgeway Construction); *Thyroidectomy Toxicosis* (Schering Ltd.).

### DANECK PRODUCTIONS, INC.

45 East 43rd Street, New York, N.Y. 10017

Phone: (212) MU 7-3327

Date of Organization: 1960

Oscar A. Kauman, *President*

Carl A. Richter, *Military & Government Sales*

Leon Schwall, *Production Manager*

George B. Comin, *Director of Photography*

**SERVICES:** Design and create audio-visual presentations in a "true-to-life" art and dimensional photographic technique. Slides in all sizes, sound filmstrips, slidefilms and film-o-graphs for sales promotion and training, personnel training, public relations, corporate stockholder's meetings, industrial meetings, new product presentations and presentation packages. **FACILITIES:** Art departments and photography studios; screening and conference rooms; mobile lighting and photographic equipment for location photography.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Test Films* (Lederle Laboratories); *It Cleans, Disinfects and Deodorizes* (Pine Sol). **SLIDEFILMS:** *Data Show* (American Tel. & Tel.); *Division Meeting* (Continental Can Co.); *Presentation on Flashers* (Ideal Industries).

### GORDON M. DAY, INC.

72 West 45th St., New York, N.Y. 10036

Phone: (212) 867-7390

Date of Organization: 1950

Gordon M. Day, *President & Creative Director*

Carol Bulkeley, *Vice President & Production Manager*

Leo L. Beich, *Secretary-Treasurer*

**SERVICES:** Prepare and produce every variety of audio-visual material, including business films, TV film spots, sound tracks and musical commercials. **FACILITIES:** Stage and office facilities for preparation and production of audio-visual material and commercials.

### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS:** *For: Wise Potato Chips* (The Lynn Organization Inc.); *Hom & Hardat* (The Clements Co., Inc.); *Family Finance Co.* (Hodes-Daniel Co., Inc.); *Wetnover Pen* (S. B. Leon Co., Inc.); *Mohawk Airlines* (Farquar, Anderson & Seeds, Inc.); *Pulhco Racetrack* (Kaulman-Subotnik, Inc.); *S. H. Kress Store*; *Pacific Airliner* (Grant Advertising, Inc.); *Allstate-Finance* (Ramsey Advertising); *Stegmaier Beer*.

### The Most Complete Studio Reference

• These pages of detailed producer reference listings comprise the world's most complete buyer reference source to business and television film tape production facilities in the U. S. and abroad.

### DEPICO FILMS CORPORATION

254 West 54th St., New York, N.Y. 10019

Phone: (212) CO 5-7620

Date of Organization: 1944

Jack R. von Maur, *President*

Glenn J. Graves, *Vice-President, Industrial*

Pat Labate, *Vice-President, Production*

Charles L. Mathewson, *Vice-President, Sales*

**SERVICES:** A completely integrated one-stop organization providing: Scripting—from teleplay to creative to complete convention format; Motion Picture — live-action, location, animation; Slidefilm — training, promotion, public relations, merchandising; Slides — all sizes, color and black and white; lamination; Industrial Meetings & Conventions—complete package from creation through staging and equipment to traveling unit teams. **FACILITIES:** Photographic studios; full motion picture department, live and animation; completely equipped slidefilm and graphic art department; processing as well as photoprinting and binding of all slide sizes; widescreen and standard slidefilm camera; special wide-screen and carbon arc projectors.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Whence Cometh Strength* (Cerro Corp.); *Clear Road Ahead* (U.S. Rubber Co.); *101-C Bagger* (Union Bag-Camp-Paper); *A Story of Excellence* (Bulova Watch Co.); **SLIDEFILMS:** *You Are Host* (Kinney Shoe Co.); *1965 Advertising Program* (Southland Dairy Co.); *The Big Change* (El Producto); *Snows '65 Congress* (Nat'l. Association of Mfgs.); *Food Brokers Meeting* (Lehm & Fink Products Co.); 007 (Westinghouse Corp.).

### DIRECTORS GROUP, INC.

525 Lexington Ave., New York, N.Y.

Phone: (212) HA 1-7550

Date of Organization: 1961

Associated Companies: Directors Group

Production Pictures, Ltd.; Filmvue Associates, Inc.

T.B.G. Productions, Inc.; Unit Six, Inc.

Howal Film Associates, Inc., 525 Lexington

Ave., New York, N.Y.

Philip Landeck, *President*

Ira M. Belfer, *Secretary-General Counsel*

John F. Ercole, *Treasurer*

Fred Raphael, *Vice-President*

Ben Gradus, *Vice-President*

Noel H. Miller, *General Manager*

**SERVICES:** Motion pictures, slidefilms, TV films, and commercials (live or animated). **FACILITIES:** Creative department; studio, laboratory, optics, titles; animation; 16mm and 35mm production equipment; sound recording in studio or location.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Shell's Wonderful World of Golf* (Shell Oil); *Good Old Kristie* (NBC Children's Theatre); *Zip Code* (U.S. Post Office Dept.). **TV COMMERCIALS:** *For: Prell Shampoo*; *American Motors*; *Squibb's Spectrocin*; *Pampers*; *Beech-Nut*; *Crest* (Benton & Bowles Agency); *Ford Motor Division* (J. Walter Thompson Co.); *Coca-Cola* (McCann-Erickson); *Clairol*; *Quaker Oats*; *Radio Free Europe*; *Nat'l. Federation of Coffee Growers of Columbia*; *HTH Pool Purifier* (Doyle, Dane & Bernbach); *Wheat Stax*; *Ondol* (Dancer, Fitzgerald & Sample); *Vaseline*; *Measuring Noxzema* (William Esty); *Lifebly* (BBDO); *Kaiser Jeep* (Compton Adv.); *Sel Stamps* (Sullivan, Stauffer, Colwell & Bayle).

### DOLPHIN PRODUCTIONS, INC.

4 East 53rd Street, New York, N.Y. 10022

Phone: (212) PL 3-5892

Date of Incorporation: 1960

Division: Dolphin International.

Allan Stanley, *President*

Clarence Smit, *Business Manager*

Bill Pitus, *Chief Editor*

Barbara Fletcher, *Co-ordinator, Int'l Div.*

**SERVICES:** Commercial, industrial, educational motion pictures; radio transcriptions; television

**DOLPHIN PRODUCTIONS:**

Commercials (live and animated); 35mm and color and B&W. For Dolphin International Television commercials for international markets; revoicing and adaptation of existing commercials for multi-lingual markets; dealer trail- researching, analyzing, planning and placing advertising campaigns around the world.

**FACILITIES:** Four editing rooms; working arrangements will all studios in New York City; out-of-town connections for location photography.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Carousel World's Fair*; *Hair*; *City and Fair Styles*; *Nice 'N Easy* (Clairco.); *Eye on the NFL* (CBS TV Network); *My Secret Vice* (Twentieth Century Fox). **TV COMMERCIALS FOR:** CBS TV Network; Michigan Nat. Bank; U.S. Coast Guard (Jepson-Murray Agency); Pan-American Miles Laboratories, Inc. (Reert-Otto Intam, Inc.); Procino-Rossi, Inc. (Whison Adv.); Colorforms Toys (Chalek & Drer, Inc.); The Esterbrook Pen Co.; Bernzweig Corp. (The Rumrill Co.); Wise Potato Chips Co. (The Lynn Organization); U.S. Air Reserve (Hume, Smith, Mickleberry).

**Kevin Donovan Films**

West 44th Street, New York, N.Y. 10036  
Phone: YUkon 6-6049 A C 212

(See complete listing under Connecticut)

**DYNAMIC FILMS, INC.**

Executive Offices: 405 Park Avenue, New York, New York 10022

Phone: (212) PL 1-7447

Date of Organization: 1918

**VISIONS:** Dynamic Theatre Networks, Inc. Medical Dynamics, Inc., Dynamic Programs **Branch Offices:** 133 Carnegie Way, N.W., Atlanta, Ga. 30301 Phone: 404-524-7211. Don O'Reilly, *Manager*. 130-7th St., Pittsburgh, Pa. 15222 Phone: 412-471-2780. William Mathews, *Manager*.

Ethan Zucker, *President*  
Alter Lowendahl, *Exec. Vice President*  
Rayne Leonard, *Controller*  
Lina Brownstone, *Director of Promotion and Public Relations*

**SERVICES:** Producers and distributors of all audio-visual materials including films, filmstrips, sound films, tape and easel presentations for industry, public relations, sales training, employee relations and specialized visual aids. Also theatrical features and short subjects, television programming, special foreign language revision, foreign film productions, etc. **FACILITIES:** Sound stages, recording and dubbing studios, editing facilities for all 16mm and 35mm audio-visual production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Chemistry at Work Series* (IG Chemicals); *Indianapolis 500* (Montgomery Ward); *Invasion of the Monsters* (City of New York Dept. of Sanitation); *National Sales Meeting* (Ayerst Laboratories); *Revolution at Sed Springs* (Armed Steel Corp.); *Continental Spring* (Goodyear Tire & Rubber Co.); *Bulb Poisoning* (General Electric); *Case of the Closed Gate* (Nat'l. School Committee for Economic Education); *Drag Racing*, U.S.A. (Ashland Oil); **TV COMMERCIALS FOR:** U.S.O. (D'Arcy Adv.).

**EAST WEST DISTRIBUTORS, INC.**

5 West 45th St., New York, N.Y. 10036

Phone: (212) JU 2-6500

Date of Organization: 1958

Bruce McConnachie, *President*  
Morton McConnachie, *Vice-President*  
Joseph Lydon, *Secretary, Treasurer*  
George Leuck, *Production Manager*  
Tom Martin, *Production Manager*  
Joe Dushock, *Editorial Head*

**EAST/WEST DISTRIBUTORS:**

**SERVICES:** Motion pictures; TV commercials. **FACILITIES:** 35 and 16mm production equipment, lights, sound records, cameras, etc.; editing rooms, 35 and 16mm projection and conference rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Journey Through Ancient Lands* (Arabian American Oil Co.); *Natapos Look Ahead* (Standard Oil Co. N.J.); **TV COMMERCIALS FOR:** *Elinor Handbury* (Hollywood Bread Co.); *Your Heart* (New York Heart Fund); *Splendid Sphages* (Minnesota Mining McMauns, John & Adams).

**ELEKTRA STUDIOS, INC.**

33 West 46th Street, New York, N.Y. 10036

Phone: (212) JU 2-3606

Date of Organization: 1956

Samuel Magdoff, *President*  
Jordan Caldwell, *Executive Producer*  
Bert Hecht, *Producer*

**SERVICES:** Production of industrial, educational, sales training films, trailers and TV commercials. **FACILITIES:** Stage; animation staff and facilities; editing, design.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Patterns of Communication* (Western Electric); *Agilon* (Agilon Milliken); *Doc Buzzard* (National Assoc. of Broadcasters); *Packaging* (Eastman Chemical); *World of a Girl* (Scott Paper).

**EUE/SCREEN GEMS**

711 Fifth Ave., New York, N.Y.

Phone: (212) JU 6-5582

Date of Organization: 1959

**Branches:** Illinois: 230 North Michigan, Chicago. Phone: (312) 782-8290. California: Columbia Ranch, Hollywood Way & Oak St., Burbank. Phone: (213) HO 2-3111. Roy Hollingsworth, *Executive Producer*; But Harris; Russ Mayberry; Ed Beatty; Jack Daniels, *Directors*.

Michael Elliot, *Vice-President, Executive Producer*

Steve Elliot, *Vice-President, Executive Producer*

Alfred Mendelsohn, *Vice-President, General Sales Manager*

Dick Kerns, *Vice-President In Charge Of West Coast Production*

Bill Sohl, *Division Manager*

Jim DiGangi, *Production Manager*

Pat DeBosa, *Supervising Editor*

Errol Lindernau, *Sales Manager*

Jack Martin, *Midwest Sales Representative*

John Lewis, *Director of Department of Process Photography*

Jerry Greenstein, *Post-Production Co-ordinator*

Tony Semiger, *Producer/Sales Representative*

Mark Duick, *Producer/Sales Representative*

Michael Nebbia, *Director/Cameraman*

Arthur Ornitz, *Director/Cameraman*

Sol Ehllich, *Director*

Gene Friedman, *Director/Cameraman*

Marty Irwin, *Sound Engineer*

**SERVICES:** Industrial films, TV commercials, filmstrips and slides. **FACILITIES:** Creative department. East Coast, four stages and equipment; West Coast, Columbia Pictures sound stages and back lot, casting, wardrobe, opticals, titles, animation; 16mm and 35mm production equipment with recording in studio or on location, magnetic or optical sound, 16mm and 35mm, transfers.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES FOR:** National Council of Churches of Christ of the U.S.A.; U.S. Air Force Recruiting; U.S. Gypsum; American Petroleum Institute; AT&T; Maytag; U.S. Army; Avon; Johnston & Murphy; U.S. Social Security Agency; Budweiser Beer. **TV COMMERCIALS FOR:** Marlboro Cigarettes, United Airlines (Leo Burnett), Bayer

**NEW YORK PRODUCERS****E U E/SCREEN GEMS:**

Aspim, Falstaff (Dancer-Fitzgerald-Sample); Kodak; Lark Cigarettes (J. Walter Thompson); Jello; Chrysler (Young & Rubicam); Betty Crocker (Needham Harper & Steers); American Airlines; Polaroid; Rheingold Beer (Doyle, Dane & Bernbach); National Airlines (Papert, Koenig & Lois); Ballantine Ale (Sullivan, Stauffer, Colwell & Bayles); Scott Tissue (Ted Bates); Parliament Cigarettes (Benton & Bowles); Chevrolet (Campbell-Ewald); DuPont Corfam (N.W. Ayer); Revlon Top Brass (Grey Adv.); Clairol (Foote, Cone & Belding); U.S. Steel (BBDO); U.S. Rubber (Fletcher Richards); American Oil Co. (D'Arcy Adv.).

**CHARLES ELMS PRODUCTIONS, INC.**

163 Highland Ave., No. Tarrytown, N.Y. 10593

Phone: (914) ME 1-7474

NYC (212) MU 6-8577

Date of Incorporation: 1952

Charles D. Elms, *President*  
Charles D. Elms, Jr., *Vice-President*  
Buth M. Elms, *Secretary, Treasurer*

**SERVICES:** Research and production of 16mm, 35mm and 70mm "Widescope" motion pictures; slide motion; sound slidefilms; slide-presentations; training manuals and charts for sales promotion, sales training and education. **FACILITIES:** Studio and technical laboratory, mobile camera, sound and lighting equipment, "Widescope" camera.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** 1966 S.M.I. *Mid Year* (Philip Morris). **SLIDE FILMS:** *How To Develop Sales Impact In Compact Space* (Philip Morris); *Stop Trouble Before It Starts, Service Is Our Business* (Gas Consumers Service); *Our Customers, Our 20th Anniversary* (Federal Boiler Co.).

**MATT FARRELL PRODUCTIONS, INC.**

213 East 35th Street, New York, N.Y. 10016

Phone: (212) MU 3-5355

Date of Incorporation: 1951

Matt Farrell, *President & General Manager*  
C. Lillian Farrell, *Secretary-Treasurer*  
William McAleer, *Vice-President & Director of Photography*  
Joseph Faro, *Production Manager*

**SERVICES:** Production and distribution of sound motion pictures and sound stripfilms for business and industry. **FACILITIES:** Complete 16mm and 35mm motion picture and stripfilm production; color and b&w, sound studio, magnetic film recording, editing services, script, foreign language, artwork, animation.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Grocery on Your Side*, Milk Bottle Magic; *Modern Bulk Loading of Explosives* (Hercules Powder Co.); *Down the Drain*, *This is U.S.S. Black Base*, *Corrosion Control of Underground Steel* (U.S. Steel Corp.); *The Name is Malloy* (P. B. Malloy Co.).

**FILM ENTERPRISES, INC.**

485 Fifth Avenue, New York, N.Y. 10017

Phone: (212) MU 2-3973

Date of Incorporation: 1959

James B. Handley, *President*  
F. William Bryant, Jr., *Secretary-Treasurer*  
Howard A. Mann, *Production Supervisor*  
Johan Holm, *Production Assistant*  
Judy Collins, *Office Manager*  
Buth Nussbaum, *Bookkeeper*

## NEW YORK PRODUCERS

### FILM ENTERPRISES:

**SERVICES:** Production of 16 and 35mm motion pictures for business and industry; slide and stripfilms, script service; audio-visual production management and coordination. International production capability in Canada, Europe, South America and Far East. Representatives available for production coordination. **FACILITIES:** Administrative offices, preview screening; editorial dept. equipped for all phases of production.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Nike-X Progress Report* (Bell Telephone Laboratories); *Industrial Laminates - Key To Product Innovation* (Nat'l. Electrical Mfgs. Ass'n.); *Mission: The Earth* (U.S. Dept. of Interior); *XVIII Olympic Games-Tokyo: Serving Business, On-Line Systems for Banking; Progress Report-Communications* (IBM World Trade Corp.); *Not For Conquest* (Dept. of Defense-U.S.A.F.); *IBM In Space* (IBM Corp.); *Synthane Laminates* (Synthane Corp.).



### FILMEX, INC.

300 East 46th Street, New York, N.Y. 10017  
 Studio 240 E. 45th St., New York, N.Y. 10017  
 Phone: (212) OX 7-6655

Date of Organization: 1959

**Branches:** 2501 Oakland Park Beach Blvd., Fort Lauderdale, Fla. Phones: LO 4-5209; 566-SF72, Jack Drury, *Exec. in charge*. Studio EAC, 18 rue Louis Blanc, Levallois-Seine, Paris, France. Phone: 37-16, 39-46, Kevin Farrell, *Exec. in charge*.

Robert Bergmann, *President*  
 Peter Griffith, *Vice-President-Production*  
 Paul Minor, *Vice-President-Sales*  
 Steve Kamborian, *Vice-Pres.-Completion*  
 Christian Herfel, *Director*  
 Bernard Herschenson, *Cinematographer*  
 Baron Tzemer, Jr., *Director*  
 John Hall, *Animation and Graphics Supervisor*  
 Jack Horton, *Cinematographer*  
 Peter Passas, *Cinematographer*

**SERVICES:** Films for business, advertising, education, government and the television arts. **FACILITIES:** Studio and office facilities include 50' x 80' sound stage with photographic, lighting and sound equipment for studio and location; still photograph lab, carpentry shop, dressing rooms, makeup rooms, editorial rooms, screening rooms with 35mm and 16mm interlock facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Bright New Day* (Eastman Kodak); **TV COMMERCIALS FOR:** Viceroy, Colgate 007, Colgate Dental Cream (Ted Bates); Seven-Up, Eastman Kodak (J. Walter Thompson); Camels (Wm. Esty); Chevrolet (Campbell-Ewald); Hertz, Max (Norman Craig & Kummel); Metrecol (Ogilvy & Mather).

### FILMFAIR, INC.

339 E. 45th St., New York, N.Y.  
 (212) HA 1-5450

Date of Organization: 1965

August A. Jekel, *President*  
 Chuck Mammo, *Vice President*  
 William D. Jekel, *Secretary*  
 Kay Hines, *Treasurer*  
 Amanda Acosta, *Live Action Director*  
 David Lloyd, *Editor*

**SERVICES:** Live action films for commercial and industrial accounts. **FACILITIES:** Two stages; complete editing rooms.

**RECENT PRODUCTIONS AND SPONSORS**  
**TV COMMERCIALS FOR:** Ocean Spray Cocktail, Heinz Soup (Doyle, Dane & Bembach); Tennyson Eskimo (Norman Craig & Kummel); Alcoa (Ketchum, Macleod & Grove); Hallmark (Foote, Cone & Belding)



### FILM GRAPHICS, INC.

369 Lexington Ave., New York, N.Y. 10017  
 Phone: (212) TN 7-3330

Date of Organization: 1945

Lee E. Blair, *President*  
 Bernard Rubin, *Secretary-Treasurer-Director*  
 Sidney Greenhaus, *Vice-President, Production*  
 Harold Wondsel, *Producer, Salesman*  
 Paul Sylbert, *Staff Director*  
 Charles Spranklin, *Director of Animation*  
 John Steinberg, *Director of Special Effects*  
 Irvyn Wallace, *Studio Manager*  
 Walter Rogge, *Chief Film Editor*

**SERVICES:** Documentary, educational, public relations, training, informational and TV commercial films in 35mm and 16mm, both color and b & w. **FACILITIES:** Fully equipped and staffed 15,000 sq. ft. studio; independent animation and special effects departments; optical effects department with optical film laboratory; editing and service departments.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Metal Crystals in Action* (American Society of Metals); *Star Searchers* (NASA Goddard Center); *Aircraft Explosive Rivets* (E. I. DuPont de Nemours & Co.); *Acrylon Talks Back* (Chemstrand Co.); *Refining Sudbury Ores* (International Nickel Co.); *Orbiting Astronomical Observatory* (I.B.M.); *Gemini Five, Six and Seven* (N.B.C. News); *Nothing To Sneeze At* (National Allergy Foundation); *Upset* (Federal Aviation Agency); *Aircraft Maintenance* (U.S. Navy); *The Next Best Thing To Being There* (American Tel. & Tel. Co.).

### FILMS FIVE, INC.

18 East 50th Street, New York, N.Y.  
 Phone: (212) PL 2-7960

Date of Organization: 1961

Walter Bergman, *Head of Studio Operations*  
 Vincent Horton, *Print Services*  
 Jerry Buren, *Office Manager*

**SERVICES:** Production of TV commercials, industrial, documentaries, sales presentations, live action and animation. **FACILITIES:** Offices, art and animation dept., shooting stage, screening and editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Revlon Xmas Line of Gifts - Sales Promotion* (Revlon); *Procter & Gamble Swing Ding - Sales Meeting* (Procter & Gamble); *U.S. Plywood Comm.*; *R. I. French Co. Comm.* (Kenyon & Eckhardt); *Clairol Flies* in 1966 - Sales Meeting (Clairol).

### Fiore Films

351 West 45th Street, New York, N.Y. 10019  
 Phone: (212) DiGby 9-0545

John Citelli, *Executive in charge*  
 (see complete listing under New Jersey)

### FOSTER FILMS, INC.

200 West 57th Street, New York, N.Y. 10019  
 Phone: (212) JU 2-7620

Date of Organization: 1963

Harry Foster, *President*  
 Barry Dubin, *Vice President*

**SERVICES:** Industrial and theatrical films, TV commercials. **FACILITIES:** stages, editing rooms, production facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Wonders of Kentucky* (State of Kentucky); *Hunting Unlimited* (Remington Arms); *Vogue Fashion Show* (Vogue Magazine); *Anticaper's Sports Au Go Go* (Province of Ontario); *White Sox Story* (Pepsi-Cola); *The Story of a Castle* (National Distillers).

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### FORDEL FILMS, INC.

1079 Nelson Ave., Bronx, N.Y. 10452  
 Phone: (212) WY 2-5000

Date of Organization: 1941

Clifford F. Potts, *Pres. & Exec. Producer*  
 Enid Borde, *Secretary-Treasurer*

**SERVICES:** Public relations; sales promotion; training; educational; scientific and medical motion pictures and slide-films; complete responsibility specialists in color, live and animated. Audio-visual consultation and services for convention and sales meeting. **FACILITIES:** Sound equipment; complete cameras, lights and sound equipment for studio and location production; animation and art department; cutting rooms; 16mm magnetic and optical interlock screening facilities; blueprinting department; carpenter shop; machine shop; mobile units.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Toward Better Buying* (IBM); *Reaping A Second Harvest* (Cyanamid) PFL (U.S. Plywood). **SLIDEFILMS:** *Control Coffee Leaf Miner* (Thimet); *Aureo S-P* (Cyanamid).

### FPS PRODUCTIONS, INC.

45 West 45th St., New York, N.Y. 10036  
 Phone: (212) CI 5-6950

Date of Incorporation: 1963

Joseph C. Bowman, *President, Executive Producer*  
 Jacob R. Moon, *Script Supervisor*  
 Ann Leonessa, *Executive Secretary*

**SERVICES:** Sales/Selling Programs; also training and educational motion pictures and sound slidefilms. **FACILITIES:** Art studio; editing and office facilities.

### RECENT PRODUCTIONS AND SPONSORS

**SALES/SLIDE PROGRAMS:** *World Houses* (McGraw-Hill); *Better Profits Starts With Unepoxy*; *Carefree Boating Pleasure Starts With a Unepoxy Finish*; *Pettit Paint*; (Codella & Julius); *Boy Scout Fund Appeal* (Boy Scouts of America, N.Y. Council); *Problems, Problems* (Kal-Equip. Co.); *Time For A Change* (Time Magazine).

### SI FRIED PRODUCTIONS, INC.

49 West 45th St., New York, N.Y.  
 Phone: (212) PL 7-4424

Date of Organization: 1960

Si Fried, *President & Producer*  
 Stan Vanderbeck, *Creative Director*  
 Art Zigouras, *Writer-Director*  
 Fred Heller, *Business Manager*

**SERVICES:** Motion pictures, including industrial, documentary, TV commercials, newsfilms, etc. **FACILITIES:** 16mm and 35mm equipment available in house.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Votomatic*; *The Roads We Led To Rome*; *Checklist*; *Computer Systems Science* (I.B.M.); *Ten Pounds Of Patience* (I.D.A.A.).



### William J. Ganz, Company, Inc. (A Division of I.V.C.)

259 Wyndeliff Rd., P.O. Box 265, Scarsdale, N.Y.

Phone: (914) 472-0470

(See complete data under Institute of Visual Communications, Inc. listing, this section.)

### Your Most Complete Reference Source

This 16th Production Review lists over 300 specializing producers, principal film distributors, government a-v programs and writers.



## GEMINI FILMS, INC.

4 East 40th Street, New York, N.Y. 10016  
Phone: (212) MU 2-6922

Date of Organization: 1963  
orton S. Epstein, *President*  
Michael Jorin, *Vice President*

SERVICES: Conception, design, production of film for government, industry, tv and theater. FACILITIES: Office, screening and editing rooms.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Dartmouth Festival Honoring Zoltan Kodaly; Benny Goodman - King of Third Birthday Film; Berklee School of Music (U.S.I.A.)*. TV COMMERCIALS for: Gale & Cottons (Burlington Industries; Doyle-Dane-Belbach); Caldesene; Flents Ear Stopples; Orally Kastor, Foote, Hilton & Atherton); Westinghouse Laundromat (Westinghouse International).

## GERALD PRODUCTIONS, INC.

a Division of The Communications Group, a Corp.

21 West 54th St., New York, N.Y. 10019  
Phone: (212) PL 7-2125

Date of Incorporation: 1955

Ernest Auerbach, *President*  
Louis Mucciolo, *Executive Vice-President*  
Henry Traiman, *Vice-Pres., General Mgr.*  
Samuel Auerbach, *Vice-Pres., Comptroller*

SERVICES: Production in all communications - audio-film, live and video tape, TV and industrial shows; complete distribution services, dubbing services. Documentary, industrial, educational, entertainment and government films. FACILITIES: Sound stages, recording and mixing studio; 35mm and 16mm theaters equipped with interlock, editing facilities, optical and stop-motion departments.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Last Wrinkle* (Celanese); *The Who Lead* (ROTC-U.S. Army); *Packaging* (Aga); *Billy Liar*; *Stay Tuned For Terror*; *Better Homes and Gardens* (Robert Hill Productions). TV COMMERCIALS for: General Electric (Gene Maxon); U.S. Army (Ketchum, MacLeod & Grove); Jax Beer (Needham, Harper & Steers); Paramount Pictures (Lennen & Newell); Sterling Digs (Thompson-Koch); Audio Spectrum (Ketchum, MacLeod & Grove); EZO (Ernest William Genfield); American Home (Ted Bates).

## JACK GLENN, INCORPORATED

97 East 37th Street, New York, N.Y. 10016  
Phone: (212) ON 7-0121


Date of Incorporation: 1953

Jack Glenn, *President*  
Marroll Lee Douglass, *Vice-President*  
Lewis Waldeck, *Production*  
William Lister, *Production*  
William C. Hanson, *Production*

SERVICES: Complete production of special-purpose and entertainment motion pictures, animation and filmstrips; commercial and slidefilm filmographs; stories, storyboards and voice tracks for animated cartoons; text-film scripts and production; specializing in entertainment and advertising cartoons; institutional, public relations, projection, orientation, educational films, fictional or documentary. Contract or subcontract separately for script-writing and/or directing, producing, editing. FACILITIES: Mitchell, Wall, B&H, Arriflex cameras; lighting and Nagra sound equipment; studios and scenic shops; projection and editing rooms.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Water Safety - #1; Water Safety - #2* (Nat'l. Council of YMCAs); *Summer Magic; Wonderful Outdoors* (NYC YMCA).

 This symbol over a producer's name in these pages refers to display advertisement in this 16th Production Review issue.



## GOTHAM FILM PRODUCTIONS, INC.

11 E. 44th St., New York, N.Y. 10017

Phone: (212) MU 2-4456

Date of Organization: 1956

Seymour Zveibel, *President*  
Susan Wayne, *Vice-President*

SERVICES: Motion pictures; 35mm, 16mm and 8mm; slide motion, slidefilms, flipcharts, talking manuals. FACILITIES: Complete sound stage (35x 60x110); Cyc (21x11x11); art staff, still studio, editorial services.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Answering Objections* (Amer. Tel. & Tel. Co.); *Safe Or Sorry* (New York Tel. Co.); SLIDEFILMS: *Training Series* (First Nat'l. City Bank); *The Looking Glass; Sales Training Series* (Amer. Tel. & Tel.).



## GOTHAM TV PRODUCTIONS CORPORATION

3 E. 57th St., New York, N.Y. 10022

Phone: (212) PL 3-4540

Date of Organization: 1963

Seymour Zveibel, *President*  
Susan Wayne, *Vice-President*

SERVICES: 35mm and 16mm motion pictures for TV, commercials and sponsored programs. FACILITIES: Sound stage (35x60x110); Cyc (21x11x11); lights; dolly; 35mm sound; flats, private client office.

RECENT PRODUCTIONS AND SPONSORS  
Numerous TV spots and commercials.



## GRAPHIC VARIETIES, INC.

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

Phone: (212) PLaza 2-2635

Date of Organization: 1960

Stanley Tuttlebaum, *President*  
Jack F. Moss, *Vice-President*

SERVICES: Creative scripts, art, recording, direction and photography for slidefilms, motion pictures and other projects involved in training. FACILITIES: Production from scriptwriting to screening and direction of live presentations.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Objections Overruled* (Pepsi-Cola Co.); SLIDEFILMS: *The Pepsi-Cola Story; The Route Salesman's Job; Safety on the Job; Blitz Training Program; Objections Overruled* (Pepsi-Cola Co.).  
(See listing, Tuttlebaum & Moss, Inc., NYC)

## Halas & Batchelor Cartoon Films, Ltd.

American Representative

Stephen Mann, RTA International Inc.

405 Park Ave., New York, N.Y. 10022

Phone: HA 1-0680 A.C. 212

American Associate

Louis de Rochemont Associates, Inc.

15 East 48th St., New York, N.Y. 10017

Phone: PLaza 5-9710 A.C. 212

(See listing under England, Int'l Section)



## The Jam Handy Organization, Inc.

1775 Broadway, New York, N.Y. 10019

Phone: (212) JU 2-4060

Herman Goetz, *in charge*

Complete office facilities and projection room with service staff for Eastern clients.

(See complete listing under Detroit area)



## NEW YORK PRODUCERS

### HANKINSON STUDIO, INC.

72 West 45th Street, New York, N.Y. 10036

Phone: (212) YU 6-2150

Date of Organization: 1947

Frederick L. Hankinson, *President*  
Walter Klaus, *Vice-President*  
Lawrence A. Dineen, *Treasurer*

SERVICES: Producers of live and animated motion pictures for TV, industry and sales. FACILITIES: Animation studio, live insert stage, editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: *Pop-Top Cans Presentation* (Continental Can Co.); *The Raisin Snatcher; Friend Catcher* (General Foods Corp.); *Horn & Hardart Coffee Graphics* (Horn & Hardart Co.); *Garden* (Seabrook Farms); *Race for Relief - Version 1* (Whitehall Labs); *Logo, Clips, Graphics* (Wise Potato Clips)

### CHARLES HANS FILM PRODUCTIONS, INC.

305 East 46th St., New York, N.Y.

Phone: (212) MU 2-4594

Date of Organization: 1963

Charles S. Hans, *President*  
Sigmund Soszewicz, *Vice-President*  
Eleanor Hans, *Secretary*

SERVICES: Production for industrial, public relations, sales promotion, educational, sales training and special purpose motion pictures; slidefilms, filmographs, slides and slide lamination. FACILITIES: Studio, art department, projection and cutting room, personnel for photography, writing, direction, editing, technical animation and production.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Malathion L.V. Concentrate* (American Cyanamid Co.); *Pax in Fria* (Pax Project); SLIDEFILMS: *Planned Security* (New York Life Ins. Co.); *Better Service Through Sales* (New York Tel. Co.); *Diagnostic Aspects* (Charles Pfizer Co.); PRESENTATIONS: *Who Do You Think You Are* (Roy King Assoc.); *Check and See* (Topics Publishing Co.); *Dancer Fitzgerald Sample; Meredith Publishing Co., Inc.*

### HARTLEY PRODUCTIONS, INC.

279 East 44th St., New York, N.Y. 10017

Phone: (212) YU 6-0563

Date of Incorporation: 1951

Ivyng Hartley, *President*  
Elda Hartley, *Secretary/Treasurer*  
Frederick W. Adams, *Vice-President*

SERVICES: Producers of sponsored films in the fields of business, education, training, travel and public relations. Specialize in films on women's interests for distribution to TV, schools and women's clubs. Write and produce live shows for sales meetings and presentations. Develop packaged programs with correlated printed materials and a film of the live show. FACILITIES: None listed.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Young Go Getters* (Celanese); *How To Look Like A Model* (Pet Milk and Dupont); *The Travel Game* (American Express); *The Magic Hamper* (Tea Council); *Mechanized Woodworking* (Behr Manning Div., Norton Co.)

### HARVEST FILMS, INC.

25 West 43rd St., New York, N.Y. 10036

Phone: (212) BR 9-0180

Date of Organization: 1950

Leo Trachtenberg, *President*  
Simon Nuchtern, *Producer*  
Cecile Fern, *Office Manager*  
Roger Moore, *Assistant Producer*  
Anne Simmons, *Asst. to the President*

SERVICES: Production of motion pictures and filmstrips for industry, government, educational and

## NEW YORK PRODUCERS

### HARVEST FILMS:

social service organizations. Distribution of selected films for clients. FACILITIES: Production and creative facilities — cameras, sound equipment, art and editorial departments, music and stock footage library, storage, stages, etc.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Glaucoma — Sneak Thief of Sight* (Nat'l. Society for the Prevention of Blindness); *Crisis on Our Rivers*; *Aides in Daily Living*; *Helping Hands* (N.Y. City Dept. of Health); *Rural Export Electrification* (Nat'l. Rural Electrical Cooperatives).

### HAVERLAND FILM PRODUCTIONS

6 East 39th St., New York, N.Y. 10016  
Phone: (212) 679-0939

Date of Organization: 1958

Laszlo Haverland, *Producer-Director*  
Arpad Makay, *Assoc. Prod. & Tech. Director*  
Bela Szabadosi, *Writer*  
Alan Bagration, *Production Assistant*

SERVICES: 35 and 16mm script to screen productions of service. FACILITIES: 35 and 16mm cameras, lights, magnetic recorders, dubbers, dubbing studio, recording, music library, etc.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *U. N. Tribute to the Late Emir of Kuwait* (Kuwait TV); *Symphony of Fashion* (B. B. Wiener Art-Allied Chem.); *Four-H Winners with Eddie Albert* (General Foods Mercury News); *Paper as Architecture* (Sayko-Burnes); *Flesh and Lace* (Amalfi Films). TV COMMERCIALS for: J. C. Penny, Chatham Group.

### HENKIN-FAILLACE PRODUCTIONS, INC.

1270 Ave. of Americas, New York, N.Y. 10020  
Phone: (212) 246-7676

Date of Incorporation: 1963

Tony Faillace, *President*  
Howard Henkin, *Vice-President*  
Frank Amy, *Vice-President*  
Randy Place, *Sales Manager*

SERVICES: Creative and production services for industrial, commercial and sales training films; slide films; creation of original music; animation and live action. FACILITIES: Creative staff; offices; editing, recording and filming.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bowling — A Woman's World* (Amer. Machine & Foundry); *Around The World* (Sterling Drug). SLIDE FILMS: *Know Yourself*; *Caravan's* (American Standard); *The Big Show* (Mart Magazine). TV COMMERCIALS for: *Holloway Candy* (Don Kemper Co.); *Foremost Dairies* (Battle Ad.); *Flaxalum* (Bliss Grunewald); *U. S. Army*; *Braun's Bread* (Ketchum, MacLeod & Grove); *City Nat'l. Bank* (Byer & Bowman); *Alcoa* (Fuller Smith & Boss).

### ILLUSTRA FILMS, INC.

24 West 57th St., New York, N.Y.  
Phone: (212) PL 7-4320

Date of Organization: 1962

Branch Office: California: 9004 Ashcroft Ave., West Hollywood, Phone: (213) CR 6-9121  
Valerie Douglas.

Torben Johnke, *President*  
Dominic Juskevich, *Vice President & Treasurer*  
Rosemary Ashton, *Vice-President & Secretary*  
Kikuo Kawasaki, *Chief Editor*  
Bernard Bass, *Comptroller*  
Paul Dickson, *Director*

SERVICES: TV films, commercials; documentaries. FACILITIES: Two sound stages; carpenter shop, editing rooms; screening room, general office.

#### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: *General Motors* (Ogilvy, Benson & Mather); *General Foods* (Sullivan,

### ILLUSTRA FILMS:

Stauffer, Colwell & Bayles); *Procter & Gamble* (Ted Bates & Co.); *Lever Bros.* (I. Walter Thompson); *Celanese* (West, Weir & Bartel); *Alberto Culver* (BBD&O).



### INSTITUTE OF VISUAL COMMUNICATION, INC.

259 Wyndeliff Rd., P.O. Box 268, Scarsdale, New York

Phone: (914) 472-0470

Date of Organization: 1919

William J. Ganz, *President*

SERVICES: Producers and distributors of audio-visual communication, including motion pictures, filmstrips and slidefilms. FACILITIES: Complete film production from script to screen for public relations, industrial, sales training, educational and documentary. Complete nationwide and foreign distribution of films.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Best Football Plays of 1965* (E. I. duPont); *A Little Bit More* (American Red Cross); *High Speed Basketball* (Loyola University); *Gifts* (Calvert Distillers); *Constant As the Stars* (Gold Filled Mfgs. Ass'n.).

### KAMENY-DELSTON FILM PRODUCTIONS

477 Madison Ave., New York, N.Y. 10022  
Phone: (212) HA 1-5522

Date of Organization: 1959

Vernon Delston, *Executive Producer*  
Seymour Kameny, *Administrative Director*  
Nat Kameny, *Producer*

SERVICES: Documentaries; commercials; educational films; live presentations; slidefilms; dramatic TV. FACILITIES: Writing; editing; animation; production facilities.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Round-the-World Tour* (Ballantine); *Librium* (Hoffmann-La Roche); *Air-drop* (U.S.A. Quartermaster Corps.). TV COMMERCIALS for: Supercraft.

### O. A. KAUFMAN & ASSOCIATES

48 East 43rd St., New York, N.Y.  
Phone: (212) MU 7-3327

Date of Organization: 1962

Oscar A. Kaufman, *President*  
George B. Comin, *Dir. of Photography*  
Carl A. Richter, *Military & Government Sales*  
Leon Schnell, *Production Manager*

SERVICES: Writing & production of motion pictures. Full and semi-animation; live action; studio and location shooting. Approved for classified projects. FACILITIES: Studio facilities, mobile camera and recording equipment for indoor (quartz-lamp lighting) and outdoor shooting; 16 & 35mm editing; sound; art and animation.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Autodiu*; *Acrology*; *Weapons Go*; *Minuteman*; *Officer of The Future* (U.S.A.F.).

### VICTOR KAYFETZ PRODUCTIONS, INC.

1780 Broadway, New York, N.Y. 10019  
Phone: (212) CI 5-4830

Date of Organization: 1947

Branch: New York: 1200 Westfall Rd., Rochester. Phones: CH 4-5164, CR 3-3000, EX. 531 Don Lyon.

Victor Kayfetz, *President, Exec. Producer*  
Seymour Posner, *Assistant to the Producer*  
Paul Halliday, *Animation and Art Director*  
Sylvia Gerson, *Administrative Asst.*  
Irene Siegel, *Production Assistant*  
Jane Kayfetz, *Vice-Pres., Creativision, Inc.*  
Max David, *Distribution Mgr., Creativision*

### VICTOR KAYFETZ PRODUCTIONS:

SERVICES: Motion picture production, combining live cinematography, animation. "Projected" equipment, capable of cinematography in front of any projected color background. FACILITIES: 35mm Eclair Camerette, 16mm Camerette, 16mm Arriflex with zoom lenses, full accessories. Studio flats, backgrounds, table tops, machine shop and carpentry facilities. Slidefilm 2x2 slide production cameras. For animation shooting: 35mm Model L DeBrie and 16mm Model Special both completely adapted for animation. Osberry animation stand with bi-pack camera. Animation stand (16mm and 35mm) with compound table. Complete art and animation department, 16mm and 35mm sound Moviolas, 35mm interlock and 16mm projectors in booth of screening room. Nagra tape recorder with pilotone search signal; microphones. Tripods, high hat, dly, location lighting equipment, cables, truck ego trailer.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Molly Mobil* (Socony-Mobil Oil Co.); *Turbine Engine* (Chrysler Motors Corp.); *Marina!* (Nat'l. Assoc. of Engine & Jet Mfgs.); *Microvision* (Bendix Corp.); *Cor Newsreel* (Nat'l. Paint Varnish & Lacquer Assoc.); *Formica Presents the World's Fair House* (The Formica Corp.); *Flamingos of the Bahamas* (Bahamas Nat'l. Trust); *Letter to a friend* (Parker Pen Co.); *Focus on a Century of Communications* (P. H. Glatfelter Co.); *Special Animation Sequences* (Aetna Corp.); *Projected Presentations — An Introduction* (Victor Kayfetz Productions, Inc.). TV COMMERCIALS for: *Biny Bread*; *Town Talk Bread*; *Butter Nut Bread* (Amer. Baker's Cooperative Inc.); *YMCA* (YMCA of Greater N.Y.).

### HERBERT KERKOW, INC.

14 East 35th St., New York, N.Y. 10016  
Phone: (212) MU 9-9122

Date of Organization: 1937

Date of Incorporation: 1946

Herbert Kerkow, *President & Treasurer*  
Rosemond Kerkow, *Secretary*

SERVICES: Production from original research to finished film; for public relations, sales training and sales presentation films. FACILITIES: Sound stage, set building department, projection room, sound recording, editing and animation facilities. Bell & Howell and Eclair Camerette 35mm cameras, Maurer and Arriflex 16mm cameras. Visualization sound stage, special equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Census, Your Mailbox and You* (U.S. Dept. of Commerce, Bureau of Census); *Country Kitchen on Madison Ave.* (Farley Manning Assoc., Inc.); *Patents and Force Research and Development* (U.S. Air Force); *Not By Magic*; *Methods of Supply*; *Responsibilities of Contracting Officers* (Genl. Services Administration, Federal Supply Service); *Destination: USA* (U.S. Travel Service). TV COMMERCIALS for: *Medical Self-Help* (Pule Health Service).

### PAUL KIM & LEW GIFFORD PRODUCTIONS, INC.

342 Madison Avenue, New York, N.Y. 10017  
Phone: (212) YU 6-2826

Date of Organization: 1960

Date of Incorporation: 1961

Paul Kim, *Director*  
Lewis Gifford, *Director*  
Julia Whalen, *Production Manager*  
Arthur Petricone, *Sales*

SERVICES: Creative service and production of animated, squeeze motion and live-action films. FACILITIES: No data provided.

#### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: *Wetzlar*; *Bottle Co.* (Schaefer Beer BBD&O); *Sultan* (Newport Cigarettes-Lennen & Newell); *Dolls* (Correctol).

**KIM & GIFFORD PRODUCTIONS :**

V. Aer); *Toy Soldiers* (Armstrong Excelon Tile BBD&O); *Brighten the Season* (Campbell Soup BBD&O); *Open & Close* (Alcoa Fuller & Smith Bros.); *New Items* (DuPont Teflon N. W. Corp.); *Mr. Chips* (Burry's J. Walter Thompson); *Corporate* (Smith-Corona BBD&O).

**HICKERBOCKER PRODUCTIONS, INC.**

61 Ninth Avenue, New York, N.Y. 10036  
Phone: (212) CI 5-6710

Date of Organization: 1947

Howard A. Lesser, *President*  
Ward Van Dyke, *Production Consultant*  
Rizo Olivieri, *Vice-President*  
Ales Grant, *Secretary*  
Frieder G. Calder, *Sales Manager*

SERVICES: Production from original research to finished film. FACILITIES: Cameras (35 & 16mm), lighting, and editing equipment; animation and film departments.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *It's A Lovely, Leggy World* (Hosiery, Inc.); *There Ought To Be A Rifle* (Nat'l. Rifle Ass'n.); *Viet Nam, Frontline* (Associated Press); *The Corbit-Sharp* (H. F. duPont Winterthur Museum).



**LANCE STUDIOS**

15 West 46th Street, New York, N.Y. 10036  
Phone: (212) JU 6-4233

Date of Organization: 1948

David Wasserman, *Producer*  
Andor Chaidze, *Producer*  
Dis Rontowsky, *Art Director*

SERVICES: Production of sound filmstrips, slides and motion pictures for sales meetings, public relations and employee training. Slide-ination technique; art and three-dimensional models, puppets and special effects for sales meetings, editorial shows and TV commercials. FACILITIES: 12 production studios; scripts, storyboards, music and sound, photography and editing.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Father's Day* (Old Granddad); *Advertising & Promotional Support* (Frito-Lay); *Ballantines Beer*; *Acid Test* (Prestone); *Advertising - 1965* (American Foods); *Advertising* (Bird's Eye Frozen Food); *Advertising* (General Foods).

**Anthony Lane Film Studios, Inc.**

20 Overhill Rd., Scarsdale, N.Y.  
Phone: SC 5-3477

Neil McCaffrey, *in charge*

See complete listing under Minneapolis.)

**JAMES LOVE PRODUCTIONS, INC.**

24 West 46th St., New York, N.Y. 10036  
Phone (212) JU 2-4633

Date of Organization: 1952

Jones A. Love, *President*  
Jane M. Love, *Secretary*  
Herbert R. Dietz, *Vice-President*

SERVICES: Scripts, storyboards, motion pictures for television and industry; slidefilms; TV package shows. Script and consultation. FACILITIES: Offices, cutting rooms, art department; mobile production unit. Studio, creative, technical and production staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Discover Wonderful Delaware* (Diamond State Tel. Co.); *You Own Ansonia* (Ansonia Wire & Cable Co.); *Golf Course Irrigation System* (Certain-Teed Products); *Happy Year From Hasbro Toys - 1965* (Hassenfeld Bros.); *Temporary School Buildings* (C.I.T.).

FILMS: *Careers In Insurance* (Insurance

**JAMES LOVE PRODUCTIONS**

Information Institute); *All-State Welding Alloys* (All-State Welding Alloys Co.); TV COMMERCIALS for: *Shake 'N Bake* (General Foods Ogilvy & Mather); *Electronics and Computers* (General Electric BBD&O); *Spur Gasoline* (Murphy Oil Co. Knox Reeves & Fitzgerald); *Puppetrina* (Goldberger Toys Bruns Adv.); *G. I. Joe, Rub-Ons & Potato Head, Dolly Darlings, Hippo-Squirt* (Hassenfeld Bros. Bruns Adv.); *Tue-Vue Roll-A-Show* (Sawyer's Inc. Bruns Adv.); *Jumpin' Jupiter* (Fantasties, Inc. Bruns Adv.); *Duncan Yo-yo* (Duncan Co. Bruns Adv.); *Magic Mirror Moties* (Silo Toys Bruns Adv.).

**LUX-BRILL PRODUCTIONS, INC.**

321 East 44th St., New York, N.Y. 10017  
Phone: (212) OR 9-6320

Date of Organization: 1950

Bernard Grossman, *Production Supervisor*  
Richard S. Dubelman, *Producer & Director*  
Herbert D. Brown, *Editorial Department*  
Anne L. Bauer, *Office Manager*

SERVICES: Production of live and or animated motion pictures and slidefilms; ideas, writing, storyboards, art direction from concept through production to screen; sales promotions, training films, documentaries, TV commercials; editing and re-editing company films; integration of film and live TV; rear projection and process photography. FACILITIES: Animation dept., fully equipped studio; location equipment, editing and screening rooms; recording studio, creative and technical staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Hallmark Presentation* (Hallmark); *Toys* (Remco Industries); *Clinic for Transfusions* (Children's Blood Foundation); *Great Moments* (United States Army); *Adoption* (Foster Parents' Plan); U.S. Dept. of Labor-State Employment Guidance Films; *TWA Tempo* 1966 (TWA). TV COMMERCIALS for: Empire Brushes; Savarin Coffee; Jacqueline Cochran Cosmetics; General Foods Corp.; Crystal Springs Water Co.; The Mitchum Co.; Standard Brands; Rheingold Beer; Buckley's Cough Mixture; Menley & James; United States Army; Remco Industries; First Citizens Bank & Trust Co.; Procter & Gamble; Trans World Airlines, H. J. Heinz; Hoffman-LaRoche; Taylor-Reed Corp.; Sterling Drug; Lever Bros.; Foster Parents' Plan; Orkin Exterminating Co.; Jones and Laughlin; National Biscuit Co.; Colgate-Palmolive; American Cyanamid; Jacques Kreisler Mfg. Corp.; Universal Appliances; Fleischmann's Margarine; Campana Sales Corp.; Economics Laboratory; Royal Desserts; Alberto-Culver; Tri-Point Industries, etc.



**LARRY MADISON PRODUCTIONS**

111 East 39th Street, New York, N.Y.  
Phone: (212) MU 7-1890

Date of Organization: 1962

Larry Madison, *President*  
William Donati, *Production Manager*

SERVICES: Producers of industrial, documentary, public relations, sales, education and TV films and TV commercials. Location shooting in color and B&W, 16mm and 35mm. FACILITIES: 16mm and 35mm Arriflex; lighting and sound equipment for location shooting.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Wild Heritage* (Remington Arms); *Fishing in Montauk, San Francisco, Niagara, Plymouth, Mammo, Cape Cod, Pt. Lobos* (American Airlines); *Beyond All Barriers* (Amer. Tel. & Tel.); *As Tall As The Mountains* (Outward Bound School). TV COMMERCIALS for: Salem Cigarettes (Salem), R.O.T.C. (U.S. Govt Dept. of Defense).



**NEW YORK PRODUCERS**

**MARATHON INTERNATIONAL PRODUCTIONS, INC.**

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

Phone: (212) MU 5-1130

Cable: Maratelvis Newyork Telex: 01-25395

Date of Incorporation: 1918

Foreign: England: 21 Lothair Rd., Ealing, London W 5 Phone: Georgian 1593. Cable: MATHURON LONDON. Maurice Ford Germany: c/o Ruediger Proske, Studio Hamburg, Tomdorfer Hauptstrasse 90, 2 Hamburg-Wandsbek Phone: 66851. Telex: 021 1218. Cable: STUDIO HAMBURG.

Konstantin Kaiser, *President & Executive Producer*

Kenneth Baldwin, *Exec. Vice-President; Supervisor of Production*

Rail Otev, *Accounts Department*

SERVICES: Public information films, worldwide news service, company newsreels, special events coverage for industry, film editing, commercials, stock shots, etc. FACILITIES: Complete 16mm and 35mm production, recording, interlock and editing facilities. Correspondent cameramen in all countries of the world and throughout the U.S.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Pricedless Europe* (American Express Co.); *Bug Boat, 12 Sport Shorts, The Way Of A Ship* (Volkswagen of America, Inc.); *Cavalcade* (Sterling Movies USA, Inc.).

**Mattco Associates, Inc.**

62 W. 45th Street, New York, N.Y. 10036  
Phone: (212) OX 7-2596

Winston Sharples, Jr., *Musical Director*  
Clifford Baxter, *Sales*

(See complete listing under Chicago area)

**MAYSLES FILMS, INC.**

1697 Broadway, New York, N.Y.  
Phone: (212) JU 2-6050

Date of Organization: 1962

Albert Maysles; David Maysles; Stanley Hirson, *Directors*

SERVICES: All services in connection with production of motion picture films. FACILITIES: Total production facilities include special personally designed portable camera and sound equipment.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *What's Happening! The Beatles in the U.S.A.* (CBS TV Network); *Employee Barriers to Good Service, The Customer Speaks His Mind* (A T & T); *Meet Marlon Brando, Dali, Junkie* (20th Century-Fox); *Bill Blass - Fashion Designer* (Allied Chemical); *With Love from Truman* (A Visit with Truman Capote) (Nat'l. Educational TV); *IBM - A Self-Portrait* (Waltan Enterprises IBM); SERVICES: Projects for: Life Magazine; American Cyanamid; McCann-Erickson; Office of Economic Opportunity; Metropolitan Life Ins.; Equitable Life; Twentieth Century-Fox; MGM; United Church of Christ; British Broadcasting Corp.; Granada TV (London).



**McLAUGHLIN RESEARCH CORP.**

**M R C Films Division**

71 West 23rd St., New York, N.Y. 10010  
Phone: (212) YU 9-1750

Date of Organization: 1912

Branch Office: 1110 13th St., N.W., Washington, D.C. Phone: (202) ST 3-0986

C. H. McLaughlin, *President*  
O. C. Romanello, *Vice President*

Lawrence Mollot, *Executive Producer-Director*

## NEW YORK PRODUCERS

MC LAUGHLIN RESEARCH. M.R.C. FILMS:

John Newport, *Writer*  
 Ramsey Togo, *Writer*  
 Walter Hertz, *Sales, N.Y. Office*  
 D. L. Wheelchel, *Sales, Washington Office*  
 W. E. McMahon, *Technical Services*  
 Richard Fanizzi, *Art Director, N.Y.*  
 Wayne Proctor, *Art Director, Washington*  
 Edward Simott, *Scenic Art*

**SERVICES:** Production of motion pictures, filmstrips, and recordings for industry and government. Consultants to "in-plant" film units, providing script, editing, animation, recording, and production completion services. **FACILITIES:** Staff of writers, directors, editors, and animation artists; camera crews and production facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *DASH - The Drone Anti-Submarine Helicopter* (Gyrodyne Co. of America); *Teamwork Pays Dividends*; *Test at Vandenberg*; *Minute Man and You* (Sylvania Electronic Systems); *The Man for the Aerospace Team* - script (U.S. Air Force).

### Medical Dynamics, Inc.

405 Park Avenue, New York, N.Y. 10022  
 Phone: (212) PLaza 1-7447

(See complete data under Dynamic Films Inc. listing, this section)

### MERCURY NEWSFILM, INC.

501 Madison Ave., New York, N.Y.  
 Phone: (212) PL 2-2224

Date of Organization: 1961  
 Date of Incorporation: 1963

Benjamin S. Greenberg, *President, Executive Producer*  
 David P. Evans, *Vice President, Director of Sales*  
 Marvin L. Holmes, *Vice President, Director of Public Relations*  
 Samuel Kravitt, *Treasurer, Director of Cinematography*  
 Natalia P. Holmes, *Secretary, Director of Accounting*

**SERVICES:** Production and distribution of TV Newsfilms and Cameos, silent and sound. Special assignments. **FACILITIES:** Editing, sound and lighting equipment; Arriflex, Auricon, Bolex and Exmo cameras; animation and titling equipment; radio recording services; still photo services.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Windjammer Cruise* (Eastman Chemical); *A Circus Story* (Pepperell); *Paris Airshow* (Sears Roebuck); *Kiddiephone* (AT&T); *Citation Home* (American Gas Ass'n.); *Strategic Air Command, G.I. Scout Roundup* (Campbell Soups BBD&O); *Laser Beam* (Western Electric); *4-H Convention* (General Foods).

### METROVISION, INC

117 West 45th Street, New York, N.Y.  
 Phone: (212) PLaza 7-3270

Date of Organization: 1961

John P. Hudak, *President, Exec. Producer*  
 John Walek, *Secretary-Treasurer*  
 Carroll Owen, *Public Relations, Writer*  
 Henry Markosfeld, *Director of Photography*  
 Nicholas Albana, *Production Manager*  
 John Douglas, *Production Manager*

**SERVICES:** Motion pictures, filmstrips, slides for public relations, sales training, education, television, sales meetings. Specialized color and on location still assignments. **FACILITIES:** Studios and offices equipped.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Dinner is Served* (Johnson Brothers); *United Nations* (United World Fed-

## METROVISION INCORPORATED

erabists); *Travel* (Meredith Publishing Co.); *Idea With a Future* (N.Y. State Board of Regents); *Stock Market Today* (sell-sponsored); *SLIDEFILM: Industry* (Borough of S. Plainfield).

### ARTHUR MOKIN PRODUCTIONS

17 West 60th St., New York, N.Y. 10023  
 Phone: (212) PL 7-4868

Date of Organization: 1956

Arthur Mokin, *Owner-Producer*  
 Joseph Weber, *Distribution Manager*  
 Elaine Rabinowitz, *Administrative Ass't.*

**SERVICES:** Production and distribution of non-theatrical motion pictures and slidefilms. **FACILITIES:** Camera and editorial equipment for 16mm production. Library and maintenance equipment for print distribution.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mickey Mantle Day* (N.Y. Yankees); *Untitled Promotional Film* (Standard Brands, Inc.). **SLIDEFILMS:** *Let's Talk About Caucassing* (Executive Council of the Protestant Episcopal Church); *How Things Hide People* (Broadcasting & Film Commission, Nat'l. Council of the Churches of Christ).

### ARNOLD MORRISON LTD.

150 West 55th St., New York, N.Y. 10019  
 Phone: (212) CI 5-2850

Date of Organization: 1910

Date of Incorporation: 1957

Arnold Morrison, *President, Producer-Director*  
 Herbert L. Shore, *Writer-Director*  
 Morton Silverstein, *Creative Director*  
 Peter Jones, *Script Supervisor*  
 H. C. Anthony, *Production Supervisor*

**SERVICES:** Creative planning and production of business, documentary and educational films. Consultation services for visual education. Evaluation of film programs. Live programs for sales meetings, conventions and sales promotion. Closed circuit TV production and planning. **FACILITIES:** Filming and editing facilities; film library for research footage and rear-screen projection. Film research.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Seagram Look* (Seagram Distillers); *The Sword That Heals* (Fellowship of Reconciliation); *At Issue* - segments (Nat'l. Education Television); *Sales Promotion Films* (Metropolitan Life Inc. Co.); *The American Consumer Franchise* (Maxwell House Coffee).



### MPO PRODUCTIONS, INC.

(A Subsidiary of MPO Videatronics)

222 East 44th St., New York, N.Y. 10017  
 Phone: (212) TN 7-8200

Date of Organization: 1917

Branch Offices: Michigan: Kerbawy-MPO 1300 Buhl Bldg., Detroit. Phone: WO 3-0201, Haford Kerbawy, *President*. Illinois: 185 N. Wabash, Chicago. Phone: 372-2355. Bill Raley, *Manager*. California: 800 N. Seward, Hollywood. Phone: HO 6-3311. Mel Della, *Vice-President, Manager*

Judd L. Pollock, *President*  
 Maym Rothenberg, *Vice-President*  
 Arnold Kaiser, *Vice-President*  
 Gerald Hirschfeld, *ASC, Vice-President*  
 Gustave Eisenmann, *Vice-President*  
 Marshall Stone, *Vice-President*  
 Morton Dubin, *Vice-President*  
 William Susman, *Vice-President*  
 Sanford Greenberg, *Treasurer*  
 Sidney Lewis, *Assistant Treasurer*  
 Michael Cimino, Russ Ford, Joseph Kohn,

## M P O PRODUCTIONS INCORPORATED

Joseph Lerner, Murray Lerner, Ira Meislin, Newt Mitzman, David Monahan, David Nagata, Julius Potocsny, Leon Prochik, Robert Reagan, Lloyd Ritter, Victor Sowa, Marshall Stone, *Directors*

Richard Druz, Irwin Forster, Thomas Witesell, Sheldon Friedman, Jack Berch, John Washburn, *Producers*

Sol Goodhoff, *Director of Special Effects*  
 Paul Petroff, *Director of Scenic Design*  
 Howard Baker, William Molyneux, *Art Directors*

Tony Brooke, Leonard Hirschfield, Stan Meredith, Owen Roizman, Bert Speilvogel, Loli Vidor, *ASC, Directors of Photography*

Julian Bergman, Bennet Canarick, Ron Colianni, George Fineman, Stuart Gellman, Hy Goldman, Garry Hayes, Bill Kosh, Alan Heiss, Harry Howard, Robert Lynch, James MacLean, George Norris, Eva Radny, Carl Schultz, Morton Perlstein, Frank Macdonald, Geraldine Lerner, Philip Colon, *Editors*

Erik Hazel, Lou Leighton, *Color Quality Control*  
 Philip Frankel, Norman Gewirtz, George Marvin, Jerry Leeds, *Assistant Directors*

SALES MEETINGS, INC. DIVISION  
 Joseph F. Kilmartin, *President*

KENCO INTERNATIONAL CORPORATION  
 Ken Cofod, *General Manager*  
 Arthur Colod, *Business Manager*  
 Jack Salran, *Print Service Manager*

**SERVICES:** Complete production of motion pictures for sales promotion, training, public relations and product demonstration. Filmed TV commercials. Distribution service to TV, stores, schools, etc. Film and live presentations and shows for industry, closed circuit and live presentations for sales force and management meetings. Entertainment packaging for banquets, meetings, etc. Communications counseling. **FACILITIES:** (New York): Large self-contained audio center for sponsored films; includes 9 sound stages with lighting, photographic, and sound equipment, make-up and dressing rooms, screening rooms, set construction shops, casting rooms, special effects shops; mobile units for on location photography; editing facilities, kitchens, paint shop, machine shop, recording studios; off-set ramps for loading. (California): Complete production facilities in the heart of the Hollywood motion picture district including sound stages, lighting, shops, photographic and sound equipment, make-up and dressing rooms, etc.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Out Front with Oldsmobile* (1966) (Oldsmobile Div. General Motors); *Mystery of the Stolen Miles* (B. F. Goodrich); *Copper!* (Kennecott Copper Corp.); *Teacher Workshop* (NASA); *OSI; Vacuum Tube Dies* (U.S. Air Force); *Effective Naval Leadership* (U.S. Corps (U.S. Navy); *Please Don't Tell My Wife* (Piper Aircraft Corp.). **TV COMMERCIALS:** For: BBD&O, Leo Burnett, Compton; Dan-Fitzgerald-Sampel; Lennen & Newell; Norn & Craig; Kummel; J. Walter Thompson; Yorn & Rubican. **SALES MEETINGS:** IBM-Federal Systems, Institute of Life Insurance; Mobil Oil Co.; Falstaff Brewing.



### MPO Repeater Division

210 West 65th Street, New York, N.Y. 10019  
 Phone: (212) TN 7-8200

Donald Woelkel, *General Manager*  
 (See complete listing above)



this symbol over a product listing in these pages refers to display advertisement in this 16th Production Review issue.

**MULLER, JORDAN AND HERRICK, INC.**

75 Third Ave., New York, N.Y. 10017

Phone: (212) MU 8-6900

Date of Organization: 1955

Joe T. Jordan, *President, Sales Manager*  
 William F. Herrick, *Vice-President, Charge of Audio-Visual Department*  
 Erik B. Muller, *Vice-President & Treasurer*  
 Mark Perrier, *Project Supervisor*  
 John D. Lind, *Project Supervisor*  
 Dick Christerson, *Account Executive*  
 Charles Onasch, *Account Executive*  
 Bob Shaw, *Creative Director*  
 Lewis Zacks, *Audio-Visual Art Director*  
 Bernard Hirsch, *Art Director*  
 Rinaldo Troncone, *Art Director*  
 A. Lazarus, *Public Relations Director*

**SERVICES:** Motion pictures, presentations and slide shows for industry; slidefilms and other audiovisual media. Service and o-visual printed and public relations accounts. **FACILITIES:** Writers, directors, art director, art facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A New Research Report* (Business Week Magazine); *The Magic Marble* (Owens Corning Fiberglas); *Some Things Never Change*; *Tickets Please*; *The Day of the Buyer*; *Oreus*; *Vespa*; *The Psychiatrist Talks About Balance*; *Window Shopping*; *The State of the Nation*; *The Spirit of '66* (J. C. Penney); *Some People from Brooklyn*. **SLIDEFILMS:** *Meet Charlie Griffith* (Alco Products); *How To Make Profits* (FMC Corp.); *The Word is Fundamental* (Engineering); *Your Next Order* (Industrial Distribution Magazine); *Colorful Capers* (Easton); *Redbook Is Fashion*; *Redbook: Young Adults* (Redbook); *The Secret of Masovia*; *Five Way Fit*; *How To Make a Shoe*; *Boiling Up* (Thom McAn); *Percussive Welding*; *Float* (IBM); *Haircolor-Big Business*; *Big Opportunity* (Clairol); *Influence* (House Beautiful); *How Come?* (Met Life); *The View From the Backdoor* (Alco Products); *Selling Fabrics to Architects* (Fiberglas). **SHOWS:** *Glass/digital*; *The Day of the Ceiling*; *Made For The Sun*; *Mad Doll and Her Well Behaved Bedspread* (Owens-Corning Fiberglas); *The Spirit of '66* (J. C. Penney); *The Lively World of Corfam* (Dumont); *The Winney Bird* (Winchester Arms).

**MURPHY PRODUCTIONS, INC.**

65 Fifth Avenue, New York, N.Y. 10019

Phone: (212) PL 7-8144

Date of Organization: 1946

Paul Cohen, *President*  
 Robert H. Lawrence, *Vice-Pres. in Chg. Editorial*  
 Albert Johnson, *Supervising Editor*  
 Abner Kaplan, *Controller*

**SERVICES:** Motion pictures for industry and television; complete production; scripts, cinematography; editorial, recording; live and animation. Special editorial service for industrial photographic departments. **FACILITIES:** Full production facilities including 35mm and 16mm cameras; lighting equipment; magnetic sound transfers; mobile location unit; cutting rooms; recording room and insert stage.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Ballad For The Fair*, *The Quest Of Light* (Amer. Tel. & Tel. Co.); *Crucible of Friendship & Faith*; *The Pope's Journey* (U. S. Info. Agency); *Into All The World*, *Spirit of the Tree* (Amer. Bible Society); *Belmont* (N.Y. Racing Ass'n.).

**Mutschmann Films**

12 East 48th Street, New York, N.Y. 10017

Phone: (212) HA 1-3060

See complete listing under Philadelphia area)

**NESTINGEN FILMS**

218 East 52nd Street, New York, N.Y. 10022

Phone: (212) PL 9-8260

Date of Organization: 1957

Don Nestingen, *President*  
 P. Burke, *Vice-President*  
 Hugh Schrick, *Producer*  
 Kemper Peacock, *Editing*  
 Malcolm Scott, *Sales*

**SERVICES:** 16mm and 35mm motion pictures for business and industry. **FACILITIES:** Cameras, lighting, sound and editing equipment and facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *How to Weld Titanium* (Titanium Metals Corp. of America); *Raw Material of Decision* (McGraw Hill Corporate); *For Want of A Nail* (Hilti Corp.); *Induction Melting* (Inducto-Therm Corp.); *Packaging With Vision* (Lily Tulip); *The Neiman Marcus Fire VU Boiler* (Airkem Combustion Engineering); *White Professionals Meet* (Amer. Society of Mechanical Engineers); *Initial Sales Contact* (Amer. Tel. & Tel. Co.); *Alpha Cement* (M. W. Kellogg Co.).

**N.F.L. Films, Inc.**

One Rockefeller Plaza, Suite 791, New York, N.Y. 10020

(See complete listing under Philadelphia Pa.)

**Fred A. Niles Communications Centers, Inc.**

108 West End Avenue, New York, N.Y.

Phone: (212) SU 5-7700

Charles Ticho, *Vice President*

(See complete listing under Chicago area)

**NOVA STUDIOS, INC.**

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

Phone: (212) PL 8-2520

Date of Organization: 1964

Lawrence Ravitz, *Producer*  
 Peter Yung, *Producer*  
 Rose Neiditch, *Art Department*

**SERVICES:** Production of industrial, documentary, education, public relations and promotional motion pictures, TV commercials, slidefilms, presentations, and related visual materials. Live action and graphics. Development and execution of project from concept to script to screen. **FACILITIES:** Art dept.; screening and editing facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *No Time For Ugliness* (Amer. Institute of Architects); *Where Do You Go From Here?* (Bureau of Adv. of the American Newspaper Publishers Ass'n.); *The Scour - And How to Make It* (Bureau of Adv. of the Amer. Newspaper Publishers Ass'n.); *Etc.* (End-Users' Version); *Etc.* (Printers' Version) (Standard Packaging Co.).

**AMRAM NOWAK ASSOCIATES**

55 West 45th Street, New York, N.Y. 10036

Phone: (212) LT 1-3140

Date of Organization: 1960

Amram Nowak, *President & Producer*  
 David Hoffman, *Vice Pres., Creative Director*  
 William Compton, *Production Director*  
 Jerry Pantzer, *Camera Man & Editor*  
 Sally Chaney, *Production Manager*

**SERVICES:** Producer of documentary motion pictures and public service TV spots for health, social welfare, religious and educational agencies. **FACILITIES:** Editorial rooms, insert stage, animation, screening room, executive offices.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Simple Cup of Tea* (AID); *Target* (American Occupational Therapy Assn.);

**NEW YORK PRODUCERS**

AMRAM NOWAK ASSOCIATES

*Faust for Youth* (USIA); *Fiddler in the Rough* (NET); *John von Neumann: Mathematician* (Mathematical Assn. of America); TV COMMERCIALS for: 1966 campaign for National Conference of Christians and Jews; Natl. Tuberculosis Assn.; Save the Children Federation; Junior Achievement; Big Brothers of America

**On Film**

625 West 42nd Street, New York, N.Y. 10036

Phone: (212) LW 4-3050

Morton Schaps, *Vice-President, Sales*  
 Charles Benant, *Industrial Sales*  
 James N. Manilla, *Industrial Sales*

(See complete listing under New Jersey)

**PANEL FILM PRODUCTIONS, INC.**

535 Fifth Avenue #611, New York, N.Y. 10017

Phone: (212) MU 2-5755

Date of Incorporation: 1959

Henry E. Knaup, *President*  
 Catherine Knaup, *Vice-President*  
 Alice Marzano, *Secretary & Treasurer*  
 John L. Huszar, *Art Director*

**SERVICES:** Commercial and industrial motion pictures, filmstrips and slides, specializing in television test commercials. **FACILITIES:** Editorial, sound recording, music and effects library and art dept.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Corporate Report*, *Hamby-Brinkley* (Alcoa). **SLIDEFILM:** *Many Faces of Hope* (American Cancer Society). TV COMMERCIALS for: *Worthington Air Conditioners* (Fuller, Smith & Ross); *Excedrin*; *Sanka*; *Johnson & Johnson* (Young & Rubicam); *Bufferin* (Greiner Adv.); *Jergens* (Cunningham & Walsh); *Christian Bros. Wine* (Richard K. Manoff).

**PECKHAM PRODUCTIONS, INC.**

9 East 48th Street, New York, N.Y. 10017

Phone: (212) PL 8-0490

Date of Organization: 1958

Branch Office: D.C.: 1207 Twenty-eighth St., N.W., Washington, 20007. Phone: (202) 338-4838.

John L. Peckham, *President*  
 Harvey Yale Gross, *Vice-President*  
 Peter H. Peckham, *Secretary-Treasurer*  
 Tom Detienne, *Director of Sales*  
 Hoyt G. Hith, *Editorial Director*

**SERVICES:** 16mm and 35mm films and slidefilms - business, industrial, government, TV sales promotion, public relations, theatrical, documentary, educational, scientific. **Commercials,** programs for TV in color and b/w, sales training, sales, advertising films. **FACILITIES:** Creative, production and editorial depts., 16mm and 35mm Arriflex cameras, also Techniscope camera, 16mm - 35mm animation camera, sync sound recording equipment, complete 35mm transfer & mix facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Color, Color, A Progress Report from Stokely-Car Camp*, *Stokely '65* (Stokely-Car Camp); *A Sense of Participation*, *The Plural of New Is News*, *Newsweek International* (Newsweek); *San Francisco*, *San Francisco's Chinatown* (American Airlines); *Report From America*, *The Turning Point*, *Report From America*, *Where Have All the Students Gone?*, *Report From America*, *Smithsonian Institute* (U.S.I.A.); *Avon Depends on You* - multi-lingual versions (Avon Products, Inc.); *Vespa*, *Mr. Penney* (J. C. Penney); TV COMMERCIALS for: *Multiple Products*, *Vorstar Products*, *Kohner Bros.* (Crestwood Adv.).

# NEW YORK PRODUCERS



## PELICAN FILMS, INC.

292 Madison Ave., New York, N.Y. 10017  
Phone (212) OR 9-0670

Date of Organization: 1954

Branch Offices: Illinois: 110 N. Michigan Ave., Chicago. Phone: (312) 337-8116. Max Pride, *Producer*. Michigan: New Center Bldg., Detroit. Phone: (313) 871-1200. Ed Henry, Jr., *Producer*.

Thomas J. Dumlford, *President*  
Arthur J. Zauder, *Vice-President*  
Secretary Treasurer

Marc T. Statler, *Vice-President*  
Executive Producer, Director

S. William Aronson, *Vice-President, Sales*  
Ted Lowry, *Vice-President, Executive*  
Producer, Director

Thomas A. Anderson, *Executive Producer*  
Eleanor J. Connolly, *Assistant to the President*  
Calloun McKean, *Producer-Director*  
John D. McShane, *Producer-Director*  
Mordi Gerstein, *Producer-Director*  
Paul Harvey, *Producer-Director*  
David Reisman, *General Production Manager*  
Arthur Jacks, *Production Manager*  
Jack Daniels, *Sales Representative*  
Frank Ulschmid, *Print Service Manager*

SERVICES: Animation and live action motion pictures for TV commercials, public relations, sales promotion, training and education. FACILITIES: Fully staffed and equipped animation studio (three Oxberry stands), editing, screening (35mm and 16mm), fully staffed and equipped live-action stages (85' x 90' and 60' x 120').

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Trial Balance* (NASA); *Moon Exhibit Film* (Allied Chemical Co.); *Similarity*; *Interspection of Sets* (McGraw-Hill Book Co.); *America* (Braniff International Airlines). TV COMMERCIALS for: numerous national advertising agencies, representing national and local advertisers.

## PGL PRODUCTIONS, INC.

25 East 26th St., New York, N.Y.

Phone: (212) 679-2266

Henry Trettin, *President*

Alfred M. Viola, *Executive Vice-President & Producer Director*

Anthony J. Ciccolini, *Supervisor of Editing*  
Raymond Lofaro, *Sales*

SERVICES: TV commercials. FACILITIES: None listed.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: Dumlaurier Cigarettes (Ted Bates); Nabisco Ores (McCann-Erickson); Sandorized (Young & Rubicam); Xerox (Papert, Koenig & Lois); Florida Citrus Comm. (Campbell-Ewald).



## Real Facts for Sponsors

—evidence of suppliers' good faith

The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Lasting data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.



## CARL RAGSDALE ASSOCIATES, INC.

315 East 45th Street, New York, N.Y. 10017

Phone: (212) TV 9-6575

Date of Incorporation: 1962

Branch: 1032 - 33rd St., N.W., Washington, D.C. 20007. Phone: (202) 333-6767.

Carl V. Ragsdale, *President*

Tom Carroll, Jr., *Executive Vice-President, N.Y.*

Hardy Glenn, *Executive Producer, Washington, D.C.*

SERVICES: Producers of motion pictures and slidefilms for industry, government, trade associations, advertising agencies and public relations firms. Complete services from script to screen. FACILITIES: Offices, screening and editing rooms. Complete production facilities including art and animation staff.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bullpup Weapons System* (Thiokol Chemical Corp.); *Vast* (PRD Electronics); *Amphibious Operations*, series of seven; *Anti-Air Warfare*, series of seven (U.S. Navy); *Varilux* (Titmus Optical Co.); *Vista* (Office of Economic Opportunity); *The Standard For Home Landscaping* (American Assn. of Nurserymen); *Drownproofing* (Water Safety Foundation).

## ROBERT YARNELL RICHIE PRODS., INC.

240 E. 46th St., New York, N.Y. 10017

Phone: (212) MO 1-1380

Date of Organization: 1918

Robert Yarnall Richie, *President*

V. G. Richie, *Secretary-Treasurer*

Gilda T. Gold, *V.P. Chg. Production*

SERVICES: Motion picture production, TV, industrial, documentary, 35 & 16mm b&w and color; slidemotion; filmstrips; scripts and story board treatments. Counsel on film production and distribution. Specialists in still photography. FACILITIES: Self-equipped for all phases of motion picture photography; employing Mitchell cameras; Magnasync sound on location; shooting staff for sets and special effects. Lighting for large industrial interiors.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Directions* (Assn. of American Railroads); *New York World's Fair* (Chrysler Corp.); still and motion picture assignments of untitled material.

## ROSE-MAGWOOD PRODUCTIONS, INC.

72 West 45th Street, New York, N.Y. 10036

Phone: (212) TN 7-5020

Date of Incorporation: December, 1961

Branches: BMP Productions of California, 1380

N. Van Ness Ave., Hollywood, Calif. 90028.

Phone: (212) 446-8561. Jack Reynolds,

*Executive in charge*; BMP Productions of

Chicago, 203 N. Wabash Ave., Chicago, Ill.

Phone: (312) 372-8683. Ken Drake, *Executive*

*in charge*; RMP Ltd., 233 Jarvis St.,

Toronto, Canada. Phone: (416) 366-7917.

Zale Magder, *Executive in charge*.

Jim Bose, *President*

Howard Magwood, *Executive Vice-President*

Lawrence F. Doheny, *Director*

Ernest Caparros, *Director of Photography*

David Schermerhorn, *Production Manager*

Frank Cratochvil, *Supervising Editor*

Michael Spolan, *Head, Print Dept.*

SERVICES: Production of TV spots, business, industrial, sales and training films. FACILITIES: Offices, studios editorial and distribution facilities in N.Y.C.; branches in Los Angeles, Chicago and Toronto.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: West, Wier & Bartel (Coty); Grey Advertising (Tidewater Oil; Winston Cigarettes); Doyle, Dane, Bernbach (Chemstrand Carpets; Quaker Oats); Griswald-Eshle-

## ROSE-MAGWOOD PRODUCTIONS

man (B. F. Goodrich); Kenyon & Eckhard (Nabisco); Benton & Bowles (Yuban Coffee; Toothpaste); Jack Tinker & Partners (Cleo Razor Blades); J. Walter Thompson (Ford Co.); Dancer, Fitzgerald & Sample (Coca-Cola Mills).

## ROSENTHAL PRODUCTIONS, INC.

1501 Broadway, New York, N.Y. 10036

Phone: (212) 279-4260

Date of Organization: May, 1964

Robert M. Rosenthal, *President*

Stephen J. Segal, *Vice President*

Peter M. Salim, *Production Manager*

Rhoda R. Rosenthal, *Vice President*

William F. Rosenblum, Jr., *General Counsel*

SERVICES: Production of motion pictures, documentaries, business, sales and commercial films. FACILITIES: 16 35mm capable creative department.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: Foreign Newsreel (U.S. Information Agency). THEATRICAL PRESENTATION: New Jersey Conservation. TV COMMERCIALS for: Helitex Waring and Waring; Buddy-L Trucks; Pessin, Sydney and Bar; Eylure Eyelashes. PROMOTIONAL SPOTS for: American Broadcasting Corporation.



## ROSSMORE PRODUCTIONS AND SELLING METHODS, INC.

50 East 42nd Street, New York, N.Y. 10017

Phone: (212) MUrray Hill 2-3625

Date of Organization: May, 1959

Branch Office: 54 Rossmore Ave., Bronx, N.Y. 10708. Phone A C(914) SP 9-578

Anne Koller, *Producer*

M. G. Baas, *Creative Director*

H. E. Shaff, *Communications Director*

Orlando Alvarez, *Assistant Communications Director*

SERVICES: Creation and production of motion pictures, filmstrips, slides, flipcharts and presentations for training, sales promotion, and merchandising. FACILITIES: Photographic and art studios; research, development and creative depts.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Wonderful World of our Life, the Action Market* (Boys Life Magazine). SLIDEFILMS: *The Challenge of the 70's* (Fairchild Publications); *Telephone Book Delivery* (Rosen H. Dommelley N. Y. Telephone Co.); *Why Paper Personal Planning is Important!* (First National City Bank); *Now, Personalized Encoded Deposit Tickets!* (Rudco Forms Inc. Moore Business Forms); *Annual Report of 1965* (Flanley and Woodward Inc.).

## Ross Roy, Inc.

500 Fifth Avenue, New York, N.Y. 10035

Phone: (212) 565-3200

William A. Walker, *Executive Vice-President*

F. Henry Larsen, *Vice-President & Acct. Inc.*

(See listing in Detroit, Mich. area)

## KEN SACO ASSOCIATES, INC.

777 Third Ave., New York, N.Y. 10017

Phone: (212) 688-2015

Date of Organization: 1957

Ken Saco, *President*

Curt Lowey, *Executive Art Director*

SERVICES: Design, create and supervise production of films, filmstrips and slide presentations. FACILITIES: Design studio.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURE: *Heartbeat* (TV Bureau of Adv.). SLIDEFILMS: *Communications: An Id In*

**KEN SACO ASSOCIATES**

Dimensions, Grossinger's Sales Meeting (Emanuel Kodak Co.); Bonnie Prudden Show (MCI TV.).

**SANDAK-COLOR ILLUSTRATIONS, INC.**

44 East 48th Street, New York, N.Y. 10017  
Phone: (212) 688-2460

Date of Organization: August, 1937

Victor H. Sandak, *President*

Fred J. Sandak, *Secretary-Treasurer*

**SERVICES:** Industrial and educational audio-visual presentation program producers; planning, writing, design, photography, slides, filmstrips. **FACILITIES:** Art and photographic studios; processing; Oxberry stand.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *You Can't Lose* (Metropolitan Life Ins. Co.); *Personal Business Management* (Prudential Ins. Co. of America); *Post Office Show* (Tie, Inc.); *History In The Making* (Armstrong Co. Co.); *Archaeology In Israel* (Union of American Hebrew Congregations).

**ACKY SCHWARZ PRODUCTIONS, INC.**

40 East 54th Street, New York, N.Y. 10022  
Phone: (212) 421-7440

Date of Organization: 1962

French Office: Canada: 433 Jarvis St., Toronto 5, Ontario. Phone: (416) 925-5997.

Jacky Schwarz, *Owner, Producer-Director*

Bill Persons, *Executive Producer*

Jet Plucknett, *Production Manager*

Sam Siegel, *Editor*

**SERVICES:** Scripts, writing, artwork, storyboards, layouts, complete animation, live production, editing. **FACILITIES:** Stage with permanent cyclorama, dressing room, cutting facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**TELEVISION COMMERCIALS FOR:** *Clairol Kindness*; *Venus Perfumes* (Doyle, Dane, Bernbach, Inc.); *Geritol* (Peson Adv. Agency); *Half & Half Cigarettes* (Sylvan, Stauffer, Colwell & Bayles); *Wall Street Journal* (BBD&O).

**SCREEN PROJECTS, INCORPORATED**

50 Third Ave., New York, N.Y. 10022  
Phone: (212) MU 8-5255

Date of Organization: 1965

William Noyes, *President*

**SERVICES:** Creative and production services for motion picture, filmstrip and slide presentations. **FACILITIES:** All facilities available for location or studio photography and sound recording.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A World in Communications* (TV World Communications, Inc.); *New York, Define City* (WOR-TV News). **SLIDEFILMS:** *Rip Tide* (A. Stein & Co. Leber, Katz & Paecio); *Anti-TV* (Bur. of Adv., A.N.P.A.); *This New York Bus* (N.Y. Bus Adv. Co.); *Corning Sales Incentive Program* (McVicker & Higgintham); *Direct Mail Adv. Association 1965 Convention* (D.M.A.A.).

**SENECA PRODUCTIONS, INC.**

10 West 46th St., New York, N.Y. 10036  
Phone: (212) LT 1-0480

Date of Incorporation: 1961

Bert Gaffney, *President*

Bert J. McCarty, *Secretary-Treasurer Vice-President*

**SERVICES:** Motion pictures, including the production of features. **FACILITIES:** Casting; sound library; editing; recording; 70mm.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Operation Sea Orbit* (with U.S. Navy); *Atomic Power: Service with Safety* (Atomic Industrial Forum AEC); *Cantrece* — a European production (DuPont).

**SHOW ASSOCIATES INC.**

236 West 55th Street, New York, N.Y. 10019  
Phones: LT 1-5420; LT 1-5732; CI 5-5615

Date of Organization: 1963

Rodney C. Chalk, *President*

Stan LoPresto, *Vice President*

Virginia Chalk, *Secretary-Treasurer*

Elaine Housman, *Associate Producer*

**SERVICES:** Production of theatrical, training, TV, industrial and public relations films, still pictures, slide and filmstrip production. **FACILITIES:** 35 16mm color, b&w, still photography 4x5, 120, 35mm. Equipment includes Anicon, Ariflex, Bolex, Nagra, Lufhof, Rollei, Nikon. Location shooting, also underwater, aerial and macrophotography. Studio and screening room.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Service the United Way* (United Parcel Service); *Mexican Watercolor* (J. C. Penney Co.); *The World in Your Kitchen* (Corning Glass Works); *Down Mexico Way* (Aeromaves De Mexico); *Two Way Street* (National Federal Health Agencies); *Nature's Saturday* (Nature Education Center, Pennsylvania); *One Pesca, Two Pesca; Mirror of Spain* (J. C. Penney Company).

**SKYLINE FILMS, INC.**

124 East 40th St., New York, N.Y. 10016  
Phone: (212) YU 6-1737

Date of Incorporation: 1963

Joseph F. McDonough, *President*

David Saperstein, *Vice-President*

Charles S. Adorney, *Vice-President*

**SERVICES:** Creation and production of motion pictures, television commercials, slidefilms and all areas of business communication including graphics. **FACILITIES:** Executive production offices; screening, editing; art and graphics department.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Courtroom; Follow-Up* (Texaco, Inc.); *Principles of Data Taking; Getting Real Objectives* (Comm. General Life Ins.); *Duquesne; Raynile; Pipe Dream Come True* (Hewitt-Robins, Div. Litton); *Rip Cap* (American Flange). **SLIDEFILMS:** *Bil-Air* (Johns-Manville). **TV COMMERCIALS FOR:** *Starbridge* (Sherwin Williams Griswold-Eshleman); *Hillbilly Bread* (Quality Bakers of America); *Chinese Girl* (Berlitz Gilbert); *Streamers* (Jack August Smith-Greenland); *Tiger* (Esso International McCann Erickson); *Too Darn Hot* (Bryant Air Cond. Griswold-Eshleman); *Who Needs 'Em, Thinking Like A Man, Good Morning Genius; Shadows* (Prudential Ins. Reach, McClinton); *Hot Days, Hot Nights* (Westinghouse International).

**STEEG PRODUCTIONS, INC.**

701 Seventh Ave., New York, N.Y. 10036  
Phone: (212) LT 1-5470

Date of Incorporation: 1960

Ted Steeg, *President*

David Gordon, *Vice-President & Production Manager*

William S. Boal, *Director of Sales*

Bert Salzman, *Manager of Photography*

Burrill Grohn, *Manager, Educational Services*

**SERVICES:** Motion pictures for television and industry, sound slidefilms, marketing services and advertising. **FACILITIES:** Staff, studio, editing and production.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Third Eye* (Eastman Kodak Co.); *The Language Of Leadership* (Business Week); *Consumer Dynamics* (Progressive Grocer); *See, What Else Is New?* (The Singer Co.); *The Meetingplace* (Magazine Publishers Ass'n.); *The Wonderland Of Frozen Foods* (J. Walter Thompson). **SLIDEFILMS:** *17,000 Hands* (Reuben H. Donnelley Corp.); *Our Gal Sal* (Ladies' Home Journal); *Dollar Guide Selling* (Prudential Life Ins. Co.).

**NEW YORK PRODUCERS****HENRY STRAUSS & CO., INC.**

31 West 53rd St., New York, N.Y. 10019  
Phone: (212) PLaza 7-0651

Date of Organization: 1951

Henry Strauss, *Executive Producer*

Robert Wilnot, *Vice-President Producer*

Robert D. Graff, *Producer*

Mayim Dreyer, *Producer*

Walter Rothschild, *Production Manager*

William Hagens, *Training Director*

Jerry Lavin, *Research Development*

Mary Lynn Hanley, *Distribution*

**SERVICES:** Internal and external communications, including public and employee attitude development, sales training, sales promotion, community, customer and industrial relations, management and staff training, through the medium of programmed motion pictures (excluding TV commercials), semi-animated and slidefilms, training courses and guides, printed and recorded material, other coordinated audio-visual tools. **FACILITIES:** All necessary for research, planning, programming and the creation and production of these media.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Wings to Alaska, Passenger & Cargo Salesmanship Cases, Telephone & Counter Sales Cases, Flight Service Cases, Airport Customer Service Cases, Training Principles Cases* (Pan American Airways); *A Different Drum* (American Medical Assn.); *It's Always Now* (Prudential Insurance Co. of America); *Space Project* (Johnson & Johnson); *Conference* (IBM Corporation).

**STURGIS-GRANT PRODUCTIONS, INC.**

328 East 44th Street, New York, N.Y. 10017  
Phone: (212) 689-4994

Date of Organization: 1918

Warren Sturgis, *President & Executive Producer*

William H. Terry, *Executive Vice-President*

Benedict Magnes, *Vice-President &*

*General Manager*

Wynne S. Eastman, *Associate Medical Producer*

Hal Marc Arden, *Associate Producer &*

*Director of Public Relations*

William T. Moeller, *Production Supervisor &*

*Chief Cameraman*

Orestes Calpin, *Art Director & Animator*

Lawrence F. Quattaro, *Chief Animation*

*Cameraman*

Charles E. Dutchess, M.D., *Medical Consultant*

**SERVICES:** Educational, industrial and documentary films and filmstrips, special emphasis on medicine, health and science, animation of all types, scripts and storyboards, TV commercials, demonstration films, foreign language adaptations, service work, cinematographic exhibits. **EQUIPMENT:** Mitchell and Ariflex 16 35mm cameras, special timelapse, cinematographic, and endoscopic camera equipment, two 16 35mm Oxberry animation cameras and stands, full art studio, sound stage, sets, recording, editing facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Cardiac Failure in Infancy* (American Heart Association); *The Emergency Department* (American College of Surgeons); *Therapeutic Uses of Anabolic Steroids* (Excerpta Medica and Organon, Inc.); *C.P.C. A Case Presentation at Washington University School of Medicine, Barnes Hospital Medical Center* (Win. S. Merrell Co.); *Excision of Parotid Tumor with Preservation of the Facial Nerve* (Winthrop Laboratories); *Cinogastroscoopy in the Diagnosis and Treatment of Gastric Ulcer* (Averst Laboratories).

## NEW YORK PRODUCERS

### STURGIS-GRANT PRODUCTIONS

*Safe Handling of Diving Accidents* (R. M. Rado, M.D.); *Transoral Ludoscopy* (National Electric Instrument Co.); *The Admission of Penthan* (Abbott Laboratories); *Transthoracic Esophagocardiotomy for Achalasia of the Esophagus* (John L. Madden, M.D.); *Reprints from Lethal Infection* (Dean L. Burdick Assoc. & Beecham Laboratories); *Premesthetic Postanesthetic Medication* (Pfizer Laboratories); *Median Labial Mandibulotomy for Exersion of Cancer of the Posterior Third of the Tongue* (Robert W. Tilney, M.D.); *Radioactive Isotopes in Medicine* (Squibb); *Phosphorus, the Starter Fertilizer, Crop Management, The Story of Potassium* (Esso Chemical Co.); *Confidence by Choice* (Ortho Pharmaceutical Co.); *Accelerated Healing with Oral Streptokinase* (Lederle Laboratories); *Fours and Fives in Church School* (Board of Parish Education, Lutheran Church in America).



### SUN DIAL FILMS, INC.

315 East 45th St., New York, N.Y. 10017  
Phone: (212) TV 9-6575

Branch Office: Washington, D.C. 20007.  
Phone: (202) 333-6767.

Carl V. Ragsdale, *President*

Tom Carroll, Jr., *Vice-President, N.Y.C.*

Hardy Glenn, *Executive Producer,*

*Washington, D.C.*

Donald B. MacLeod, *Production Manager*

**SERVICES:** Producers of motion pictures and slides-films for industry, government, trade associations, advertising agencies and public relations firms. Complete services from script to screen. **FACILITIES:** Offices, screening and editing rooms; complete production facilities including art and animation staff.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Bullpup Weapons System* (Thiokol Chemical Corp.); *Vast* (PRD Electronics Inc.); *Amphibious Operations*, series of 7; *Anti-Air Warfare*, series of 7 (U.S. Navy); *Vari-lux* (Timms Optical Co.); *Vista* (Office of Economic Opportunity); *The Standard for Home Landscaping* (American Assn. of Nurseryman); *Drownproofing* (Water Safety Foundation).



### TELIC, INC.

Film Center Building

630 Ninth Avenue, New York, N.Y. 10036

Phone: (212) 552-3150

Date of Incorporation: 1956

Elwood Siegel, *President, Executive Director*

Edward F. Boughton, *Vice Pres., Exec. Prod.*

Philip F. Brennan, *Production Manager*

David Mower, *Editorial*

Albert Cowitt, *Administration*

John O'Keefe, *Accounting*

**SERVICES:** Motion picture designers and producers, audiovisual program consultants. Script to screen service for business, industry, agriculture, education, government & TV. Maximum security project department. Live action and/or animation. Writers, directors, cameramen, soundmen, editors and co-production staff for "in-plant" assignments. **FACILITIES:** Air conditioned facilities for 35mm 16mm color and black and white production. Cameras, recorders, electrical equipment, lights, grip, prop equipment, camera carts. Insert studio, make-up and dressing rooms. Completely equipped editorial rooms for special projects, offices for planning and writing.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Maine—Four Seasons Vacationland*; *Ferry Hopping the Off-Shore Islands of*

### TELIC INCORPORATED

*Maine* (State of Maine; Simonds, Payson Co. Inc.); *The Sketchbook of the Wonderful World of Julius Wile* (Julius Wile Sons & Co., Inc.); *Mulva*; *Thin Film Lubrication, Compressor Lubrication, Paper Mill Lubrication; The Mobil Hydraulic Fluid Program for Industry, Hydraulics* (Mobil Oil Co.); *The Builder's World, Textile Supplies, Gadget & Big Valley Armstrong TV Announcement, Packaging Materials; Cambrian, The Time Payment Plan* (Armstrong Cork Co.); *Follow the Big Crop, Art Hanley's Big Day; Big Scale Haymaking by the Clock; Clean Sweep the Hay Market; Baled Hay; Haybine* (New Holland Machine Co.); *TV and or Television Commercials for: New Holland Machine Co.; Red Rose Tea* (Simonds, Payson Co.); *All Arrid* (Sullivan, Stauffer, Colwell & Bayles); *Armstrong Cork Co.* (Batten, Barton, Durstine & Osborn); *Job Corps* (Helicon).

### TERRYTOONS

(A Division of CBS Films Inc.)

38 Centre Avenue, New Rochelle, N.Y.

Phones: (914) NE 2-3466; (212) 765-4321  
Ext. 55511

William M. Weiss, *Vice President*  
*General Manager*

**SERVICES:** Producers of animated commercials, theatrical cartoons, TV film series. **FACILITIES:** Animation facilities including comprehensive Xerox installation.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Deputy Dawg & Smokey the Bear; Mighty Mouse and Alvin* (Colgate); *Telephone Dial "Loaningest"* (National City Bank).

### TFI Productions, Inc.

150 West 54th Street, New York, N.Y. 10019

Phone: (212) COlumbus 5-3520

Date of Organization: 1948

(See complete data under Training Films, Inc. listing, this section)



### THEATERAMA, INC.

75 West 45th St., New York, N.Y. 10036

Phone: (212) JU 2-7775

Date of Incorporation: 1965

Harry L. Coleman, *President*

Harvey Yale Gross, *Vice-President*

Soma Coleman, *Secretary-Treasurer*

**SERVICES:** Devoted exclusively to the creation, production and exhibition of 360 motion pictures, sound slides, and mixed media. Recreation of the total aural and visual environment. **FACILITIES:** 360 multi-35mm remotely-controlled production camera (patent pending); exhibition facilities, including portable theatre structures, 10-150' diameters, for interior or exterior use; synchronous projection system; specially-devised audience seating, new screen materials, six-channel stereophonic sound system, etc.

### RECENT PRODUCTIONS AND SPONSORS

(See complete listing under Coleman Productions, Inc.)

### TOMLIN FILM PRODUCTIONS, INC.

105 Lexington Ave., New York, N.Y. 10017

Phone: (212) OXford 7-0003

Date of Organization: 1939, Inc. 1946

Frederick A. Tomlin, *President*

Carl A. Tomlin, *Vice President*

Mary D. Tomlin, *Secretary-Treasurer*

Harry L. Flynn, *Sales Manager*

**SERVICES:** Production of sales promotion, institutional, and industrial motion pictures; sound slides, wide-screen slides and filmstrips; standard slides and filmstrips; slide-motion pictures. **FACILITIES:** Photographic studios with front

### TOMLIN FILM PRODUCTIONS:

light projection system; film editing room; 16mm 35mm Oxberry Animation stands; Picture and Track interlock projection; motion picture cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Today and Tomorrow* (Singer Co.); *Triline Presentation* (A&P); *Making the Extra Effort* (J. C. Penney); *Quality Control; Maintainability; Reliability* (Pratt & Whitney Aircraft). **SLIDEFILMS:** *Seal Lining, Hose Basics* (U. S. Rubber Co.); *Maxwell House Sales Manpower Management; Birds Eye District Managers Meeting* (Coca-Cola Foods Corp.); *The American Craftsman* (Seam of Contemporary Crafts); *Electronic Processing at Metropolitan Life; Monthly Premium Sales* (Metropolitan Life Insurance Co.); *Springline Scoop* (Lady Arrow); *Beauty Sales Meeting* (The Simmons Co.); *Year End Meeting* (Copper Development Assn.). **SCREEN PRESENTATIONS:** 1965 *National Distribution Meeting* (Seagram Co.); 1965 *Bottler Conference* (Pepsi Cola Co.).

### TRAINING FILMS, INC.

150 West 54th St., New York, N.Y. 10019

Phone: (212) CO 5-3520

Affiliate: TFI Productions, Inc.

Date of Organization: 1948

Robert A. Lightburn, *President*

J. Morgan Sherwood, *Vice-President*

**SERVICES:** Specialize in production of industrial and educational filmstrips and slides; non-theatrical 35 16 8mm motion pictures for instruction, TV and theater; filmographs, easels, booklets, etc. Consultants on audio-visual presentation; mobile training schools for culture. Distributors of a-v equipment. Tape and disc recording and duplication; duplication of film and tape for Beseler Salesmate and continuous 8mm sound projectors. Wide-screen panoramic and multi-projector filmstrip presentation. **FACILITIES:** Animation and live action facilities in the U.S. and abroad; 35mm Oxberry equipment. Research, writing, graphic arts, photography, arts, narration.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURE:** *Indianapolis 500* (Publinter Products); **SLIDEFILMS:** *Cigarettes and Cancers—A Challenge to Educators* (National Interagency Council on Smoking and Health); *Cancer Care Filter Information* (Purrolator Products); *IBM Data Processing Schools; IBM Financial Communications System; IBM 1130 Computing System; The Technique Man; 1015 & 2:0*, series (IBM); *Seeing For Safety; Brake Car For Safety; Tune-up For Safety; Cooling For Safety; Tire Care For Safety; Filtration For Safety; Electric Power For Safety* (Safe Car Educational Institute); *Personal Products Merchandising* (Personal Products Co., A Division of Johns & Johnson), training films for U.S. Navy.

### JOSHUA TREE PRODUCTIONS, INC.

43 W. 47th Street, New York, N.Y. 10036

Phone: (212) 421-7925

Date of Organization: 1961

John Altieri, *Producer Director*

David W. Funt, *Producer Director*

Tom Genelli, *Production Manager*

**SERVICES:** TV Commercials, business and educational films, scripts and storyboards. **FACILITIES:** Creative department, screening and lighting facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Only, Only Calder* (in cooperation with Guggenheim Museum); *Educational series* (McGraw-Hill). **TV COMMERCIALS for:** Ogilvy, Benson & Mather (Pepperidge Farm; Metrecal); B.B.D.&O. (Niagara-Mohay); Wesley Associates (Shulton).



**TRIUMPH FILMS, INC.**

3 West 57th St., New York, N.Y. 10019

Phone: (212) PL 7-3795

Date of Organization: 1953

Jack Shaindlin, *Producer-Director*Nick Kuhne, *Camera*Lewis Ashley, *Editing*

**SERVICES:** Producers of theatrical and non-theatrical motion pictures. **FACILITIES:** 16 35mm cameras, cutting rooms, writing staff. Theatrical distribution through 20th Century-Fox.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Maine, USA, Adventure in Mic; Sound of Arizona* (20th Century Fox); *Four Seasons of Maine* (State of Maine); *Meaning of the Flag* (syndicated film).

**TRYLON FILMS, LTD.**

30 West 55th St., New York, N.Y. 10019

Phone: (212) JUdson 6-8810

Date of Organization: 1963

Tony Pan, *President*Jose di Donato, *Sales Manager*Bloomfield, *Secretary-Treasurer*

**SERVICES:** Creation, design, production of industrial and public relations films, and TV commercials. **FACILITIES:** Executive, production offices, editorial facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURE:** *To Learn to Live* (Kennedy Cold Study Center). **TV COMMERCIALS:** *For Eready; Prestone; Winston* (William Esty Co.); *Mennen* (Ceyer, Morev, Ballard Inc.); *Eastman Kodak Co.* (J. Walter Thompson); *General Electric Co.* (Clyne Maxon Inc.); *Family Finance* (Hodes-Daniel).

**TURTLETAUB & MOSS, INC.**

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

Phone: (212) PLaza 2-2635

Date of Organization: 1961

Jack I. Moss, *President, Creative Director*Stanley Turtleaub, *Vice-President, Production Director*Dorothy Eckhardt, *Art Director*Crisilla Young, *Production Assistant*

**SERVICES:** Creative scripts, art, recording, direction and photography for slidifilms, motion pictures, sales meetings, live presentations, seminars, industrial shows, school educational programs, TV commercials, theatrical and TV productions. **FACILITIES:** Production from scriptwriting to screening and direction of live presentations.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Carroll Baker as Harlow; Paramount 1966 Product Reel* (Paramount Pictures Corp.); *1966 Shopping Spree; A Collar for Teen* (Pepsi-Cola Co.); *The Hospital Interzone* (AT&T). **SLIDEFILMS:** *Space-to-Profits; Store Demonstration; The Way to Display; Sl'Em Mori; Special Events; The Percentage Leader; Financing; Trucks* (Pepsi-Cola Co.); *Period of Adjustment* (General Acceptance Corp.) **TV COMMERCIALS:** *For: Teen* (Pepsi-Cola Co.); *Marriage, Italian Style* (Embassy Pictures Corp.); **SALES MEETINGS:** 1966 Equipment Seminar (Pepsi-Cola Co.); *Hospital Interzone Marketing Introduction* (AT&T); 1966 International Sales Meeting (Paramount Pictures Corp.). (See other listings under Graphic Varieties, Inc. this section).

**All the Facts You Need to Know**

Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current features made by listed companies, the nature of their experience is noted under Client References.

**T. V. GRAPHICS, INC.**

369 Lexington Ave., New York, N.Y. 10017

Phone: (212) TN 7-3330

Date of Organization: 1949

Bernard Rubin, *President*Lee Blair, *Exec. Vice-President & Treas.*Sid Greenhaus, *Vice-President & Prod. Mgr.*Louis Melamed, *Vice-President & Sales Mgr.*Harold Wondsel, *Director, Industrial Sales*Bernard Rubin, Paul Sylbert, Peter Tuttle, *Directors*Walter Rogge, *Head Editor*Ted Pable, *Director of Photography*Charles Spranklin, *Animation Head*Bob Franz, John Steinberg, *Special Effects, Stop Motion*

**SERVICES:** Commercial production for advertising and industry, live action, rear projection, stop motion, special effects, full animation. **FACILITIES:** Sound stage, 75' x 100', stop motion stage; Mitchell rear-screen process projector, animation and art department, optical printing.

**RECENT PRODUCTIONS AND SPONSORS**

(see listing Film Graphics, this section)

**United Film & Recording Studios, Inc.**

17 East 45th Street, New York, N.Y. 10017

Herbert Rosen, *Eastern Representative*

(See complete listing under Chicago area)

**UNITED STATES PRODUCTIONS, INC.****(Incorporating Science Pictures and Information Productions)**

5 East 57th Street, New York, N.Y. 10022

Phone: (212) PLaza 1-1710

Cable: UNSTAPRODS, NEW YORK

Date of Organization: 1946

Francis C. Thayer, *President*Hamilton MacFadden, *Executive Producer*Clem Stigdon; Bert Shapiro, *Producers*Elizabeth Horvath, *Production Co-ordinator*

**SERVICES:** Production from conception through printing and distribution for theatrical, television, educational and industrial motion pictures, sound slidifilms. **FACILITIES:** Complete 35 and 16mm production facilities, color, b&w, including sound stage, theatre, cutting rooms and animation recording studio.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Radio View of the Universe; Exploring the Milky Way* (American Astronomical Society); *The American Vision, Conquerors of the Wilderness, America in Transition* (The National Gallery of Art); *American Home, When the Action Is* (Curtis Publishing Co.); *The View from Outside, Mission Oceanography* (U.S. Navy); *An Island Called Wallops, The Last Worshipping Place* (NASA); *Adaptation to a Marine Environment, History Layer by Layer, The Lurth Beneath the Sea, Waves Across the Pacific* (National Science Foundation); *Scientific Film Ten Famous Photographers* (Famous Artists Schools).

**UNIVERSITY FILMS, INC.****(William P. Gottlieb Company)**

36 West 60th St., New York, N.Y. 10023

Phone: (212) 581-5552

Date of Organization: 1949

William P. Gottlieb, *President*Walter E. Schaap, *Vice President*Aida Golt, *General Manager*Ed Dahlin, *Art Director*

**SERVICES:** Creation and production of sound slidifilms and filmstrips. Specialists in educational and institutional work, sales promotion, personnel training, business-sponsored filmstrips for school distribution. Writing and production of illustrated booklets. **FACILITIES:** Research and

**NEW YORK PRODUCERS**

P. V. P. FILMS, INCORPORATED

scriptwriting staff, art department, photo studio, recording and projection equipment

**RECENT PRODUCTIONS AND SPONSORS**

*Stimulus Manufacturing Changes Make Marketing Changes*; *Factory Magazine*; *Contents Gauge Know-Hon for Cytogenic Fluids*; *Union Carbide Purpose of Dodge Reports*; *F. W. Dodge Co. History of the American Negro Series*; *McGraw-Hill Text-Films*; *Art by Talented Teen-Agers*, 1965 (Scholastic Magazines).

**VAN PRAAG PRODUCTIONS, INC.**

1600 Broadway, New York, New York 10019

Phone: (212) PL 7-2657

Date of Organization: 1952

Branch Offices: Michigan: 2301 Dime Bldg., Detroit 48226 Phone: 313-460-0400

California: 1661 N. Western Ave., Hollywood 90027 Phone: 213-460-0400

Florida: Studio City-1954

N.E. 151st St., North Miami 33162 Phone:

305-949-2111

William Van Praag, *President*Theodore A. Okon, *Exec. Vice President*Charles H. Wasserman, *Vice President*Thomas R. Smart, *Vice President*Maurice Kalker, *Comptroller*Guy B. Willetts, *Sales Manager*Anita M. Pabunbo, *Secretary Business Mngr.*Paul M. Donatovich, *Account Supervisor*Robert N. Van Praag, *Production Manager*Charles Carrubba, *Editor*Henry Marcus, *General Manager*Frances Ricci, *Distribution*Lois Gray, *Accounting*

**SERVICES:** 35mm and 16mm color, b&w motion pictures for commercial, industrial, educational, promotional, government, documentary and theatrical presentations, slidifilms and distribution. **FACILITIES:** Sound stage, full editing facilities plus vidicon and projection closed circuit facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Once Upon a Wedding* (Baris-Grimmon Co.); *Red Circle of Safety* (U.S. Royal Master); *PAA Plymouth* (Plymouth Div., Chrysler Corp.); *Something for Mrs. Gibbs* (Pittsburgh Plate Glass Co.); *Scientific Sanitized* (Sandonized Div., Chert. Peabody & Co.); **TV COMMERCIALS:** *For Compton Advertising* (Alberto Oliver); *Ketchum MacLeod & Grove Aluminum Co. of America*; *Calgon Corp.*; *Rulbermaid*; *(Campbell-Ewald)*; *General Motors Corp.*; *Marathon Oil Co.*; *Kenyon & Eckhardt*; *Lincoln Mercury Div.*; *Ford Motor Co.*; *Cambinner-North*; *Jacob Ruppert*; *Remco Toys*; *Chemway Corp.*; *N. W. Ayer & Son*; *Chrysler Corp.*; *United Air Lines*; *Norman, Craig & Kummel*; *Hertz Corp.*; *Leo Burnett*; *Pure Oil Co.*; *Bauer-Tripp-Foley*; *Regal Crown Sour Fruit Candies*; *Doyle-Dane-Bembach*; *Rheingold Breweries*; *Mogul*; *Wilhaus & Saylor*; *Ronzoni Macaroni Co.*

**VAVIN, INC.**

Video and Visual Information Films

236 East 46th Street, New York, N.Y. 10017

Phone: (212) MURray Hill 2-4624

Date of Incorporation: 1948

Branch Offices: Paris: 72 Boulevard Raspail,

Paris VI, France, Phone: 222-9530 M. Jean

Pages, *Production Manager*, Switzerland,

31 Grande Rue, Geneva, Switzerland,

Phone: 26-21-27 N. Z. Moreno, *V. P. &**Manager*.Richard de Rochemont, *President, Ch. of Bd*Gerald F. Weiler, *Exec. Vice-President*

# NEW YORK PRODUCERS

V A V I N INCORPORATED

N. Z. Moreno, *Vice-President*  
Joseph Stultz, *Vice-President*  
Ruth Teksmo, *Secretary, Asst. Treasurer*

**SERVICES:** Production of documentary, industrial, public relations and travel films for theatrical, non-theatrical and television distribution. Production of closed-circuit telecasts. **FACILITIES:** Production and editorial for 16 and 35mm color, b&w, in U. S. and overseas.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *French Caribbean, Martinique & Guadeloupe* (French Government Tourist Office); News film series (American Iron and Steel Institute); News film series (Socony Mobil Oil Co.); TV featurettes series (Reader's Digest Assn.); *World's Fair* (American Express Co.); Annual Awards (Overseas Press Club of America).

## Video Films, Inc.

321 W. 44th Street, New York, N.Y.  
Phone: (212) JU 2-5052

Jules Schwerin, *President*

(See following listing of VPI Productions, Inc.)

## VIDEO PICTURES, INC.

321 W. 44th Street, New York, N.Y.  
Phone: (212) JU 2-5052

Date of Organization: 1948

George Tompkins, *President*  
Sheldon Satin, *Exec. Vice-President*

(see following listing of VPI Productions, Inc.)

## VIDEOTAPE CENTER

(Videotape Productions of New York Inc.)

101 West 67th Street, New York, N.Y. 10023  
Phone: (212) TR 3-5500

John B. Lanigan, *President*  
George K. Gould, *Exec. Vice President*

Nathan Weiss, *Treasurer*  
Charles Holden, *Director, Production*

Donald Collins, *Chief Engineer*  
Charles Adams, *Commercial Sales Manager*

Thomas Tausig, *Director, Programming*  
Lucien Lessard, *Director, Creative Services*

Carlwell Swanson, *Advtg. Pub. Rel. Manager*  
Glenn Botkin, Rick Chapman, Vincent Collins, Joseph DiBuono, Edgar Grower, Herb Horton, Louis Selener, James von Brunn, *Account Executives*

John Hoffman, *Executive Producer*  
John Kelly, *Production Manager*

Michael Padua, *Manager, Cost Control*  
Richard DeMaio; Glenn Giere; Adrian Riso, *Producers*

Harold Stone, *Producers*  
Philip McEneny, *Mgr., Scheduling Estimating*

Will Roth, *Asst. Mgr., Scheduling Estimating*  
David Byrnes, *Tape Supervisor*

**SERVICES:** TV Commercials and shows on videotape. **FACILITIES:** three fully-equipped ground level studios on location.

**RECENT PRODUCTIONS AND SPONSORS**  
TV COMMERCIALS: for BBD&O (Armstrong Cork Co., 3M Co.), Hetcher Richards (A-I Sauce); Benton & Bowles (Sweet's); Grey Advertising (Top Gun); Prince Gardner; Doyle, Dane, Bernbach (T. J. McAn, Democratic National Committee); Advertisers for Aitken-Kynett, N. W. Ayer & Son, Tec. Sales & Co., Batten, Barton, Durstine & Osborn; Benton & Bowles; Pozzelli & Jacobs, D. P. Brothman; Co. Bennett; Campbell, Emery, Haughey, H. Johnson & Lathams, Chiring & Cairns; Compton Advertising; Cramer-Klarsfeld Co., Cunningham & Walsh; D'Arcy Advertising; Dancer-Fitzgerald-Sampson; Daniel & Charles; Doyle Dane Bernbach; Draper Daniels; Monroe L. Dreher; Erwin Wasey; J. H. Green & Assoc.; Limestone & Assoc.; Fletcher Richards Co.; Foote, Cone & Belding; Clinton E. Frank; Fuller

## THE VIDEOTAPE CENTER

& Smith & Ross; Grey Advertising; Kenyon & Eckhardt; Ketchum, MacLeod & Grove; Klau-Van Pietersem-Dunlap; Landis; Lang, Fisher & Stashower; Lemmen & Newell; MacManus, John & Adams; Richard K. Manoff; Marschalk; McCann-Erickson; Needham, Harper & Steers; New York Services for Adv.; Newmark, Posner & Mitchell; Norman, Craig & Kummel; North Advertising; Ogilvy Mather; Papert, Koenig, Lois; Parkson Advertising; Post-Keyes-Gardner; Quality Bakers of America Cooperatives Inc.; Rumrill-Hoyt; Frank B. Sawden; Shelyo; Simonds, Payson; Solomon-Sayles; Sullivan, Stauffer, Colewell & Bayles; Tatham-Laird & Kudner; etc.



## VISION ASSOCIATES, INC.

650 Fifth Avenue, New York, N.Y. 10019  
Phone: (212) Circle 5-2611

Date of Organization: December, 1959

Lee R. Bobker, *President*  
Irving L. Oshman, *Vice-President*

Helen R. Kristt, *Vice-President*  
Patricia Phillips, *Production Co-ordinator*

**SERVICES:** Producers of motion pictures, slidefilms, theatrical and television programs. **FACILITIES:** Offices, screening and editing rooms and all necessary facilities for production of film, tape, theatrical and all audio-visual media.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Wings to France; Wings to Germany* (Pan American World Airways); *Point of View* (National Tuberculosis Assn.); *A Reason for Confidence* (Food and Drug Administration); *Time . . . and a Place to Grow* (Institute of Life Insurance); *A Time of Hope; Making of a Doctor* (Merek Sharp & Dohme Intl.); *The Unwinding Struggle* (U.S. Dept. of State); *Three for the Future* (Geigy Chemical Corp.); *Age of Science* (NET); *To Pick a Life* (American Occupational Therapy); *Governor* (Massachusetts Democratic Committee); *Challenge of Tomorrow* (RCA). SLIDEFILMS: *The Best of Yet to Be?; The Far Side of the Moon; The Time of your Life* (Actua Life and Casualty). TV SPOTS for: Boys Clubs of America; Girl Scouts of America; American Occupational Therapy Assn.; Save the Children Federation; National Education Assn.

## VISUAL MEDIA, INC.

210 Fifth Ave., New York, N.Y.  
Phone: (212) MU 5-4470

Date of Organization: 1960

Robert Teodorini, *President Producer*  
Robert Kaylor, *Vice-President Executive Producer*

Jerry D. Geronomo, *Secretary Treasurer Sales Manager*

Erwin Schaul, *Producer Director*  
Walter Smoneko, *Studio Manager*

Richard Brophy, *Chief Film Editor*  
Maria Belonzi, *Staff Production Assistant*

**SERVICES:** Motion pictures; slidefilms, TV films and commercials. **FACILITIES:** Fully equipped Midtown Manhattan sound stage with 16mm rear screen interlock; 16mm and 35mm production equipment with sound for studio or location; three complete editing rooms; screening facilities, art department.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Art In Aluminum* (Visual Media, Inc.); *Introduction To Calculus* (Mathematics Assoc. America); *The Display Man* (Chemstrand Div. Monsanto); *Panorama Panamericano* - Series; *The Dominican Republic* - 5 TV specials (USIA-TV); *Two Orchestras* (U.S. State Dept.); *Adolescent Culture* - Series (Office of Economic Opportunity). TV COMMERCIALS for: Job Corps (Office of Economic Opportunity).



## VISUALSCOPE INCORPORATED

103 Park Avenue, New York, N.Y. 10017  
Phone: (212) MU 3-3513

Date of Incorporation: 1955

Robert G. Taylor, *President*  
Mamuel Garcia Rey, *Executive Vice-President Creative Director*

Marvin H. Green, Jr., *Senior Vice-President Sales Manager*

Stanford Sobel, *Vice-President Creative Writer*  
Karl Fischl, *Vice-President, Educational Films*  
Anthony Silano, *Vice-President Accounting*

Tom McNally, *Production Supervisor*

**SERVICES:** Audio-visual presentations including the Visualscope wide screen slide and filmstrip presentations, 35mm and 16mm filmography, 35mm and 16mm live action, slides, flipcharts, VuGraphis and spectaculars staged for sales meetings, sales promotions and training, public relations, corporate stockholders meetings, motivational research studies and technical presentations. **FACILITIES:** Art department, photography studio, staff writer, projection equipment and editing facilities. Trained personnel for staging and projection of presentations.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Paying By Check; Bank In Action* (American Bankers Ass'n.); *ABC '66* (American Broadcasting Co.); *The Revocable Trust* (Metropolitan Life Ins. Co.); *Xerox 1966* (Xerox Corp.). FILMSTRIPS: *More Power To You; Battery Power Plus and Minus; Spies New Battery Sales* (Mobil Oil Co.); *The Lie for '66* (Van Huesen Co.); *Match For Co* (Lever Bros.); *Hunt With Famous Men; Struggle Into True* (True Magazine - Fawcett Publications); *Management Meeting* (Fortune Magazine).

## VPI PRODUCTIONS, INC.

321 W. 44th Street, New York, N.Y.  
Phone: (212) JU 2-8052

**Subsidiary Companies:** California: VPI of California, Inc., 1515 N. Western Ave., Hollywood 38, (213) 466-8691, Peck Price *President*; VPI Films of California (same address), Don Horter, *President*; VPI of Florida, 44 Terracina Ave., Golden Beach, Fla., (305) 949-1521, Gayle deCamp, *Director of Operations*, Georgia: VPI of Atlanta, Inc., 1110 Peachtree St., N.E., Atlanta, (404) 873-2848, Bart Isbell, Jr., *President*, VPI of Illinois, Inc., 150 E. Ohio St., Chicago 60611, (312) 787-2500, Fred Olsen, *President*, New York: VPI Films, Inc., 321 W. 44th St., New York City, (212) JU-2805, Jules Schwerin, *President*.

Date of Organization: 1918

Robert Winkler, *V.P. Exec. Producer*  
Bill Huston, *V.P., Sales Manager*  
James Marshutz, *V. P., Sales Producer*  
Roger Rothstein, *General Manager*  
Jack Goodford, *V. P., Director*  
Dick Feldman, *V. P., Director*  
Alessio dePaola, Larry Elkhann, Chick Green, Ed Kasper, Frank Papp, Gordon Bigsby, S. Weissman - *Directors*

Donald Shirley, *Art Director*  
David Quaid, *V. P., Chief Cinematographer*  
Akos Farkas, Donald Sweeney, Larry William - *Cameramen*  
John Gramaglia, *Production Manager*

**SERVICES:** Production, editing, print service and storage of negatives; industrial service and of slides. **FACILITIES:** Film, slides and filmstrips in N.Y., videotape in Illinois, as well as film.

**RECENT PRODUCTIONS AND SPONSOR**  
TV COMMERCIALS for: Morrell Meats, Quality

V P I PRODUCTIONS :

(Allen, Anderson, Niefeld & Paley); Plymouth, United Air Lines (N. W. Ayer & Son); Water Bread, Viceroy (Ted Bates, Inc.); American Motors (Benton & Bowles, Inc.); Animate, Firestone, Marathon Oil (Buchen Advertising); Chevrolet (Campbell-Ewald Co.); Phil Morris, Kellogg's; Procter & Gamble, Nes's, All-State Insurance, United Air Lines (Le Burnett Co., Inc.); American Dairy Assn.; (Glen), Alberto-Culver, Hotpoint, Quaker Oats, Wy's, Toastmaster, (Compton Advertising, Inc.) Halo, Gerber Foods, Clinaleone, East Ohio General Tire (D'Arcy Advertising, Inc.); Volkswagen, Chemstrand, Gillette (Doyle-Daneberach, Inc.); French 76 (W. B. Doner & Co.) and others.

**ROGER WADE PRODUCTIONS, INC.**

1 West 46th Street, New York, N.Y. 10036  
Phone: (212) Circle 5-3040

Date of Incorporation: 1946

Roger Wade, *President*  
Robert Braverman, *Vice-President, Motion Picture Department*  
Dorance Hewitt, *Secretary Production Co-ordinator*  
Martin J. McIntyre, *Head, Photographic Department*

SERVICES: Planning and production of live-action and animated motion pictures, sound slidefilms (single and double frame format), VuGraphs, slides, multi-media systems and materials. Slide animation. Salesmate programs. Research and development in specific-application audio-visual equipment and presentation materials. FACILITIES: Studio; art department; editing; darkrooms; Derry 16mm-35mm animation stand; special slide and slide-film shooting stands; special camera and copying equipment; slide-laminating equipment, machine shop and electronics shop.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Welcome to the Equitable* (Equitable Life Assurance Society of the U. S.); *The Look of Leadership* (Savings & Loan Foundation); *Supermarket Superiority* (New York Times); *Advertising 1965* (Seagram Distillers). SLIDEFILMS: Unicon (Anaconda Wire & Cable Co.); *Alice in Exclusive Brandland* (Associated Merchandising Corp.); *Emphasis on Medical Experience* (Long Island Jewish Hospital); *The Story of Aurelia* (Amsterdam Continental Graphic Equipment Co.); *The Long Years* (Texaco Inc.); *Travel U.S.A.* (American Express Co.)

**ROBERT WARNER PRODUCTIONS**

East 78th St., New York, N.Y. 10021  
Phone: (212) RII 4-7979

Date of Organization: 1959

Robert Warner, *President*

SERVICES: Live, film and tape programs and commercials. FACILITIES: For every type of photography, special effects and editing.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: Series of five films (American Diabetes Association).

**W C D, INC.**

600 Broadway, New York, N.Y. 10019  
Phone: (212) CI 7-1600

Date of Organization: 1957

Branch Office: California: 1028 N. LaBrea Ave., Los Angeles 90038. Phone: (213) HO 3-3113. Stewart Garner, *Manager*

Robert W. Carlisle, *President*  
Tom Dunphy, *Executive Vice-President*  
Jack L. Lemmon, *Vice-President in Charge of Sales*  
Walter Kullberg, *Secretary-Treasurer*  
Morris D. Behrend, *Sales Manager*  
Alex Cox, *Creative Director, Producer*

W C D INCORPORATED :

Michael M. Stehney, *Producer, Director*  
Joel M. Weisman, *Producer, Director*  
SERVICES: Facilities and staff for the production of all types of motion pictures including theatrical, industrial, documentary, television, educational, governmental. FACILITIES: New York: two large air-conditioned studios, 16" and 35mm tape recording; camera, lighting and photographic equipment. Casting, editing and film storage. Hollywood: Fully equipped sound stages available in Hollywood.

**RECENT PRODUCTIONS AND SPONSORS**

TV COMMERCIALS for: *Sunoco Gasoline* (Sun Oil Co. Wm. Esty Co., Inc.); *Minute Rice* (General Foods Corp. Young & Rubicam, Inc.); *St. Joseph Aspirin for Children* (Plough, Inc. Lake-Spiro-Shurman, Inc.); *General Electric Irons* (Gen'l. Elec. Co. Clyne Maxon, Inc.); *Contact Nasal Mist* (Menley & James Laboratories Foote, Cone & Belding, Inc.); *Kinney Shoes* (Kinney Shoe Corp. Frank B. Sawdon, Inc.); *Texaco* (Texaco, Inc. Benton & Bowles, Inc.); *Metrecal Liquid Diet* (Edward Dalton Co. Ogilvy, Benson & Mather, Inc.); *Duncan Hines Pancake Mixes* (Procter & Gamble Co. Compton Adv., Inc.); *Lipton Tea* (Thomas J. Lipton, Inc. Sullivan, Stauffer, Colwell & Bayles, Inc.); *Remington Electric Knife* (Remington Shaver Div. of Sperry Rand Corp. Young & Rubicam, Inc.); *Hartford Fire Ins. Group* (Hartford Fire Ins. Group The Marschalk Co., Inc.); *Hazel Bishop Spin Satin* (Hazel Bishop, Inc./Daniel & Charles, Inc.); *Lakeside Toys* (Lakeside Toys, Inc. Henry Bach Assoc. Inc.); *Hamm's Beer* (Hamm Brewing Co. Campbell-Mithum, Inc.); *Pittsburgh National Bank* (Pittsburgh Nat'l. Bank Ketchum, MacLeod & Grove, Inc.); *Brioschi Antacid* (Cerbelli & Co. Gumbinner-North Co., Inc.); *Old Spice Stick Deodorant* (Shulton, Inc. Wesley Adv., Inc.); *Crazy Foam* (Aerosol Corp. of America Wellesley Adv. Assoc. Inc.); *U.S. Air Force Recruiting* (U.S.F. MacMannus, John & Adams, Inc.)

**Eli Wheelock Productions, Inc.**

45 West 45th Street, New York, N.Y. 10036  
Phone: (212) Judson 2-0441

(See complete listing under Willard Pictures, Inc., New York City)

**Wilding Inc.**

405 Park Avenue, New York, N.Y.  
Phone: (212) Plaza 9-0854

Leo Kreger, *Vice-President*  
Robert Kohlrist, *Prod. Manager*  
(See complete listing under Chicago area)

**WILLARD PICTURES, INC.**

45 West 45th Street, New York, N.Y. 10036  
Phone: (212) Judson 2-0430

Date of Organization: 1932

Studio: Editorial, cutting, projection, recording, animation) 550 Fifth Avenue, New York, N.Y.

Subsidiary Company: Eli Wheelock Productions, Inc., 45 West 45th St., New York, N.Y. 10036. Phone: Judson 2-0111 A C 212.

John M. Squiers, Jr., *President*  
David C. Hessey, *Vice-President*  
S. H. Childs, *Treasurer*  
Frank Brittain, *Charge - Production Dept.*

SERVICES: Industrial, medical, educational, sales and job training motion pictures, and slidefilms, training films for U. S. Armed Forces and Governmental agencies, theatricals; television film shows and commercials. FACILITIES: Mitchell NC cameras and camera-top station wagons, portable generators, field sound recording instruments;



**NEW YORK PRODUCERS**

WILLARD PICTURES INCORPORATED

pioneer in industry techniques and equipment, color production in East and South America for theatrical producers, animation department; projection and cutting rooms, creative staff.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Seed and the Sinner* (The Koppers Co. Westinghouse Intl. Blaw-Knox Co.); *The Flying Sorceress* (John Huntington); *Eregli* (The Babcock and Wilcox Corp.); *Whore to Draw the Line*, *Herb Shriner, Mixology, Sound Trough, Bingling Bros. and Barnum & Bailey*, other production services (Eastman Kodak Co.); *Comedy* (The Koppers Co.); *Sailing the Atlantic Alone* (Shark Boats); *Peabody Museum of Yale University Expedition to Kenya* (Mrs. William J. Morden); *Project Hope 1966* (People to People Foundation). Contractors to U. S. Air Force and U. S. Navy.

**WINIK FILMS CORPORATION**

1501 Broadway, New York, New York  
Phone: (212) LW 4-0540

Date of Organization: 1939

Leslie Winik, *Chairman of Board/Producer*  
Richard Winik, *President/Producer-Director*  
Barry Winik, *Vice Pres./Producer-Director*  
Estelle Rosen, *Treasurer Controller*

SERVICES: Motion picture production; library of sports stock footage, b&w and color. FACILITIES: Creative and editorial departments, facilities and equipment for 16 35mm production in studio or on location.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Basketball Hillies 1965* (Converse Rubber Co.); *New York Giants 1965* (Ballantine Beer); *New York Mets 1965* (Borden Farm Products); *New York Jets 1965* (Rheingold Breweries); *Speed a la Carte* (Harness Tracks of America); *West Point Hillies 1965*; *Baltimore Bullets* (General Aniline & Film Corp.); *Equestrian Ambassadors* (U. S. Equestrian Team); *Sports Highlights of 1965* (Seagram's). TELEVISION: *Sports in Action Series* (Paramount Pictures); *Clay-Patterson Fight* (Allied Artists).



**SEYMOUR ZWIBEL PRODUCTIONS, INC.**

11 East 44th Street, New York, N.Y. 10017  
Phone: (212) Murray Hill 2-4450

Date of Organization: 1948

Seymour Zweibel, *President*  
Susan Wayne, *Vice-President*

SERVICES: Production of 35mm, 16mm and 8mm motion pictures, industrial and sales training, sound slidefilms, stripfilms, slides, flipcharts, slide motion. FACILITIES: Still studio; sound motion picture stage including Cyc., editing and recording. (See Gotham Film Productions.)

**RECENT PRODUCTIONS AND SPONSORS**

SLIDEFILMS: Sales series (W. T. Grant Co.); Sales Series (J. C. Penney Co.); Sales Series (Dun & Bradstreet)

**16th Production Review Copies**  
—for year-around buyer reference

Extra copies of this useful 16th Annual Production Review issue may be obtained from Chicago office of publication at only \$2.00. This annual edition is included (with other special feature issues) in all regular subscriptions at only \$3.00 per year (domestic), \$5.00 annually, foreign.

## NEW YORK STATE

### Upper New York State Metropolitan Buffalo Area

#### ACADEMY-McLARTY PRODUCTIONS, INC.

20-25 Mesmer Street, Buffalo, N.Y. 14220  
Phone: (716) 826-2500

Date of Organization: 1931

Date of Incorporation: 1959

Franz E. Hartmann, *President*  
William T. Clifford, *Production Manager*  
Bud Norton, *Art Director*

George Glennie, *Animation Artist*

Robert Cooley, *Director-Editor*

Adolph J. Adolli, *Camera Man*

Vincent Slavin, *Electrician*

Fred Bernex, *Sound Dept.*

James J. White, *Slide & Filmstrip Dept.*

Raymond L. Carroll, *Director of Photography*

**SERVICES:** A comprehensive film service from pre-planning to projection. Specializing in 16mm and 35mm motion pictures for sales and technical training, public relations, education and government. Complete filmstrip department, mass slide duplicating, TV and theater commercials. **FACILITIES:** 55' x 30' main stage, 25' x 25' insert stage, interlock theater, in-house art department complete with typography and photostat capability, four editing rooms, carpenter shop, 16mm-35mm Arriflex, Maurer, B&I cameras; Houston crane, Mole-Richardson studio lighting, Color-Tran location lighting, Transistorized mixing console with full equalization on each channel, automatic ducker circuits, and noiseless faders. Magnasync master recorder, 3 Magnasync selsyn interlocked dubbers, sync location recorder, 1/2" tape recorders, Oxberry animation stand, still department and darkroom, four music libraries, two location trucks.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *CDC and You* (U. S. Air Force); *Trav-Star* (National Castings Co.); *Off the Cuff* (Parts I, II, III); *Streamline Carrier*; *Merchandising by a Successful Dealer* (Carrier Air Conditioning Co.); *One Pair of Gloves*; 13,2 and *You* (Niagra Mohawk Power Corp.); *A Supreme Opportunity* (Ridge Tool Co.); *Oceanographic Prediction Systems* (U. S. Navy); *A New Look at Centerless* (Carborundum Co.); *The Filters Miracle Workers* (Filters, Inc.); *The Shape of Things to Come* (Steel Founders' Society of America); *March of Materials Technology*, Volumes III & IV (American Society for Metals); Dutch, Italian, French and German versions *Clevite Clinic and Proofmark* (Clevite Graphite Bronze Division, Clevite Corp.); *Pinch-Pak* (West Virginia Pulp & Paper).

**SLIDEFILMS:** *General Training-Advanced, Oil-Refrigerant Migration, General Training-Advanced, Cleanout after Burnout, Applied Electricity - Single Phase Motors, Applied Electricity - Trouble Shooting, Applied Electricity - Electric Meters, The Furnace for the Age of Better Living* (Carrier Air Conditioning Co.); *1 Scatters to Fan Jets, Invitation to the World's Fair*, (Mohawk Airlines); *1965 Fund Campaign* (United Fund of Buffalo & Erie County); *Muscles and Trauma, Sclera and Iris, Glaucoma, Lids and Adnexa* (Keystone View Co.). **TV COMMERCIALS FOR:** Community Savings Bank, Blue Cross Blue Shield (Rumrill Advertising Agency).

#### All the Facts You Need to Know

Concise, accurate data on film production sources throughout the world appears in these pages. The buyer is invited to preview current pictures made by listed companies, the nature of their experience is noted under Client References.



#### HOLLAND-WEGMAN PRODUCTIONS, INC.

207 Delaware Avenue, Buffalo, N.Y. 14202

Phone: (716) 853-7411

Date of Organization: 1952

Date of Incorporation: 1962

Edward J. Wegman, *President*

Sheldon C. Holland, *Executive Vice-President*

James I. Allan, *Production Manager*

Paul G. Ent, *Director of Photography*

John V. Gates, *Cinematographer*

Zeb M. Pike, *Senior Writer - Director*

Richard Yates, *Writer-Director*

John E. Bjarnov, *Art Director*

William F. Nailos, *Studio Manager*

James G. Linman, *Chief Sound Engineer*

Earl S. Rowell, *Laboratory Manager*

E. Pete Casey, *Account Executive*

**SERVICES:** Producers of motion pictures and sound slidefilms from original research and concept to distribution. Permanent staff of 25 to plan, write and produce sales promotion, public relations, industrial, educational, fund-raising, medical and scientific films. Producers of commercials and syndicated programs for television, including storyboards, scripts, animation and jingles. Planning and production of national sales meetings and programs.

**FACILITIES:** Completely-integrated film production center, 50' x 70' x 34' sound stage; two smaller studios for sound recording and insert shooting; 16mm blimped Mitchell, Arriflex, Arricon and Maurer cameras; Fearless Panoram dollies equipped with Worrall heads; multi-channel magnetic film recording and mixing; 2 interlock screening rooms; two recording and mixing rooms, 10-seat mixing theater equipped with 12-channel Fairchild mixing console with equalization on each channel, four-channel stereo-output with reverberation; optical film recorder; three Ampex recorders M-R mike boom, Telefunken and Neuman microphones; complete art and animation facilities, including 16mm and 35mm Acme animation stand; seven music libraries; laboratory for processing negative and reversal, printing and edgenumbering.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *All-Weather Carrier Landing* (Bell Aerosystems); *Tales of Inner Space* (Birge Company); 1965 *Appeal Film* (Catholic Charities); *Port of Cleveland* (Cleveland Port Authority); *An Even Better Hammerlock* (Columbus McKinnon); *Colleges for This Century* (Community Colleges of New York State); *Tire Building* (Dunlop Tire & Rubber Company); *Battle of the Century* (Fenestra); *Made With Precision* (Gleason Works); *Rabbit Farming* (Hounds & Hunting Magazine); *Nature's Golden Touch* (Kendall Refining Company); *Deep Sea Dive* (Linde Corporation); *No Second Chance, For Safety's Sake* (Lucidol Division of Wallace & Tiernan); *Impatient Frontier* (Marine Midland Trust Company); *Executive Chamber* (Series of 30-minute films for Governor Nelson E. Rockefeller); *American League All Stars* (Sports Illustrated); *Satellite Communications Station* (Sylvania Electronic Systems); *Plus Dollars; Internal Security, Par Star Cruise; An Employment Interview, Xerox in Preview* (Xerox Corporation). **SLIDEFILMS:** *Rectangular Revolution* (Crouse-Hinds); *Barney Borwright, Ceiling Salesman* (National Gypsum Company); *Trichlor, Perchlor* (Hooker Chemical Corporation). **TV COMMERCIALS FOR:** Marine Midland Trust Company; Community Savings Bank; Kendall Refining Company; United Oil Corporation; Bell's IGA Food Stores; Turl-Line Lawn Food; Lancelotti-Rochester Bank; Liberty National Bank; Rochester Gas & Electric Company; Blue Cross-Blue Shield; Maple Crest Foods; Rich's Whip Topping.

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#### FRANZ EDSON PRODUCTIONS

24 Grist Mill Lane, Halesite, New York

Phone: (516) Hamiltan 7-2545

Date of Organization: 1961

Franz Edson, *Owner*

**SERVICES:** Production of documentary, technical and scientific motion pictures and slidefilms. No photographic instrumentation services; memo picture, high-speed motion picture, photogrammetric triangulation, and data and instrumentation recording. **FACILITIES:** Production facilities; cameras, lights, sound recording and editing equipment. Animation stand and high-speed instrumentation equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** Classified films (Leesa Moos Laboratories); A-V PRESENTATIONS for: Bell Telephone Laboratories; Pickering & C.; Franklin National Bank; Reeves Instrument; Philips Electronic Instrument; Institute of High Fidelity; Leeson Corporation; Schweber Electronics; Moody's Investors Service.

## NEW JERSEY

#### JOHN BECK ASSOCIATES, INC.

807 W. Atlantic Ave., Laurel Springs,

New Jersey 08044

Phone: (609) 784-2500

Date of Organization: 1958

Date of Incorporation: 1961

John C. Beck, *President*

Joseph Chiaravallotti, *Director of Photography*

Charles Redner, *Recording Director*

**SERVICES:** 16mm live and animated motion picture for industry; 8mm silent and sound film; slidefilms and slide presentations; polarized animations; recordings. **FACILITIES:** 16mm camera and editing equipment; still photography equipment and studio; photo type setting and production of diazo-chrome slides; art studio; Slide animation by means of polarized light; hot pretitles, 35mm slide film stand; overhead slide program; tape recording and studio; released music library; Technicolor cartridge loading station.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Leakproof Pumps Come of Age* (Chem Pump Div., Crane Co.); *Automated Yeast Processing* (Federal Yeast Corp.); *Roll Wrapper; Fine Paper Shelter; Embosser* (Bell Eastern Corp.). **SLIDEFILMS:** *CATC Preser* (Ameco Corp.); *All the Way With RCA* (RCA Complete Conditioning of Air (A. M. Brown Fuel Co.)).

#### HENRY CHARLES MOTION PICTURE STUDIO

Plainfield Avenue, Edison, N.J.

Phone: (201) 545-5104

Date of Organization: 1950

Date of Incorporation: 1961

Henry Charles, *President*

John H. Dunnachie, *Director-President*

Henry Fleischer, *Secretary-Treasurer*

J. Sims Murray, *Account Executive*

**SERVICES:** Color and black & white 35mm, 16mm, 8mm, motion pictures, filmstrips, slides, sale presentations, promotion and marketing aids, still photography in color and black & white, aerial stills and motion pictures, artwork and training aids. From original research and script to release prints and distribution. Motion pictures with foreign language scripts and narratives. Music and effects library. **FACILITIES:** Air-conditioned studios, cutting rooms, darkrooms, office, 30 seat theater and projection booth. Set construction and repair shops. Mobile units for location production, stage and location lighting equipment, 35mm, 16mm, 8mm cameras, projectors and editing equipment.

**HENRY CHARLES STUDIO:**

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *World Packaging Machinery* (J. Meyer Manufacturing Co.); *Pharmaceutical Laboratories* (Pharmacia Laboratories Inc.); *1965 New Good Neighbor Award Winners* (New Business Magazine); *Dryblend Extrusion of Rigid PVC Pipe* (Prodex Corp.); *Sutures and Suturing Techniques in Modern Small Animal Surgery* (Vetco - Johnson & Johnson Co.)

**WILLIAM FELD PRODUCTIONS**

21 Stuyvesant Ave., Lyndhurst, New Jersey  
 Phone: (201) 933-2440  
 Date of Organization: 1962  
 William Feld, *President*  
 Samuel Feld, *Business Manager*  
 Joe Kessler, Gerd Frost, *Art Direction*

**SERVICES:** Meeting presentations, animated slides, slide films, slide presentations, animation, overhead slide presentations, visual aids. **FACILITIES:** Art studio, cameras, animation stand, etc.

**RECENT PRODUCTIONS AND SPONSORS**

**OVERHEAD SLIDE PRESENTATIONS:** *Project '65* (Bell Telephone Co.); *Unnamed* (Meyer Bros.); *Unicolor* (Tenatex Corp.). **BUSINESS MEETINGS:** Bergen County American Cancer Society. **SLIDE FILMS:** *Project '65* (Bell Telephone Co.); *May We Help You* (National Newark & Essex); *Career Opportunities* (L.T.I.); *Caroloid* (Tenatex Corp.). **MOTION SERVICES:** *Norwick Lovelock* (Car-

**FIORE FILMS**

12 Mallory Avenue, Jersey City 4, N.J.  
 Phone: (201) Henderson 2-4474  
 Date of Organization: 1951  
 Branch Office: 354 West 45th Street, New York 9, N.Y. Phone: (212) D1gby 9-0845. John Critelli, *Exec. in charge*.  
 Albert A. Fiore, *Production*  
 John A. Critelli, *Photography & Sound*  
 Robert Hertel, *Distribution*  
 Michael A. Fiore, *Executive Director*

**SERVICES:** 35mm and 16mm educational and documentary, public service films, b&w or color, industry, TV, public relations, religious and organizations. Sound slidefilms; animation; commercials. **FACILITIES:** 35mm and 16mm editing and editing equipment, 45' x 90' sound stage.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Promoting Edible Oils* (Sirco Products, Inc.); *Design Specifics* (Lane & Young); *Big League Pitching* (Millanex & Co.); *Babycare Diapering* (Riegel Textile Co.); *Fretting Easy* (Peterson Associates, Inc.).

**LEIGH & SUZANNE JOHNSTON, INC.**

1 Valley Road, Princeton, New Jersey 08540  
 Phone: (609) 924-7505  
 Date of Organization: 1965  
 Leigh Johnston, *Film Maker*  
 Suzanne Johnston, *Film Maker*

**SERVICES:** Design and production of educational sponsored motion picture films; specialized promotion and distribution services (Princeton Seminars). **FACILITIES:** All necessary equipment and facilities for production and distribution of motion pictures.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Interface* (American Institute of Aeronautics and Astronautics); *Americans of Jungaria* (Norman Mackie Copenhagen); *Who Wants to Bat* (Children's Hospital, Pittsburgh, Pa.). (New company - organized in 1965).

**LEWIS STUDIOS, INC.**

15 South Grove Street, East Orange, N.J.  
 Phone: (201) 677-1800  
 Date of Organization: 1917  
 D. E. Hulst, *President and Producer*  
 R. F. Van Derveer, *Vice-President, Director-Producer*  
 A. G. Burian, *Business Manager*  
 F. A. Stubbe, Jr., *Production Manager, Art & Animation Director*

**SERVICES:** Motion pictures, slidefilms. **FACILITIES:** Creative Department, studio; 16mm production equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Question of Water*, SP-28 (International Pipe & Ceramics); *Just for Fun* (Cascade Pools); *One Ounce, One Hour, One Life* (Independent Oxygen Mfgs. Assn.). **SLIDE FILMS:** *Econo-Mist* (HT-Marlowe).

**ON FILM**

33 Witherspoon Street, Princeton, N.J.  
 Phone: (609) Walnut 1-7800

Date of Organization: 1951  
 Branch Office and N.Y. City studio: 625 West 42nd St., New York City 10036. Phone: (212) LAw 4-3050; Morton Schaps, *Vice-President, Sales*; Charles Benant, James N. Manilla, *Industrial Sales*  
 Robert Bell, *President*  
 Frederick E. Johnston, Jr., *Treasurer*  
 Tracy Ward, *Director of Research & Devel.*  
 William J. West, Sr., *Secretary*  
 Arthur Silverberg, *Budget Director*  
 Carlo Arcamone, Harold Phox, *Editors*  
 Francis Irwin, *Finishing & Print Super.*  
 Mary I. Fairley, Lyne Rosewood, *Producers*

**SERVICES:** Creation and production of motion pictures, sound slidefilms and TV commercials for industry, government, non-profit organizations, associations and television. Public relations, sales promotion, special purpose, merchandising, medical promotional and training films. **FACILITIES:** 16mm and 35mm cameras, 5500 sq. ft. sound stage, animation stand and camera, magnetic recorders, art department, staff writers, directors and editors.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** AMA (American Management Association); *Electric Heating* (Federal Pacific Electric Co.); *Did You Hear What I Said?* (Dow Jones' Newspaper Fund); *Baths & Babies* (Johnson & Johnson); *The Wonderful World of Zinc* (American Zinc Institute). **TV COMMERCIALS for:** US Steel (BBD&O); Post Breakfast Cereals (Benton & Bowles); Atlas Tires (Compton); Armstrong Floor Coverings (BBD&O); Johnson & Johnson (Y&R); Marlite Wall Coverings (Harold Swink Advertising); First Penn. Bank (N.W. Ayer); Pepsi-Cola (BBD&O); Nabisco (McCann-Erickson); Noxema (Wm. Esty); Alcoa (KM&G); Nabisco (Kenyon & Eckhardt); M&M Candies (Ted Bates); Heinz Barbecue Sauce (KM&G); Hood Dairy Products (Kenyon & Eckhardt).

**SAMUEL L. SCHULMAN PRODUCTIONS, INC.**

P. O. Box 1794, Trenton, New Jersey  
 Phone: (609) 396-6913  
 Date of Organization: 1929  
 Date of Incorporation: 1955  
 S. L. Schulman, *President*  
 Mrs. C. V. Marshall, *Vice-President*  
 Eileen B. Schulman, *Secretary-Treasurer*

**SERVICES:** Complete 16 and 35mm motion picture productions. **FACILITIES:** Complete production facilities; sound recording, art; music, sound effects; color-correct prints.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Hunt Circus* (Hunt Brothers);

**MID-ATLANTIC STATES****SCHULMAN PRODUCTIONS**

*More Fun Than a Zoo* (Pocono Wild Animal Farm); *Hyab Hydraulics* (Hyab Hydraulic Co.); *Village 2* (Amizon Corp.); *Amish Farm & House* (Amish Farm & House).

**DISTRICT OF COLUMBIA****CREATIVE ARTS STUDIO, INC.**

514 H St., N.W., Washington, D.C. 20001  
 Phone: (202) 737-0302  
 Date of Incorporation: 1912  
 Milton R. Tinsley, *President*  
 Phillip C. Arnest, *Vice-President*  
 William Watson, *Treasurer*  
 William DeLa Vergne, *Producer/Writer*  
 Edward C. Santelmann, *Director, Animation*  
 Lonis Bara, *Director, Quality Control*

**SERVICES:** Animation, live action, and still photography; commercial, training, educational and informational motion pictures, TV commercials, filmstrips, slides and hot press titles, design, art, and production stalls. **FACILITIES:** 16mm and 35mm live action production units, Oxberry animation stand, filmstrip and title stands, editorial facilities, film distribution programs, research and writing staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Alaska Earthquake - 1964* (U.S. Geological Survey Office); *Improved Aircraft Reaming; Quality Assurance Program* (U.S. Navy Department); *Finding the Hidden Diabetic* (Farley Manning Associates); *Story of Echo Two* (Goddard Space Flight Center); *Tube Transit* (Tube Transit, Inc.). **SLIDE FILMS:** *Sight-Sound Training; Felony-In-Progress Calls; Searching Arrested Persons* (International Association of Chiefs of Police); *History of Marriott Hot Shoppes* (Marriott Hot Shoppes); *Captioned Films for the Deaf* (Department of Health, Education & Welfare); *People Who Need People* (C & P Telephone Company); *Medicare Deadline* (Social Security Administration); *Consumers Electric Yardstick* (Rural Electric Cooperative Association).

**Jerry Fairbanks Productions of Calif.**

1245 Fourth Street, S.W., E-705, Washington, D.C. 20024.  
 Phone: 554-4523.  
 Col Richard F. Fender, *Ret., in charge*.  
 (See complete listing under Los Angeles area)

**The Jam Handy Organization, Inc.**

11214 Stuart Mill, Oakton, Va.  
 Phone: (301) DU 5-9684  
 Henry W. Watts, *in charge*  
 (See complete listing under Detroit, Michigan)

**Anthony Lone Film Studios, Inc.**

2525 Connecticut Ave., N.W., Washington, D.C.  
 Phone: (301) 332-7617  
 Lawrence Garwood, *in charge*  
 (See complete listing under Minneapolis.)

**Mattco Associates, Inc.**

8400 Wisconsin Ave., Washington, D.C. 20014  
 Phone: (301) 656-5240  
 Lowry N. Coe, Jr., Clifford Peacock, *V. P.'s*  
 (See complete listing under Chicago area)

## DISTRICT OF COLUMBIA



### BYRON MORGAN ASSOCIATES, INC.

1032-33rd Street, N.W., Washington, D.C. 20007

Phone: (202) 333-5155

Date of Organization: 1961, Inc. 1965

Associated with: Gotham Rhodes Ltd., 15 Rocketteller Plaza, New York, N.Y.

Byron Morgan, *Writer-Director-Producer*

Tony Lazzarino, *Writer-Director-Producer*

Vincent Dougherty, *Sales Manager*

Patricia Morgan, *Director*

Eugene Rubacky, B.S., Ph.D., *Life Sciences*

*Consultant*

Lois Karasik, NASSP, NEA, *Educational*

*Consultant*

Walter Hering, NASA, Pub. Affairs, *Space*

*Photography Consultant*

John Rosenberry, NASA, Space Sciences, *Space*

*Sciences Consultant*

John Norton, Allegheny Airlines,

*Aviation Consultant*

**SERVICES:** Motion picture writing, direction and production for government, education, industry, public relations, tv and entertainment industry. Consultation, slidefilm, live presentations and stage shows for education, public relations and entertainment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Secondary School Principal*, series (National Association of Secondary School Principals, NEA); *Hurricane Penetrations* (MN 10122), (U.S. Navy); *The Georgetown Year* (Georgetown University); *16th of December - The Story of The Battle of The Bulge* (Columbia Pictures release); *The World Was There: Ariel, Project X-15; Manned Flight Report '63; Project Apollo, The Shape of Things to Come* (NASA).



### MRC Films

(A Div. of McLaughlin Research Corp.)

1110 Thirteenth St., N.W., Washington, D.C.

Phone: (202) STerling 3-0956

(See complete listing under New York City)

### NORWOOD STUDIOS, INC.

926 New Jersey Avenue, N.W., Washington, D.C. 20001

Phone: (202) DIstrict 7-2992

Date of Organization: 1951

Philip Martin, *President*

Thomas H. Burrows, *Vice President, Treas.*

Frank Nastick, *Vice President, Secretary*

Werner Schumann, *Vice Pres., Production*

Lewis Baer, *Vice President, Producer Government Projects*

Ralph Collett, *Vice President, Director of Norwood Films*

Pineckey Bidgell, *Director of Photography*

V. Buddy Bendro, *Asst., Production Dept.*

Harold E. Lockwood, *Director of Animation*

William Sturm, *Director of Graphics Dept.*

Mike Bitter, *Editorial Dept.*

Phil Spiller, *Sound Dept.*

Robert Peterson, *Grip Department*

**SERVICES:** Complete production, including script writing, story board, sound recording, animation, editorial, original music, set design and construction, photograph, promotion, advertising, distribution. Films for science, government, industry, labor, educational, medicine, and religion, for theatrical, non-theatrical, and TV use. Also slidefilms. **FACILITIES:** Sound stage; 16mm and 35mm Mitchell, Arrillex and Cine Special cameras, 16-

## NORWOOD STUDIOS INCORPORATED

mm and 35mm projection, 16mm and 35mm Moviolas, Ampex and Magnasync recorders, Oxberry animation equipment, lighting, grip, generator and transportation equipment. Screening room; theater projection room, editing rooms; sound and music libraries. Film storage capacity of 24,000,000 feet.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Price of Liberty; How To Succeed Without Reinventing the Wheel* (Department of Defense); *Oral Hygiene Counseling, Congressional Briefing* (U.S. Army); *Shipboard Maintenance; Flight Surgeon in Accident Investigation; Navy Provisioning Procedures; Personnel Hazards and Safety; Radio Frequency Calculation and Measurement; Compartment, Valve and Fitting Numbering* (U.S. Navy); *Tactical Air Control Party; Gateway to the Sky; Air Power and the Man; Zero Defects; Systems Data Management; First On Target; A-28 Camera Mount; Sick Leave Use and Abuse; 473-L Concept, Bomb Damaged Runway Repairs; Jet Performance Data* (USAF); *Defense Documentation Center* (Defense Supply Agency); *Historical Origins of NASA; Accomplishments - 1965* (NASA); *Spotlight on Recovery* (FAA); *The Master Plan to Prevent Traffic Accidents* (Bureau of Public Roads); *Hearings-USCCR* (U.S. Commission of Civil Rights); *Stay Alert and Stay Alive; Burglary Investigation; Interview Techniques; Police Records; Riot Film* (FBI); *You, Yourself, Inc.* (Bureau of National Affairs); *Men and Mobility* (American Orthotics and Prosthetics Assn.); *Shooting Safety; Guns in Your Home; ing* (National Rifle Association). **SLIDEFILM:** *Police Combat Firing* (National Rifle Association). **SLIDEFILM:** *Political Slidefilms III* (Teamsters Union). **TV COMMERCIALS for:** *Bonanza* (John E. Horton Assoc.); Nat'l. Wildlife Assn.

### PARAGON PRODUCTIONS

2930 M Street, N.W., Washington, D.C. 20007

Phone: (202) 333-3252

Date of Organization: 1956

Wm. B. H. Legg, Jr., *President-Exec. Prod.*

Frances R. Millington, *Production Dir.*

Ron Dziekonski, *Director of Photography*

Sharon Farr, *Art & Animation Director*

Barbara R. Blair, *Writer-Script Editor*

**SERVICES:** Educational, industrial, informational, technical and commercial 16mm motion picture production, television commercials; **FORO-MOTION**, animation, live action. **FACILITIES:** Facilities for 16mm motion picture and television commercial productions.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Your Partner in Progress* (Building Research Institute); *Wiring for Today & Tomorrow* (National Electrical Contractors Assn.); *Know Your Worth* (National Society of Public Accountants); *Orbit Wheel* (Electro-Mech Industries, Inc.); *Corn Crib A Go Go* (Corn Industries Research Foundation); *Convention Greeting; Your Association At Work* (Nat'l. Assn. of Plumbing-Heating-Cooling Contractors); *Space Feeding - Images of Man, Undersea Phenomena* (U.S. Civil Service Commission); *Annual Promotion Review* (Nat'l. Assn. of Bedding Manufacturers). **TV COMMERCIALS for:** Rockville Ford (Dong Bailey Advertising); Northern Virginia Board of Realtors (Dong Bailey Advertising); Brandon of Leesburg (Abramson-Himmellarb Advertising); S. Klem Dept. Store (Abramson Advertising); Glenwillow Garden Apartments, Shoe Giant (Abramson-Himmellarb Advertising); Hot Shoppes (Potomac Advertising); Vincent et Vincent (Freeman Advertising); Bill Page Pontiac, Herson's Sth & O (Denmberg Advertising); Corn Drying (Corn Industries Research Foundation - U.S. Dept. of Agriculture); Mazon Masterpiece Furniture (Stanley House Assoc.); Columbia Lighthouse for the Blind.

## POTOMAC FILMS, INC.

2214 M Street, N.W., Washington, D.C. 20037

Phone: (202) 337-5669

Date of Incorporation: 1959

Nicholas C. Read, *President*

Marian B. Shank, *Secretary-Treasurer*

Arthur Hubbard, CPA, *Vice President*

**SERVICES:** Documentary and educational 16 35mm, color, black & white; soundslide and filmstrips. **FACILITIES:** Offices, studio, editing facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Nine Months to Get Ready* (North Carolina State Board of Health); *The Task We Face* (National Commission on Community Health Service). **SLIDEFILMS:** *The Springfield Story*, 2 others (National Commission on Community Health Services).



### Carl Ragsdale Associates, Inc.

1032-33rd Street, N.W., Washington, D.C. 20007

20007

Phone: (202) 333-6767

Hardy Glenn, *Executive Producer, in charge* (See complete listing under New York City)



### Sun Dial Films

1032 33rd St., N.W., Washington, D.C. 20007

Phone: (202) 333-6767

Carl V. Ragsdale, *President*

Hardy Glenn, *Executive Producer, in charge*

(See complete listing under New York City)

### LOGOS LTD.

3620 S. 27th Street, Arlington, Va.

Phone: 671-1300

Date of Organization: 1961

Marvin E. Singleton, Jr., *President*

M. E. Chaney, *Vice Pres. & Gen. Mgr.*

Charles F. Riley, *Vice-President, Operations*

F. B. Thompson, *Vice-President, Engineering*

**SERVICES:** Color and b&w mobile videotape units. Complete color and b&w TV studios. Tape to film transfer service, color and b&w, 16mm or 35mm.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *NFL Football Championship* (CBS Sports); *State of Union Message* (30 News); *Pope Visit* (NBC Network); *C-6 Launch* (ABC Network). **VIDEOTAPE PRODUCTIONS:** *Lake Placid Ski Meet* (NBC Sports); *Camp Kihner O.E.O. Job Corps* (NET); *Idle Mesta's Washington; Jack Thunder* (Lewon Ltd.); **TAPE FILM TRANSFER:** *Social Security Amendments* (Office of Social Security). **TV COMMERCIALS** (tape) for: National Beer; F. S. Filbert's (LewRon Ltd.); Cloverland Dry (Henry J. Patz Agency); Schmidts Beer (Bates & Co.); Franklin Sugar (Lewis & Gilman Agency); 1st Federal Savings (Henry J. Korman).

### Sound Advice for the Film Buyer

A careful study of the prospective producer's listing text is a prerequisite to film buying. See the pictures listed by the company, note the nature of client references. And if the prospective producer isn't listed in these pages visit his facilities; meet permanent staff personnel and view current pictures identified as his own productions.

## MARYLAND

### HILMARK FILMS & RECORDINGS, INC.

111 E. North Ave., Baltimore, Md. 21213  
Phone: (301) VE 7-3516

Date of Incorporation: 1960

Maxwell Brecher, *President*  
Patrice Canter, *Vice-President*  
Ernest Barger Jr., *Art & Animation*  
Emeth Smijewski, *Editor*  
Luis Mills, *Sound Dept.*

**SERVICES:** Motion pictures, sound slidefilms, filmographs, kinescopes, air checks, medical training films, TV commercials. **FACILITIES:** Techniscope camera, sound stage, 35 & 16mm Auricon, Bell & Howell, Arriflex cameras, editor rooms, Moviolas, 16 & 35mm projection, animation stand, 16mm sync & 1/4" Ranger recorders, Puppert stage, location truck.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Good Neighbors* (Whitman-Recardt Co.); *Space Review* (Martin Marietta); *Zero Defects* (Bendix Radio Div.); *Pennsylvania Interstate Shoulder* (Chevron Asphalt Company); *Will O' The Wish* (Community Chest - United Appeal).

### MILNER-FENWICK, INC.

100 Liberty Heights, Baltimore, Md. 21215  
Phone: (301) 664-4221

Date of Incorporation: 1956

Irvin M. Milner, *President*  
Robert T. Fenwick, *Vice-President*  
Edward F. Hopper, *General Manager*

**SERVICES:** Scripts, storyboards, live photography, animation, industrial exhibits, sales presentations, editing, opticals. **FACILITIES:** Sound stage, mobile studio van with Moviola dolly, 16-35mm equipment, live & animation optical camera, 360° animation stand. All services and equipment for television.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Searchers for Tomorrow* (Baltimore Gas & Elec. Co.); *A Leader of Men* (U.S. Marine Corps); *Supply Overhaul* (U.S. Navy); *ETA - Ground Electronics Engineering Installation Agency* (U.S. Air Force); *Sonar Test Program* (Westinghouse Elec. Corp.); *Cardiac Catheterization* (American Heart Assn.); *Ship Defense at Port Facilities* (Maritime Administration); *First of the Space People* (NASA-Goddard Space Flight Center). **TV COMMERCIALS:** News-American; National Beer; San Giorgio Products (W.B. Doner & Co.); Richbraun Beer; Virginia Electric Power Co.; North Carolina National Bank (Cargill, Wilson & Acree, Inc.); Chain Go-Go Peanut Butter; C. F. Sauer Co. (Mer Neal Battie & Lindsey, Inc.).

### MONUMENTAL FILMS & RECORDINGS, INC.

103 Maryland Avenue, Baltimore, Maryland  
Phone: (301) CH 3-2549

Date of Organization: 1950

John D. A'Hern, *President & Producer*  
Hermon Spedden, *Vice-President*  
John Wilbur Taylor, *Secretary*  
Kenneth Resnick, *Editorial Chief*  
Catherine A. Boyce, *Animation Dir.*  
Lottie Ayers, *Artist & Animator*  
Richard Roberts, *Camera Technician*  
Norman Vogel, *Camera Technician*

**SERVICES:** Scripting, motion picture services, editorial services, sound recording, narration and editing, music sound effects, slidefilms, slides, TV commercials, industrial, commercial and educational films, sound recordings. **FACILITIES:** Sound studios; motion picture shooting stage; animation stand, BNC Mitchell, Arriflex, B & H, Auricon cameras; Cine specials, dollies; blimps; stage and location lighting, art department; recording studio with interlock projection; Ampex stereo console and allied recording equipment.

## MONUMENTAL FILMS & RECORDINGS

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Aurifer* (U.S. Coast Guard); *Spar, a Vessel for Acoustic Research, Retractable Nose Fairing* (U.S. Naval Ordnance Lab.); *Courtesy in the Service, International Operations for European Theater* (U.S. Treasury Department - Internal Revenue).

### SCREEN PRESENTATIONS, INC.

10524 Detrick Avenue, Kensington, Maryland  
Phone: 946-1770

Date of Organization: 1964

C. David Gerber, *President*  
Herbert Awe, *Vice-President*  
Jeanne M. Gerber, *Secretary-Treasurer*

**SERVICES:** Motion Pictures, slide films, TV spots, live and animated. Script writing services. **FACILITIES:** Creative department for writing and direction; editorial rooms for both 16mm and 35mm; screening theater for interlock projection; 16 and 35mm camera and production equipment, field recording equipment for location sound work; animation facility with Oxberry stand.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Threat and Counterthreat* (U.S. Army's Harry Diamond Lab); *International Indian Ocean Expedition* (National Science Foundation); *Progress in All Weather Flying* (FAA); *Refractory Brick Pressing* (Birdsboro Corporation); *Atomic Absorption Spectrometry* (Jarrell-Ash Co.).

## VIRGINIA



### STUART FINLEY, INCORPORATED

342S Mansfield Road, Falls Church, Va. 22041  
Phone: (703) 481-7700

Date of Organization: 1955, Inc.: 1966

Stuart Finley, *President and Producer*  
Margaret Finley, *Secretary*  
Theodore Jones, *Director and Editor-Photographer*  
Ralph Burgin, *Writer*

**SERVICES:** Motion picture production; television film and spot production; film-public relations services; film distribution. **FACILITIES:** no data.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Potomac Concept* (Department of Interior); *The Renaissance of a River* (Susquehanna Advisory Committee); *The Investment* (United Givers Fund); *Oops* (Ohio River Valley Water Sanitation Comm.); *Where in the World, The New River* (Kimberly-Clark Corp.); *Time is for Taking* (Northern Virginia Association for Retarded Children). **TV COMMERCIALS:** National Capital Downtown Committee, Inc.



### HAYCOX PHOTORAMIC, INC.

1531 Early Street, Norfolk, Va. 23502  
Phone: (703) 855-1911

Date of Organization: 1956

George Banks Haycox, *President*  
Robert V. Fischbeck, *Vice-President*  
James E. Mays, *Director of Scripts*  
Ernie B. Hamblin, *Dir., Motion Pictures*  
Duane W. L. Dove, *Production Manager*  
Maurice Jackson, *Cmdr. U.S.N. Ret., Medical-Scientific Division*  
Shirley Parks, *Editorial Dept.*  
Charles Venable, *First Cameraman*  
Joseph C. Cando, *Sound Engineer*  
Joseph McIntire, *Motion Picture Processing*

**SERVICES:** Complete motion picture production services; storyboards and script writing, set de-



## MID-ATLANTIC STATES

### HAYCOX PHOTORAMIC, INC.

sign, art and animation, 16mm and 35mm production, casting, music selection and sound recording, editorial service and special effects. Slidefilm design and production. Motion pictures for sales, training, public information, TV, medical research and instruction. **FACILITIES:** Equipped sound stage, 16mm and 35mm cameras, location lighting and sound recording equipment, mobile capabilities. 16mm and 35mm animation stand and creative art facilities. Editing, sound recording, music selection, screening and conference rooms. Specialized equipment for medical and scientific photography. 16mm b&w reversal processing. Full color and b&w still facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Vacation That Paid* (F.S. Royster Grano Co.); *Physiographic Studies - First Annual Report* (Dr. A. L. Martone); *Nepitune Hi Lites* (Norfolk Professional Sports, Inc.); *Chordee Without Hypospadias, Partial Nephrectomy, Radical Metacarpal Arthroplasty* (Eaton Laboratories - a Division of Norwich Pharmaceutical Company); *Mr. Allens Rose Garden* (Smith Douglass Co. - a Division of the Borden Chemical Company); *Space Station Research; Production Services; Photography For The Manned Spacecraft Center* (The National Aeronautics and Space Administration); *Sound of Voices* (revision) (United Communities Fund); *For the Love of Children* (North Carolina Department of Public Welfare, Child Welfare Division). **SLIDEFILM:** *Centrex* (The Chesapeake and Potomac Telephone Company); *The Public Works Story* (City of Norfolk, Virginia); *Building A New Norfolk* (Norfolk Redevelopment and Housing Authority). **TV COMMERCIALS:** Atlantic National Advertising; Cargill, Wilson Acree Advertising Major and Bie Advertising.

### TV & MOTION PICTURE PRODUCTIONS, INC.

707 Dawn Street, P.O. Box 2-L, Richmond, Va.  
Phone: (703) 643-4444

Date of Organization: 1955

Chesley W. Richey, *President*  
Edward B. Johnson, *Secretary-Treasurer*  
William M. Livingston, *Dir. Motion Pictures*  
Robert E. Schrader, *Asst. Cinematographer*  
Sam H. West, *Director of Still Photography*  
Wendell O. Dean, *Sales Manager*

**SERVICES:** Industrial, public relations, stockholder relations, advertising, training and sports films, sound slidefilms, slide presentations, TV commercials, TV newsclips. **FACILITIES:** 16mm b&w laboratory, color printing, editing, air conditioned stage; lights and complete sound system.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Aluminum Pipeline* (Reynolds Metals Co.); *A Child is Crying; Berlin Wall* (Christian Childrens Fund); *Orphans of Greece; Randolph Macon* (NBC); *Hardee Party* (Hardee Hamburger); *Flame Scanning* (AFPO).

## PENNSYLVANIA

### Metropolitan Philadelphia

### CALVIN-DE FRENES CORPORATION

1909 Buttonwood Street, Philadelphia, Pa.  
19130

Phone: (215) 561-1686

Date of Organization: 1916

Date of Incorporation: 1963

Christian S. Bauer, *President*  
Stephen A. Ciechon, *Vice-President*  
Paul A. Latecky, *Production Manager*  
Ward M. French, *Marketing Director*



## MID-ATLANTIC STATES

### CALVIN-DE FRENES CORPORATION

Henry D. McKee, *Art & Animation Director*  
 Robert B. Colton, *Sound Engineer*  
 Edward B. Maguire, *Equipment Rental Agent*  
*Lab Services Supvr.*  
 John Herdenreich, *Service Director*  
 John Goraj, *Plant Manager*  
 Jack Polito, *Special Effects*

**SERVICES:** Complete motion picture and slidefilm production from script to finished film. Specialists in the production of motivation, TV and training films for business, associations and government agencies. 16mm and 35mm services and laboratory facilities for producers, universities and industrial photographic departments. **FACILITIES:** Three-story building designed exclusively for motion picture production and services. 60 x 60 x 20 sound stage. Art and animation dept., two animation stands, including Oxberry; special effects dept.; complete location equipment for sound or silent 16mm and 35mm color and b&w production; new sound studios with five 35mm magnetic or optical RCA sound channels, four 16mm magnetic channels, 16mm optical equipment, 14" magnetic original recording and transfer channels; five editorial rooms, music library; film storage vault; 16mm and 35mm processing laboratory; carpenter and machine shop.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *TSUNAMI!* (U.S. Coast & Geodetic Survey); *The Golden West: U.S.A.* (United States Travel Service); *Triangle of Quality, The Partner* (New Holland Machine Co.); *First Aid For Shock; Operative Dentistry, Educational Opportunities in the U.S. Marine Corps, Cross Servicing of Aircraft, Gaseous Oxygen and Nitrogen Charging of Submarines* (U.S. Navy). **SLIDEFILMS:** Several for Honeywell, Inc. **TV COMMERCIALS:** for: Hanover Food Products (Ringold Kalish Co.); Hero Hand Cleanser (Bibas-Bedford, Inc.).

### Close Productions

114 N. Wayne Avenue, Wayne, Pa. 19087  
 (See complete listing under Florida)

### CORNELL VISUAL AIDS COMPANY

6910 Market St., Upper Darby, Pennsylvania 19052

Phone: (215) JA 5-5191

Date of Organization: 1958

Lawrence W. Cornell, *Owner*  
 T. Walter Parker, *Art Director*  
 Ronald A. Parker, *Photography*  
 Ann L. DeLeon, *Sales*  
 Bernard Schneider, *Sales*  
 Francis M. Matys, *Sound Recording*

**SERVICES:** Audio-visual presentations; slides, film-tips, sound slidefilms, associated promotional literature, sales and service. **FACILITIES:** Script writing, art studio, photography, sound recording studio and facilities for multiple voices in mono and stereo.

**RECENT PRODUCTIONS AND SPONSORS**  
**SLIDEFILMS:** *Are You Really Ready?* (Acoming Div. AVCO Corp.); *Market Air Service* (Trans World Airlines); *Principles & Practice of Good Steam Engineering* (Yarway Corp.); 1965 *Dealers Meeting* (Oil Co.); *Fire Flex Fire Hose* (Goodall Rubble Company)

### INDEPENDENT FILMS, INC.

4034 Walnut St., Philadelphia, Pa. 19104

Phone: (215) BAring 2-2191

Date of Organization: 1956

John E. De Frenes, *President*  
 Maria V. De Frenes, *Secretary-Treasurer*  
 Marvin Grabosky, *Director of Sales*  
 Fred Srober, *Editor*  
 Clement Scordino, *Sound Chief*

### INDEPENDENCE FILMS

**SERVICES:** Script writing, live-action production, editing, music recording, set building, TV sales promotion, public relations and training films. **FACILITIES:** 30 x 60 Sound stage; 20 x 35 Sound stage modern music libraries; 16mm & 35 mm interlock projection, sound effects library; 16mm & 35mm camera equipment; lighting equipment; complete editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Medicine Heat Treating Methods* (Leeds & Northrup Co.); *The Snacks Explosion* (Bachman-Jacks Co.); *Music Therapy for Handicapped, P.F. Paj Poultry, The Three Bears* (Dr. Paul Nordoll); *Industrial Strip - 1966; Heavy Duty Meeting* (Raybestos Manhattan Inc.); **TV SPOTS:** for: Albert Law; City of Philadelphia; Gimbels; Lits; Sew Easy.

### RALPH LOPATIN PRODUCTIONS, INC.

1725 Cherry St., Philadelphia 3, Pa.

Phone: (215) LOcust 5-6644

Date of Organization: 1958

Ralph Lopatin, *President*  
 George M. Adams, *Vice-President*  
 Michael Levanius, Jr., *Vice-President*  
 Robert A. Wolber, *Vice-President, Gen. Mgr.*

**SERVICES:** Live photography, recording, animation, titling, editing, film distribution. **FACILITIES:** Air-conditioned studio, offices, editing room, animation dept.; screening rooms with 16mm interlock; dressing rooms; workshop, camera loading room, 16 & 35mm synchronous cameras; Magna-Tech sync sound equipment; editing, lighting, dolly, Moviola equipment, Oxberry animation camera with aerial image.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Catholic Protection* (U.S. Navy); *Captioned Films for the Deaf; NEA Language; New Science Reading Adventure* (Department of Health, Education & Welfare); *It Happens Every Year* (Internal Revenue Service); *Stockholders Report 1965* (Philadelphia Electric Company); *Plaster of Paris Techniques, Series* (Johnson & Johnson); *Liturgical Conference; And the World Looks At Us* (National Council of Catholic Men); *This One's for Jesus* (American Sunday School Union); *Thank You for Dialing; The Grass is Greener* (Bell Telephone Company of Penna.); *Philadelphia's Food City of Tomorrow* (English & French Food Distribution Center); *What Happens Next* (Smith, Kline & French); *All Weather Testing* (U.S. Air Force). **TV COMMERCIALS:** for: TV Guide; Bell Telephone Co. of Penna.; Acme Supermarkets; Fidelity Philadelphia Trust Co.; P.S.F.S. - Philadelphia Savings Fund Society; Interstate Milk; Franklin Inst. KYW; KYW-TV Sylvan Seal.



### MUTSCHMANN FILMS

Diamond Rock, P.O. Box 398, Paoli, Pa.

Phones: (215) NE 4-2774; 647-1650

Date of Organization: 1961

Branch Office: 252 E. 48th St., New York, N.Y. 10017. Phone: (212) HA 4-3060

W. E. Mutschmann, *Executive Producer*  
 James A. Vitale, *Sales Manager*  
 Raymond E. Carroll, *Director of Photography*  
 J. A. Clymer, *Editor & Animation*  
 C. W. Fletcher, *Art Director*

**SERVICES:** 8 & 16mm motion pictures, slide films, color and black and white photography, script to screen in-house capability, art and design for animation. **FACILITIES:** Eclair, Arriflex and Cine-Special cameras; Nagra tape sound; editing, art studio and location lighting equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Two Kinds of People* (Lancaster Bed Feather); *PDS 1020* (Kenfelf & Essex); *Somat* (Somat Corporation); *Science Aids, Introduction to Science Aids* (Amer. T. & T.).

### N.F.L. FILMS, INC.

250 N. 13th St., Philadelphia, Pa. 19107

Phone: (215) LO 3-6413

Date of Organization: 1965

Branch Office: One Rockefeller Plaza, Suite 791, New York, N.Y. 10020

Edwin M. Sabol, *Vice-President*  
 Daniel G. Andy, *Vice-President*  
 Arthur Spielten, *Production Supervisor*  
 John Hentz, *Producer Director*

**SERVICES:** Official motion picture production of the National Football League. Producing color films of all phases of N.F.L. football for TV schools, industry. **FACILITIES:** General office, 50 seat theater, six editing rooms, matching rms, 10 fireproof dehumidified film vaults.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Anatomy of a Champ* (P. Lorillard & Mennen Co.); *How to Watch Pro Football* (American Express, 86 U.S. Banc); *Year of the Rookies* (Thirty TV Stations); *FL Play by Play Report* (Du Pont, Tom McLean, Alka Seltzer); *NFL 1964* (Miller Brewing Co.); *Team Highlights* (Hamms Brewing Co., Fatah Brewing Company, National Brewing Co., United Airlines); *Game of the Week* (Bank of America)

### BART SLOANE FILMS

136 W. Lancaster Avenue, Paoli, Pennsylvania

Phone: (215) 647-1412

Date of Organization: 1965

Bart Sloane, *Owner-Producer*

**SERVICES:** Concept, design and production of technical and industrial motion pictures and slide films. **FACILITIES:** Art-animation studio.

### RECENT PRODUCTIONS AND SPONSORS

(New company organized in 1965)

### Metropolitan Pittsburgh

#### THE ANIMATORS

1104 Keenan Building, Pittsburgh, Pa.

Phone: (412) 391-2550

Date of Organization: 1959; Reorg. 1964

Robert A. Wolcott, *Owner Prod. Manager*  
 Carol M. Hember, *Office Manager*  
 William J. Wolcott, *Sales Manager*

**SERVICES:** Designed and/or animated motion pictures for television and industry, 16mm & 35mm color & B&W; Sound slidefilm production. **FACILITIES:** writing and storyboard, scoring, art and editorial; Oxberry 16mm and 35mm animation stand; screening room, art and animation studio; editorial facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Symmetry* (Carnegie Institute of Technology); *A Great Combination* (United States Steel); *Colored Aluminum Paint on Metal* (Alcoa); **SLIDEFILMS:** *Miracle of Profit* (H.K. Potter Co.); *The Miracle of Magic Milk* (NEPCO); *Mellon Bank Credit Card* (Full & Smith & Ross). **TV SPOTS:** for: Koehler Inter. Seabreeze Alter Shave, Peneloe Duquesne Ltd.



### Dynamic Films, Inc.

130 Seventh St., Pittsburgh, Pa. 15222

Phone: (412) 471-2780

William Matthews, *Manager*

(See complete listing under New York City)



This symbol, appearing on a producer's listing, indicates that display advertising containing additional and useful reference data appears on other pages of this 16th Annual Production Review issue.





## ALABAMA

## SPOTTSWOOD STUDIOS

(Formerly Spottswood Film Productions)

2520 Old Shell Rd., Box 7061, Mobile, Ala.

Phone: (205) 478-9353

Date of Organization: 1952

Manning Spottswood, *Owner, Producer*Maribeth Spottswood, *Office Manager*John S. Spottswood, Jr., *Production*Herb Skelton, *Sound*

**SERVICES:** Producers of 16 and 35mm films, slide films, illustris, television commercials, commercial photography. **FACILITIES:** Equipped for all types of sound and silent motion picture and illustris productions, location photography. Equipment includes Arriflex, Bachi-Amicon cameras.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A New Way, A New Day* (Taylor Machine Works); *Beautiful Baldwin II* (First Federal Savings); *Training Film* (Scotch Lumber Co.); *Slidefilm Sales Film* (Fred G. Price Company).

## FLORIDA

## Metropolitan Miami Area

## COPRI INTERNATIONAL FILMS, INC.

954 West Flagler, Miami, Florida

Phone: (305) 377-2081

Date of Organization: 1955

Branch Office: 515 Madison Ave., New York, N. Y. Phone: PLaza 2-2790

Eugene A. Prinz, *President*Sherman Price, *General Manager, Production*Jose D. de Villegas, *Director, Animation*Gonzalo Rodriguez, *Director, Sound Editing*Russell Costanzo, *Secretary*Joseph Adler, *Director/Writer*

**SERVICES:** Industrial films, TV commercials, theatrical features. **FACILITIES:** sound 16mm 35mm, language dubbing, art staff, Osberry animation camera, staff writers, directors, cameramen, etc.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Much To Be Done* (United Fund); *The Bess of Tierra Nueva, Cleopatra, The Queen of the West* (USIA); *Pan Am-Paris* (Pan American World Airways); *Esso Institutional* (Esso International); **TV COMMERCIALS FOR:** Pan American; Esso; Community Chests; **TV CARTOON STRIPS:** *Dr. Zou, Rocket Rabbit, Tin Canoe*; **FEATURE:** *The Living End*.

## MCLEOD FILMS, INC.

17 Palmetto Drive, Miami Springs, Florida

Phone: SS7-1762

Date of Organization: 1959

Frank H. McLeod, *President*

**SERVICES:** Industrial, documentary, sales, training and educational motion pictures, TV films and commercials, sound slidefilm production. **FACILITIES:** 16mm and 35mm production facilities; Arriflex camera equipment; studio location sync recording, complete editing facilities, 602 Dubbers, and 6 channel mixing, music and FX libraries.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Lodaj's Talent - Tomorrow's Torch* (Seas Roelback Foundation); *FPL - Serving People, Turkey Point* (Florida Power & Light Company); *A Day in the Sun* (City of West Palm Beach); **STUDENT FILMS:** *Communication by Satellite* (Pan American World Airways).



## The Jam Handy Organization, Inc.

Pittsburgh, Pennsylvania

Phone: (412) ZE 0143

(See complete listing under Detroit area)

## WILLIAM W. MATTHEWS &amp; CO., INC.

13 Seventh Street, Pittsburgh, Pa. 15222

Phone: (412) 471-2780

Date of Organization: 1960

Date of Incorporation: 1966

William W. Matthews, *President/Producer*Ara W. Rice, *Asst. to the President/Writer*William J. Devlin, *Creative Sales Producer*John Kemerer, *Production Coordinator*B.F. Jones IV, *Industrial Show Manager*Phillipa M. Holman, *Traffic Coordinator*D. Lew, *Lecturer, Adv. Adv. Alfilms*

**SERVICES:** Industrial motion pictures, shows, filmstrip slide shows, TV-PR films, writing, photography, editing and film recording. Also sales meetings and presentations. **FACILITIES:** Studios, portable lighting and camera equipment for 8, 16, 35mm motion picture production. Still photography.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Boom is On* (Alcoa); *Accent on Electric* (Edwin L. Wiegand Co.); *Change of Change* (State of Pennsylvania and University of Pittsburgh); *Come to Pittsburgh*; *Accent on Color*; *Fiber to Fabric*; *This is Her Glass* (Pittsburgh Plate Glass Company); *Costal Built on Friendship* (West Penn Hospital); *Four Out of Five Million* (Alfilms). **STUDENT FILMS:** Koppers, Calgon, Sewickley Valley Hospital; Pittsburgh Plate Glass Co. **PRESENTATIONS:** Morg, Phileo, Pittsburgh Plate Glass Co., John Quill, Gulf.

## MODE-ART PICTURES, INC.

122 Forbes Avenue, Pittsburgh 19, Pa.

Phone: (412) 391-1846

Date of Organization: 1938

James L. Baker, *Chairman of the Board & Chief Executive Officer*Robert L. Stone, *President*Luis D. Sisk, *Vice-President*Ernest A. Egyed, *Secretary-Treasurer*

**SERVICES:** A complete motion picture production company specializing in communications of sales promotion, public image, educational and television productions. **FACILITIES:** Mitchell and Arriflex cameras; editorial (1, 2 or 6 head Moviolas) or 8 and 35mm picture and track editorial synchronizers with tape heads; foot pedal hot pliers; screening facilities including selsyn sync 16 and 35mm picture and track; lighting equipment includes full arc tungsten complement for studio or location shooting; mobile equipment with 3000 amp generator; recording studio, recording studio complete for photography and 5 channel mixing.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *First Five Seconds* (American Iron and Steel Institute); *Industry's Key to Progress* (Heritage of a Meter (Westinghouse Electric Corporation); *A.I.S.E. in Action* (Association of Iron & Steel Engineers); *Gateway to the West* (Pittsburgh-Des Moines Steel Co.); *No Man Stands Alone* (Kiwanis International).

## RAY STEWART FILM PRODUCTIONS

22 Oakwood Avenue, Pittsburgh, Pa. 15229

Phone: (412) 931-1030

Date of Organization: 1965

Ray Stewart, *Owner-Producer*

**SERVICES:** Documentary and public information films, travel and location photography. Film-

graph productions and cinema verite, collateral services in writing, editing and photography. **FACILITIES:** 16mm cameras, sound recording and editing equipment, special equipment for filmography and quick-out animation from opaque materials or color transparencies, editing and projection rooms camera equipment and photo lab for still photography.

## RECENT PRODUCTIONS AND SPONSORS

(New organization - formed in 1965.)

## Other Pennsylvania Cities

## WALTER G. O'CONNOR COMPANY

100 North Cameron St., Harrisburg, Pa.

Phone: (717) 234-5925

Date of Organization: 1952

Walter G. O'Connor, *President*Robert Edmonds, *Vice-President &**Exec. Producer*James S. Campbell, *Director of Script Writing*G. Patrick O'Connor, *Asst. Dir. of Script**Writing*John T. Craig, *Art & Animation Director*Donald B. McElwain, *Director of Photography*Frank Taylor, *Chief Sound Engineer*

**SERVICES:** Script to screen production of motion pictures and slidefilms, including public relations and public service, industrial training and sales, educational, reports, live action and animated TV commercials. Also disc recordings, etc. **FACILITIES:** 4,600 square feet studio space including sound stage; post-recording, projection, sound recording and mixing rooms; editing, animation stand; complete basic filming equipment, art department.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Making Bread Business Your Business* (Capital Bakera); *Bolling for High Production* (Landis Machine Co.); *Power Products for the Gardener* (Little Wonder, Inc.); *Successful Use of the Language Laboratory* (Dept. of Public Instruction Commonwealth of Pa.); **TV COMMERCIALS FOR:** Dauphin Deposit Trust Co.; State Capital Savings & Loan Assn.; The Patriot-News; Charms Candy Co.

## HENRY GREGG &amp; ASSOCIATES

413 Upland Road, Havertown, Pa. 19053

Phone: (215) 146-5143

Date of Organization: 1962

Henry Gregg, *Executive Producer*Gilbert Lieberman, *Art Director*M. A. Belzer, *Director of Photography*

**SERVICES:** Audiovisual consultant service. Scripts, production of slide presentations, sound slidefilms, motion pictures, sales meetings, sales training and employee training programs, sales presentations, audiovisuals for sales promotion and public relations programs. **FACILITIES:** Art, photographic, illustris, motion picture and recording facilities available, affiliated with Parthenon Pictures, Hollywood.

## RECENT PRODUCTIONS AND SPONSORS

**STUDENT FILMS:** *Your Big Year* (New Holland Machine Co.); *Why Waste Manpower?* (Schramm, Inc.); *Refrigeration with Freon* (Du Pont); *The Uncommon Market* (EBF); **MELTING POINTS:** *Incralac and the Merco Cobra* (Lewis Barry, Inc.).

## Client References to Guide the Buyer

• Client references provided in these listing pages are for the guidance of our buyer-readers. Check titles and sponsors listed, preview work of your prospective producer who is listed in these pages.

## SOUTHEAST REGION:

### Metropolitan Miami Area:



#### REELA FILMS, INC.

(Division of Wometco Enterprises)

17 N.W. Third Street, Miami, Fla. 33125

Phones: (305) 374-2105; 374-6262

Date of Incorporation: 1951

Stanley L. Stern, *President*

F. F. (Ted) Sack, *VP General Manager*

Trevette Wilson, *Lab Manager*

Al Dempsey, *Production Mgr.*

S. Jackman, *Business Mgr.*

J. Latourette, *Still Dept. Manager*

N. Carnicella, *Customer Service*

Merrill Vann, *Photo Offset Manager*

**SERVICES:** 16 & 35mm positive, negative, reversal processing, sound recording, mixing, optical transfer editing, 16 35mm printing, edge numbering, titling (hand and hot press), art and animation, 16 35mm screening kinescope transfer from video tape, production of industrial, commercial, news and educational material in all film media or videotape for TV, theater or promotion. **FACILITIES:** 3000 sq. ft. sound stage with dressing rooms and offices, music & effects libraries; Westrex and RCA sound; complete lab services through release prints, Ampex, RCA video tape and camera facilities; remote unit with 6 camera capacity.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Go Get the White Porpoise* (Marine Exhibition Corp.); *Bristol Cigarettes, Quaker Oats* (Pearl & Dean Jamaica Ltd.); *Hold a Dream* (United Pictures Organization); *Medicare, Social Security* (U.S. Department of Health, Education & Welfare); *Texico* (Lindo Norman Craig & Kummel); *Marco Island* (Mackle Brothers); *World in an Island* (Winfred A. Lee, Ltd., Port of Spain); *Scotia Bank - Jamaica* (B.G.F.). **TV NEWSFILMS:** *Noticiero Nacional, Diesel Engine, Div. of General Motors, Jamaica Tourist Board, Ford Motor Company, Schenley Distillers.* **TV COMMERCIALS for:** Allied Artists Corporation, Pearl & Dean Jamaica, Publicidad Toro, Columbia, S.A. Vista Productions; Arawak Productions; McCann-Erickson.

#### SOUNDAC PRODUCTIONS, INC.

1246 South Dixie Highway, P.O. Box 2167,

Hollywood, Fla. 33022

Phone: (305) 953-3122

Date of Organization: 1952

Robert D. Buchanan, *President-General Manager*

Clarence M. Schleh, Jr., *Secretary-Treasurer, Dir. of Prod.*

Robert Biddlecom, *Vice-Pres., Tech. Dir.*

Edward A. Bollinger, *Dir. of Photography*

**SERVICES:** Motion pictures for TV, sales training, education, public relations, specializing in animation and animated syndicated services for TV. Advertising consultation and creation of point-of-purchase material. Special experience in Spanish language production for theater and TV advertising. **FACILITIES:** Complete production equipment for 16mm film, sound color, Osberty animation stand, Mauter and Flex cameras; lighting and sound equipment for studio and location production.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS for:** El Pasa, Tomato Sauce, Libby's Nectars, Skippy Peas, Butter (Lennen & Newell, Inc.); Pennier Cigarettes (Publicidad Bahillo, Inc.); Wheelo (DA Advertising); Nutrament (J. Walter Thompson); Charley's Bim, Red Stripe Beer (MacMillan Advertising); Del Monte Foods (McCann-Erickson).

#### TEL-AIR INTERESTS, INC.

P.O. Box 267 Gragny Beach, Miami, Florida 33168

Phone: (305) 651-6362

Date of Organization: 1960

Grant H. Gravitt, *President*

Robert J. Johns, *Vice-President*

M. L. Gravitt, *Secretary-Treasurer*

**SERVICES:** Motion picture production, cinematography, editing, sound recording, script writing, record pressing, high speed audio tape duplicating, distribution. **FACILITIES:** 16mm & 35mm motion picture equipment; 3/4 inch and 16mm recording with electrical interlock Ampex and Magnasync; high speed audio tape duplicators; studio; narration booth; editing room; music and sound effects.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *GEE-Whopper* (Ruthard, Inc.); *Palm Beach Art Festival* (Palm Beach Playhouse); *Florida Number 1 At the Fair* (Florida Development Commission); *1965 Miss USA Pageant*; *1965 Miss Universe Pageant* (Miss Universe, Inc.); *Fiesta Races* (Pensacola Chamber of Commerce); *1965 Florida Derby* (Gulf Stream Park); *Magic Land of Flowers* (Sunken Gardens); *A Very Special Place* (Tupperware); *The Racing Greyhound* (West Flagler Kennel Club); *Florida Cheesecake* (J. Walter Thompson); *Auto Thrill Show, Golf at Doral* (CBS-TV); *Derby Sweepstakes* (Gulfstream Park); *Santa Maria* (Sumpter & Associates, Inc.). **TV COMMERCIALS for:** Delta Airlines (Burke Dowl-ling Adams, Inc.).



#### Van Praag Productions, Inc.

Studio City: 1954 N.E. 151st St., North Miami,

Florida 33162

Phone: (305) 949-2111

(See complete listing under New York City)

#### V P I of Florida

44 Terracina Ave., Golden Beach, Florida

Phone: (305) 949-4521

Gayle de Camp, *Director of Operations*

(See complete listing under New York City)

#### Other Florida Cities



#### Filmex, Incorporated

2501 Oakland Park Beach Boulevard, Fort

Lauderdale, Florida

Phones: LO 4-5209; 566-8472

Jack Drury, *Executive in Charge*

(See complete listing under New York City)



#### FLETCHER SMITH STUDIOS, INC.

259 S.W. 21st Terrace, Ft. Lauderdale, Florida

Phone: (305) 551-7300

Date of Organization: 1932 (New York City)

Date of Incorporation: 1911 (New York State)

Fletcher Smith, *President*

Janet Smith, *Vice-President*

Marie A. Delm, *Secretary, Treasurer*

**SERVICES:** Production of motion pictures for industry and television, sound recording for motion pictures, records, radio. Scripts for TV and radio commercials, specializing in comedy. **FACILITIES:** Sound studio, editing and projection, 16mm and 35mm equipment, music library.

#### FLETCHER SMITH STUDIOS:

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Port Everglades* (Brevard County Port Authority); *Sabal Point* (Brevard County Port Authority); *Sabal Point* (Brevard County Port Authority); *It's Too Good to be Just for the Young* (Bishopric, Green and Fielog); *Ocean Hillsboro* (Adams and Keyes); *The Coni Gordon Show* (Conni Gordon Publishing Co.); *Antigua* (TV Travelog); *It's a Man's World* (TV Feature).

#### CLOSE PRODUCTIONS

163 San Carlos Boulevard, Ft. Myers Beach,

Florida 33931

Phone: MOhawk 4-6166

Date of Organization: 1965

Branch Office: 111 N. Wayne Ave., Wm.

Pa. 19807, David J. Flood, *Creative Vice*

*President*

E. Burt Close, *Owner*

**SERVICES:** Production of custom-made sound film strips, color slides. Ready-made filmstrips on sale. Training, service station management and sales incentive contests, sales training program and meeting display devices. **FACILITIES:** Photographic studio for production of filmstrip and slide presentations.

#### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *Easy Money*; *It's the Extra* (Quality Iker of America); *How to Ease the Pain of Proliferation Headache* (Polymer Corporation); *Looking Ahead* (Scott Paper Company).

#### THE BARTON FILM COMPANY

(Formerly Russell & Barton Film Co.)

4853 Waller St., Jacksonville, Florida 32205

Phone: (904) 389-4541

Date of Organization: 1953

Reorganized: 1965

Donald E. Barton, *President*

Lee O. Larew, *Assoc. Producer*

Jeanne Strickland, *Producer Services*

George C. Brolin, *Photography*

Robert Carver, *Sound*

Ralph Haeg, *Editing*

Rebecca Hysler, *Administrative Asst.*

**SERVICES:** Production of 16mm and 35mm motion pictures for industry, public relations, promotion, sales training, product information, employee indoctrination; TV commercials and production. Complete creative, writing and production services available for all phases of film production. **FACILITIES:** 40' x 60' air-conditioned sound stage with heavy-duty lighting; 16mm and 35mm sound and silent photographic equipment; complete editing facilities; 16mm and 35mm interlock projection; separate narration recording studio; music and sound effects library; animation and title stand, hot press titles; sound mixing 16mm and 35mm laboratory.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Film Fumbles* (Pepsi-Cola Co.); *I Can - I Share* (United Fund); *Profitable Ventures* (Small Business Administration); *President's Safety Message* (Atlantic Coast Line R.R.); *Aiding the Child Amputee* (Florida Crippled Children's Commission); *Gator Bowl Highlights - Oklahoma vs. Florida State* (Gator Bowl Assn.); *Florida Football Series* Prudential Insurance Co. - Lincoln-Mercury); *Call of the Monastery* (Carmelite Monastery). **TV COMMERCIALS for:** State of Florida (Florida Development Commission); Margelo Liquid Margerine (Eck Foods); Blind Panel (The Glidden Co.); Old Crow Whiskey (National Distillers Protection Co.).

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## WOODWAY PRINTING COMPANY

(Films Division)

10 Lakeview Bldg., North Palm Beach, Fla.  
Phone (305) 848-8260

Date of Organization: 1929

Mon J. Wolk, *President*

Bel J. Wolk, *Vice-President*

Dale L. Wolk, *Secretary*

Stuart B. Melver, *Manager, Writer-Director*

David R. Englund, *Director of Photography*

Richard B. Logan, *Editorial Director*

Joel J. Boyle, *Corporate Art Director*

**SERVICES:** Production of 16mm industrial, business, sales promotion, training, public relations and clinical motion pictures from research and development through release printing.

**EQUIPMENT:** Studio, editorial and office facilities; Arriflex, Bell & Howell cameras; Moviola; Magmasound; sound recording equipment; lighting equipment; equipment for underwater photography.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Marisa and the Mermaid or Florida's War on Water Weeds* (Central and Southern Florida Flood Control District); *RL-10 Local Engine Progress - Reports 11, 12, 13, 14* (Catt & Whitney Aircraft); *Christmas in Dixie* (City of Lake Park, Florida); *Special Events Production* (Boy Scouts of America).

## JACK SWAIN PRODUCTIONS, INC.

115 Fortuna Street, Sarasota, Florida 33579  
Phone: (813) 955-1706

Date of Organization: 1960

Jack Swain, *President*

Tony Swain, *Vice-President*

Mike Swain, *Vice-President*

Mie Swain, *Secretary-Treasurer*

**SERVICES:** Production of 16mm industrial, educational, documentary films; TV spots; 35mm motion picture slidefilms, stripfilms. **FACILITIES:** Editing facilities for 35mm including sound, interlock and sound equipment; 1/4" Nagra tape system and 16mm recording equipment; Bell & Howell sound projectors. Available camera equipment: Cine Special, Auricon, Arriflex, Bell & Howell cameras; lighting.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Dodgertown, USA* (KTTV, Los Angeles); *Tale of Three Cities* (General Development Corp.); *Plans for Tomorrow* (Palmer National Bank); *Land of Three Seasons* (Deena Division of Mackle Co.); *Paradise Island* (Marco Island Development Corp.); *Accord to Snowball* (Weeki Wachee). **SLIDEFILMS:** *Tools to Shape a City, Golden Glow in the Southeast; New Pinellas Profile* (St. Petersburg Times); *Sales Presentation* (First Development Corp.). **TV COMMERCIALS FOR:** Tropiglas; Graham Cosmetics (Foster-Potter, Inc.); Ray-Tampa (Louis Benito Advertising).

## GEORGIA

### Metropolitan Atlanta

#### COLONIAL FILMS, INC.

7 Walton Street, N.W., Atlanta, Ga. 30303  
Phone: (404) 525-5377

Date of Organization: 1917

Date of Incorporation: 1961

Walter E. Hoynes, Sr., *President*

Harry Boyle, Jr., *Director of Marketing*

Clarence B. Glover, *Industrial Sales Repr.*

Jim E. Sajem, *Director of Art & Prod.*

Margaret A. Sullivan, *Editor, Writer*

**SERVICES:** Creators and producers of 35mm color films and slides and overhead transparencies

#### COLONIAL FILMS

for public relations, sales, training, education and sales meetings. Art, photography, editorial, writing and research services. Recording services available. Animation and production quantity prints. **FACILITIES:** 6,000 sq ft housing equipment, business offices, etc.; photographic and animation equipment. Audio equipment available; Neumann condenser microphones, Altec console with amplifiers, Ampex 1/4" multi-channel magnetic recorders, Fairchild recording lathe with Gramipam inverse feed-back cutter.

### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *Mathematics - Series VII, Good Posture* (Colonial Films); *Air Travel* (Delta Airlines); *Yesterday, Today, Tomorrow* (Chart Art and Life Insurance Co. of Georgia). **OVERHEAD TRANSPARENCIES:** *Mathematics* (Colonial Films).



#### Dynamic Films, Inc.

133 Carnegie Way, N.W., Atlanta, Ga. 30301  
Phone: (404) 524-7211

Don O'Reilly, *Manager*

(See complete listing under New York City)

#### VPI of Atlanta, Inc.

1140 Peachtree St., Atlanta, Georgia  
Phone: (404) 573-2545

Barton C. Isbell, Jr., *President*

(See complete listing under New York City)

#### FRANK WILLARD PRODUCTIONS

1542 Briarwood Rd., N.E., Atlanta, Ga. 30329  
Phone: (404) 634-2433

Date of Organization: 1952

Frank H. Willard, Jr., *Writer, Director*

Richard M. Ramsaur, *Production Manager*

Judge E. Jackson, *Field Production Manager*

Shirley Biggers, *Office Manager*

George Larry Rogier, *Sound Editor*

Bill Brady, *Photographic Manager*

Sam Cravitz, *Sound Engineer*

Lamar Tutwiler, *Editor*

**SERVICES:** 16mm and 35mm motion pictures and sound slidefilms for business, public relations, education. Complete production and scripting services. **FACILITIES:** Film studio building, air-conditioned sound stage and editorial facilities, three 16mm and 35mm editing rooms; animation, sound control and machinery rooms; screening room equipped for interlocks and print showing; recording equipment on 16mm edge track includes recorder, three-channel dubbers; Ampex 1/4" tape and turntables, 11-channel audio inputs; 16mm projector system interlocked with dubbers on disc and tape; silent and studio cameras, camera dolly, Mole-Richardson microphone boom, complete studio lighting and grip accessories in sound stage; location trailer, underwater blimps for 2 16mm cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *"Fomento" Latin America* (Conway Research); *Paper Forest* (Southern Pulpwood Association); *Alison's Wonderland, The Bruno Study* (Glass Containers Manufacturers Institute); *Mustang Rebuilders* (Mustang Motor Rebuilders); *Georgia Tech Highlights - 1965* (Georgia Institute of Technology). **SLIDEFILMS:** *Trim the Tree, Go With the Pros* (Coca Cola Company); *Flash-O-Math* (Curriculum Supply Company); *Telephone Zoning Areas* (Southern Bell Telephone Company). **TV COMMERCIALS FOR:** Carling Brewing Co.; Frito-Lay Food Products (Liller, Neal Battle & Lindsey); Burger King (Hime, Mickelberry, Smith); Southern Airways; Standard Oil of Kentucky (Burton Wyatt Advertising); Blue House (Harris & Weinstein).

Extra copies of 16th Annual available at \$2.



## SOUTHEAST REGION

### KENTUCKY

#### VOGUE FILM PRODUCTIONS, INC.

9701 Taylorsville Rd., P.O. Box 20126, Louisville, Ky. 40220

Phone: (502) 267-7436

Date of Organization: 1950

Hal Vinson, *President*

Edw. A. "Jack" Price, *Vice President & Gen. Mgr.*

Elise Meyer, *Creative Director*

George Wenmann, *Director of Photography*

Jon Mechlin, *Cameraman*

Robert King, *Production Assistant*

**SERVICES:** Complete creative and production facilities for 16mm and 35mm motion pictures and slidefilms for sales, training, public relations, business, education and TV. Creating and staging shows for sales meetings and conventions. **FACILITIES:** 16mm and 35mm production equipment, including sound studio, set building facilities, complete location equipment in a mobile unit.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A World of Wood* (U.S. Plywood Corp.); *The Great Breakthrough*, *Mini-Basket*, *Man vs. Lion*, *Cool Down*, *The Fabric Explosion*, *Auto-Fill Tecmaker Adjusta-Shelves* (General Electric Co.); *A Tale of Two Citizens* (United Appeal). **SLIDEFILMS:** *Atlas on the Move* (Atlas Van Lines); *The Total Washer*, *New Dimensions* (General Electric Co.). **TV COMMERCIALS FOR:** International General Electric (Madison Advertising); Citizens Bank, Political Candidates. **STAGE PRODUCTIONS FOR:** Renault, Inc.; General Electric Co.; Devoe & Reynolds Co.

### LOUISIANA



#### AVALON DAGGETT PRODUCTIONS

539 Park Boulevard, Baton Rouge, La. 70805  
P.O. Box 14656

Phone: (504) DI 2-7974

Date of Organization: 1950

Avalon Daggett, *Owner, Writer & Director*

Jesse Davis, *Editor*

Mrs. Elaine Miller, *Office Manager*

**SERVICES:** Motion pictures for public relations, sales, training, education and TV. **FACILITIES:** Mitchell, Cine-Special and Bolex cameras; lighting and sound equipment for studio and location; editing room, all production facilities available.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Sunshine Bridge* (St. James Parish Bridge Authority); *18 Productions for Louisiana Flyers, Inc.*; Max Killen Assoc.; Louisiana Department of Highways, Mercantile Co.

#### BROOKS READ & ASSOCIATES, INC.

251 Florida Street, Baton Rouge, Louisiana  
Phone: (504) 343-1715

Date of Organization: 1965

Brooks Read, *President*

Glen Ducote, *Secretary-Treasurer*

Gas Granow, *Advertising Director*

Louis M. Vargo, *Film Director*

**SERVICES:** Color and b&w 16mm motion picture photography, full length productions and television commercials, news filming, audio recording and duplication, film library. **FACILITIES:** Small motion picture studio, audio studio, Auricon, Bolex and Bell & Howell cameras, Ampex and Magne recorder audio equipment, art.

(New company, organized in 1965)

## SOUTHEAST REGION:

### NORTH CAROLINA

#### WALTER J. KLEIN COMPANY, LTD.

1214 Elizabeth Ave., Charlotte, N.C. 28204  
Phone: (704) 377-1646

Date of Organization: 1945

Walter J. Klein, *President*

Elizabeth G. Klein, *Vice-President*

Richard Klein, *Account Manager*

Betsy Cook, *Distribution Director*

M. B. Brosius, *Administration Supervisor*

**SERVICES:** Production, distribution, updating of 35mm, 16mm and 8mm motion pictures in following categories: television, public service, sports, travel, sales training, public relations, industrial and technical. **FACILITIES:** Own building with sound stage, art studio, film screening room, sound recording room, film vault, editing room, darkroom, distribution rooms, and general offices. Ampex, Magnecord, Stellavox, and Rangentone sync recorders, music library, heavy lighting. Writers, editors, photographers, recording technicians.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Three Bullets* (Ramsey Division of TRW, Inc.); *The Spell of the Caverns* (Skyline Caverns); *Hands* (Southern Highland Handicraft Guild & LeeWards); *The Fastest Indianapolis 500* (Black & Decker and Armstrong Hydraulics); *Senclaud* (Southeastern North Carolina Beach Association); *Boys Nation* (The American Legion & American Bakeries).

### VIGUIE FILM PRODUCTIONS, INC.

Lamar Corner to Salaman, Hato Rey, P.R.

Phones: 766-0235; 766-0236

Date of Organization: 1950

Juan E. Viguie, Jr., *President*

Manuel R. Navas, *Vice-President*

Salvador Tio, *Vice-President*

Laura Rosa Toledo, *Administrator*

**SERVICES:** 16 and 35mm b&w and color commercial spots; documentary films for government and private organizations; TV and theater newsreels; kinescope facilities; editing; single and double-system photography; b&w laboratory facilities; animated commercials. **FACILITIES:** Two sound studios (50' x 50' and 34' x 20'); cutting rooms; 35mm and 16mm b&w laboratory; processing, printing; music library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Engagement Ring* (Planned Parenthood Confederation of America); *El Hombre y Su Casa* (Puerto Rico Housing Renewal Corp.); **TV COMMERCIALS** for: Lifebuoy; Rinsol Blue (Nat'l. Export Adv., N.Y.); Ace; India Beer; Puerto Rico Development Corp. (West Indies Adv.); Pan American; L&M (J. Walter Thompson); Thom McAn (Premier Maldonado & Assoc.); Alcoholado Superior 70 (Publicidad Badillo, Inc.); Corona Beer (Young & Rubicam, Inc.); Pepsi Cola (Lemmen & Newell).

## TENNESSEE

### CONTINENTAL FILM PRODUCTIONS CORP.

2320 Rossville Blvd., Chattanooga, Tenn.

Phone: (615) 267-4302

Date of Incorporation: 1953

James E. Webster, *Pres. & Exec. Producer*

William M. Clark, *Vice-President &*

*Treasurer*

John Gathers, *Secretary*

John B. Ashe, *Director of Photography*

**SERVICES:** 16mm and 35mm color and b&w live and animated motion pictures; sound slidefilms; industrial sales, sales and personnel training, documentary, public relations, medical, educational and TV films. Complete commercial still photography dept., including color negative and type "C" print processing equipment. **FACILITIES:** Production facilities, including 16mm and 35mm cameras, sound stage and recording rooms, mobile location unit, synchronous recorders, single system cameras, FilmRama lenses; lighting equipment, complete art and animation department. Permanent creative staff - writers, directors and musical director.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Training Films* (American Uniform Company); *A Progress Report* (Blue Bird Body Company); *Dawnlight on the Delta* (Mississippi Delta Council); *Never an Outrage*, *Riding High*, *Mississippi Might* (Sherman & Bealy). **SLIDEFILMS:** *A Visit From Mac*, *You Gotta Face People* (Morrison Calletena); *Honey Gold Sausage*, *Miami Vall vial*, *Frosty Morn* (Noble Day & Associates); *Harvest Festival Fall Promotion*, *How to Turn No Into Dough*, *How to be Prosperous By Prospecting* (Royal Crown Cola Company); *Plants That Help* (Tennessee Valley Authority); *Techniques That Work*, *Services That Sell* (TVA Fertilizer Division); *The Waight Way* (Olin Paper Company). **TV COMMERCIALS** for: Southern Cross Sleep Products (Commak Agency); Tennessee Valley Authority.

### AMERICAN DIVERSIFIED SERVICE

Box 975, Kingsport, Tennessee

Phone: (615) 239-9304

Date of Organization: 1960

C. E. Feltner, Jr., *General Manager*

### AMERICAN DIVERSIFIED SERVICE:

Ronald Edwards, *Creative Director*  
W. J. Mills, Jr., *Production Manager*  
Dewey Lawson, *Director of Photography*  
Linda Cash, *Office Manager*  
Don Fisher, *Sales Manager*  
John Dallas, *Manager, TV Sales and Distribution*

**SERVICES:** Motion pictures and filmstrips for industry, business, education, tv, etc. Distributor of films to tv and non-theatrical sources. **FACILITIES:** For live action and animation photography, sound recording, editing, dubbing; film production and distribution.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The SISCO Story* (Sales International Svc.); *Briarwood* (Green Valley Investment); *Ten Freedoms* (Appalachia Institute); **SLIDEFILMS:** *Path to Tomorrow* (North Hills of America College); *The Little Inn* (Atlanta Hills of America College).

### REEDER PRODUCTIONS, INC.

James Agee Memorial Studio, Tobler and  
Knoxville, Tenn. 37919

Phone: (615) 588-8181

Date of Organization: 1964

Branch Office: 417 Garfield Ave., Glendale  
Calif. 91204. Phone: 246-4265 A/C213

Thomas W. Taylor, *in charge*

W. Fleming Reeder, *President*

Thomas W. Taylor, *Sales Manager*

**SERVICES:** 16mm and 35mm color and b&w motion pictures for industry, television and education. Slidefilms and other presentations. All services from original script to release print. **FACILITIES:** Offices in new, city-owned studio, 10,800 sq. ft. Carpenter shop; make-up rooms storage and editing rooms; studio and location equipment. Lights, camera, sound.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *World Without Hanger To Sell a Hanger* (Nagel Coathanger Co.); *Let's Go From Virginia* (Self-Sponsored); *Decade of Decision #1 & #2* (Lincoln Memorial University)

### FOTOVOX, INC.

752 South Somerville, Memphis, Tenn. 38104  
(Mailing Address: Box 4386)

Phone: (901) 526-1259

Date of Organization: 1951; Inc. 1955

Elston Leonard, Jr., *President*

F. M. Leonard, *Secretary-Treasurer*

**SERVICES:** Research; script; production of motion pictures, slidefilms; special presentation for business, industry. Television commercials and series productions. Studio or location. Animation, live-action, documentary. Custom recording and tape duplicating. **FACILITIES:** 45x65 sound stage and 20 x 30 insert stage; theatre with projection room equipped for interlock screening, standing sets and scene dock, prop room; construction shops, talent file, art and animation department. Hot press titling equipment; nine editing rooms, Moviola equipped; seven magnetic channels and mixer. Stencil-Hoffman recycler and dummies, 30, 50 and audible tone generator for slidefilm tracks. Magnecord tape duplicator, portable sync recorder, limiter amplifier, equalizers, sound effects library and 4 music libraries. Mitchell, Amicon and Cine Special camera equipment, electronic control slidefilm animation camera, hydraulic Crab dolly; Telefunken and RCA microphones, Mole-Richardson mike boom and perambulator, M.R. and McMaster lighting equipment; grip equipment and sun reflectors; all background projection screen, still equipment, 35mm, 24, 14.5, 5x7, and 8x10. Color film, Quartz, and Lowell Light location lighting equipment.



## PUERTO RICO

### DELTA FILMS INTERNATIONAL, INC.

152 Tetuan St., San Juan, P.R.

Phones: 722-0919; 723-0857

Date of Organization: 1956

Branch Offices: New York: 15 West 46th St.,  
New York, 10036. Phone: (212) 582-5711.

Klaus Werner, *Manager*, Dominican Republic; *Producciones Dominicanas C. por A.*,  
Calle Mercedes 17, Santo Domingo, Rosendo  
Sepulveda, *Manager*.

Akos Latsek, *President*

Horacio Siduey, *Creative Director & Sales*

May Multhol, *Treasurer*

Atilla Foto, *Director of Photography*

**SERVICES:** Creation and production of TV and theater commercials in color and b&w. Creation and production of documentary films, specializing in educational or technical subjects. Production of two weekly newsreels for Puerto Rico and the Dominican Republic, used simultaneously as media for insertion of color commercials. **FACILITIES:** Complete facilities for production, both video and audio with the exception of laboratory facilities. All laboratory work and opticals processed in New York City.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Report from San Juan* (Warner Bros. TV COMMERCIALS for: Jade East products (Swand Shaller Rubin Co. Inc.); Sutton Deodorant (Pharmaco, Inc. Shaller Rubin), Conchita C. (Sherman Badillo, Inc.); Ballantine Beer (Win. Esty. Adv.); Winston Cigarettes (Reynolds Win. Est.); Chase Manhattan Bank; Royna Crackers, Gull Toiletum (Young & Rubicam); Singer (Caribbea Group) Westinghouse (McCann Erickson); Pd. Olive Products, Arix (Norman, Craig & Kinn); Caribbea Atlantic Airlines (Badillo, Inc.); Schlitz Beer (Adv. & Marketing Cons.); Voice of Music (Associated designers, Inc.); Thom McAn Shoes (P. Maldonado & Assoc.); Knorr Soups (Lemmen & Newell); Vel Detergent (Lemmen & Newell); Marlboro Cigarettes (Badillo, Inc.)

**RECENT PRODUCTIONS AND SPONSORS**  
**MOVION PICTURES:** *The Litestick Story* - English and French versions (The Litestick Corp. of America); *Woolco Executive Merchandising Presentation* (Woolworth Corp.); *The Statement of Frank Brown* (Honeywell, Inc.); *Soap to Viet Nam*; *Children Every Sunday*; *Sales Office Expansion* (Holiday Inns of America); *A Day at Camp Tahkalah* (Tabkalah of the Ozarks, Inc.); *White Monday* (Citizens' Forum, Inc.); *Go Go the Jumping Frog* (Tennessee Industries); *Slam-bang Truce of the Bear* (Committee to Prevent Disarmament).

**EAST CENTRAL**

**INDIANA**



**RICHARD GALBREATH, INCORPORATED**

220 Engle Road, Fort Wayne, Indiana  
 Phone: (219) 744-4379; 744-4596

Date of Organization: 1950; Inc. 1961

Richard Galbreath, *Producer-Director*

**SERVICES:** Motion picture production. **FACILITIES:** Offices, cutting rooms, re-record, carpenter and properties shop; 35mm and 16mm Mitchell, Arriflex cameras, blimped, interlocked; RCA dual recorders and five-channel re-recorders, mixing console; music and sound effects libraries; mixing; mobile unit, 250,000 watts Mole-Richardson lighting; cables, grip equipment; G. M. Diesel generator.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVION PICTURES:** *Jonathan Winters Under the Glass*; *The Rehearsal* (Ford Motor Co.); *Road to the Camerons* (National Council of Farmer Cooperatives); *Muscle in the Grain Market* (Indiana Farm Bureau Cooperative); *The Wise Men Wasted* (National Council on the Aging).

**RICH-LITE PRODUCTIONS, INC.**

220 West Jackson St., Muncie, Ind.  
 Phone: 252-3111

Date of Organization: 1962

John Richards, *President & Producer*

Lawrence Licht, *Vice-President*

Marshall K. Willis, *Treasurer*

Orda Richards, *Secretary*

William G. Boyle, *Laboratory Services & Quality Control*

Mike Kerper, *Lighting Technician*

Brody Hahn, *Cameraman*

Tom Lawell, *Sound Technician*

**SERVICES:** Motion pictures; TV films and commercials. **FACILITIES:** Editing department, studio; laboratory; 35mm and 16mm production equipment with sound recording in studio or on location.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVION PICTURES:** *One Gift Works Many Wonders* (United Fund); *Turbine-Plad-Forgings - 55 Styl* (Westinghouse Electric); *Tread Right* (Bacon American Corp.); *Bodymaster* (Forse Cinamation); *Figure 8 Racing* (Joe Helpling, Inc.).

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**MICHIGAN**

**Metropolitan Detroit Area**

**NEIL DOUGLAS PRODUCTIONS**

3030 Iroquois, Detroit, Michigan 45214

Phone: (313) 923-0303

Date of Organization: 1927

Neil Douglas, *President*

Rosalie Douglas, *Secretary-Treasurer*

Mary Neil Morrison, *Promotion Executive*

**SERVICES:** Films for travel promotion, service organizations in financial and public relation areas, education project documentaries. **FACILITIES:** Photographic studio, film projection theater, Arriflex, Paillard, etc.; sound recording on tape, access to commercial laboratory facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVION PICTURES:** *Reap The Wild Water* (Olas Corp.); *Romance & Reality of Rumania* (Rumanian Govt.); *The Story of Brussels* (Brussels Information Office); *Crossroads of Western Europe* (Belgian Tourist Office); *The Battle of Waterloo* (Barbant Information Office).

**EDUCATIONAL MEDIA, INC.**

620 New Center Bldg., 7430 Second Ave., Detroit, Mich. 45202

Phone: 571-2710

Date of Organization: 1961

Lawrence M. Regan, *President*

Bonnie R. Wollman, M.Ed., *Vice-President*

*Treasurer*

Charles W. Bishop, *Secretary*

**SERVICES:** Production of educational, institutional and documentary motion pictures, sound slide-films, filmstrips, film controlled instruction, curriculum development, programmed and text materials for management, health personnel, students (elementary through college) and public audiences. Special emphasis on health, medicine and science.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *DNA* (Merrill Palmer Institute); *Food Makes The Difference* (Dairy Council of Detroit).



**Jerry Fairbank Productions of California, Inc.**

1260 Library, Detroit, Mich. 45226

Phone: (313) 962-5995

Malcolm Dooley, *Representative*

(See Listing under Los Angeles area)

**F. B. N. FILMS**

15240 Crescentwood East Detroit, Michigan  
 Phone: (313) PR 5-0111

Date of Organization: 1958

Best Penz on, *Owner, Cinematographer*

Dan Blough, *Script Writer, Sales*

Robert Anthony, *Narrator, Technical Research*

**SERVICES:** Complete production of 16mm and 35mm commercial and documentary motion pictures for theatres, industry, and TV. **FACILITIES:** 35mm Cineflex camera, 16mm & 35 mm Moviola viewing and sound reading equipment, Sony tape recorder, ColorTran lighting, camera cart, small studio space.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVION PICTURES:** *Target Zero* (L.T.V. of Michigan); 128-30 sec. Theatre Commercials (Dolan Theatre Service); TV COMMERCIALS for: *Elvis Big Boy* (Zimmer, Keller & Calvert); *World Furniture* (Reed Pasternak Agency); *Macomb Daily* (E. W. Baker Agency).



**EAST CENTRAL STATES**

**ROBERT FISHER PRODUCTIONS**

430 New Center Building, Detroit, Mich. 45202

Phone: (313) 575-0430

Date of Organization: 1957

Robert S. Fisher, *Producer*

George Sill, *Associate Producer*

Marvin S. Fisher, *Vice-President*

Andrey J. Fisher, *Vice-President*

**SERVICES:** Motion pictures, sound filmstrips, packaged meeting materials, TV and radio commercials. **FACILITIES:** Motion picture camera gear, editing equipment, lights. Other facilities rented as required.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *TMI Sales Training*, *TMI Truck Training*; *Hyatt Hidden Values*, *How Long Has it Been?* (General Motors); *The Call to Sell* (Electric Storage Battery).

**FLOREZ INCORPORATED**

515 Bates Street, Detroit, Mich. 45226

Phone: (313) WO 2-4920

Sound Studio: 25305 John R Road, Madison Heights, Michigan

Date of Organization: 1931

Genaro A. Florez, *President*

J. Raymond Cooper, *Senior Vice-President*

John K. Kleene, *Vice-President & Creative Director*

Clark E. Pardee, Jr., *Vice-President, Client Service*

Ernest D. Nathan, *Vice-President, Consultative Service*

C. F. Broderick, *Vice-President*

R. M. MacKinnon, *Vice-President*

Charles W. Sabin, *Secretary-Treasurer*

Harry Bretneyer, *Production Manager*

**SERVICES:** Management consultation on sales manpower development. Planning, writing and production of complete sales training programs. Production of audio-visual media, including motion pictures, slidefilms, recordings, slides and transparencies, flannelboard presentations, charts and printed materials. Personnel Services Division offers consultation, research and personnel testing. Visual Presentation Division offers graphic and film arts services, plus meeting plans and arrangements. **FACILITIES:** Six-story main office in downtown Detroit; 1,000 sq ft sound studio in suburban Madison Heights.

**RECENT PRODUCTIONS AND SPONSORS**

**MOVION PICTURES:** *The High Plateau* (American Motors); **SLIDEFILMS:** *Meet Mr. American*, *American Star Persuader* (American Motors); *The Power Law* (Gulf Oil); *Merchandising Your Station* (BP Canada).



**Real Facts for Sponsors**

*—evidence of suppliers' good faith*

The detailed listings given specializing producers of business motion pictures and slidefilms furnish the buyer of sight sound media with solid evidence regarding any prospective supplier. Listing data requests emphasized the need for both film and sponsor references and it is this area of each listing which indicates the recent experience of each company in these pages.

## DETROIT, MICHIGAN



### THE JAM HANDY ORGANIZATION, INC.

2521 East Grand Blvd., Detroit, Mich. 48211  
Phone: (313) TR 5-2450

#### Officers

Jamison Handy, *President*  
John A. Campbell, *Treasurer*  
William G. Luther, *Executive Vice-President*  
W. Eugene Hunter, *Senior Vice-President*  
Russell B. Robins, *Senior Vice-President, Merchandising and Marketing Development*  
Everett F. Schaler, *Senior Vice-President, Planning and Programming*  
Harold Dash, *Vice-President, Western Contacts*  
James V. Gram, *Vice-President, Production*  
Jennings Hammer, *Vice-President, Motion Picture Planning*  
Hughes G. Southwell, *Vice-President, Business Theater*  
Charles W. Renfrew, *Vice-President*  
T. H. Westermann, *Vice-President, Eastern Operations*

#### Branch Offices

NEW YORK: 1775 Broadway, New York, New York, 10019. Phone: JUdson 2-4060. Herman Goetz, *in charge*.  
CHICAGO: 230 N. Michigan Avenue, Chicago, Illinois 60601. Phone: STate 2-6757. Harold Dash, *Vice-President, in charge*.  
HOLLYWOOD: 1680 North Vine, Hollywood, California 90028. Phone: HOLlywood 3-2321.  
PITTSBURGH, Pennsylvania. Phone: ZEnith 0113.  
WASHINGTON, D. C.: 11214 Stuart Mill, Oakton, Va. Phone: DUnkirk 5-9684. Harry W. Watts.  
TORONTO: Suite 1721 Carlton Tower, 2 Carlton St., Toronto 2, Ontario. Phone: EM 3-8856. Wilbur E. Dalley, *in charge*

**SERVICES:** Motion picture production; commercial, industrial and sales promotion; personnel, customer and public relations; minute movies; sponsored shorts; safety, educational motion pictures; television commercials; theatrical and non-theatrical distribution service. **FILMSTRIP AND SLIDE-FILM PRODUCTION:** commercial, industrial, sales training and shop training, customer relations and public relations; merchandising; training; cartoon. Glass slides, transparencies, slide racks, opaque materials. **MEETINGS ASSISTANCE:** staging and projection service, convention programs, live shows. **FACILITIES:** Complete studio. Sound stage, recording, set construction, direction, casting, scene design, mock ups, miniature, stage management, field reconnaissance, animation studios, music direction and orchestra, rear projection, prop department, speech and acting coaching, slide-film studio, film processing laboratories, art department, location equipment, creative staff. Projection equipment sales and service. Special devices; suitcase projectors. Shoppers Stoppers, continuous loop projection projectors, synthetic training devices.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Story of Lemon Juice* (Real Lemon Co.); *A Pedigree of Perfection* (Whirlpool Corp.); *Sphere of Service* (Florists' Telegraph Delivery Ass'n, Inc.); *Temporary Contract Service* (Kelly Girl Service, Inc.); *The Camera to Camden* (Campbell Soup Co.); *Optimum Pillage* (I. I. Case Co.); *A Value Comparison* (Westinghouse Electric Corp.); *What's The Difference* (Xerox Corp.); *The Magic of Training* (Coca-Cola Co.); *Nylon Cord N-41 Tires* (E. I. DuPont de Nemours & Co.); *Hospital Dental Service Today and Tomorrow* (American Dental Ass'n); *Two Guys Named Eddie* (Sinclair Lubricating Co.); *Pursuit of Profit* (Procter &

### THE JAM HANDY ORGANIZATION:

Gamble Co.); *A Look At The Leader* (Minute Maid Co.); *City on The Move* (City of Detroit); *The Choice You Take* (The General Tire & Rubber Co.); *What a Wonderful World It Would Be* (Chevrolet Motor Div.); *A New Viewpoint for "We Drivers"* (General Motors Corp.). **SLIDEFILMS:** *Art of Giving* (Nat'l. Council of Churches); *The People Watchers* (S. S. Kresge); *Play It Cool* (Westinghouse Electric Corp.). **SCHOOL SERVICE FILMSTRIPS:** *My Neighborhood*, *New Zealand*; *The Atom and Its Nucleus*.



### HENNING AND CHEADLE, INC.

10000 Greenfield Road, Detroit, Mich. 48227  
Phone: (313) BR 2-1000

Date of Organization: 1915

George R. Cheadle, *Vice-President*  
John D. Joseph, *Vice-President*  
Harold Dobrowa, *Editorial Chief*  
James Heinonen, *Technical Editor*  
Alan R. Hibbert, *Secretary*

**SERVICES:** Preparation of sales promotion and training programs and materials including motion pictures, sound filmstrips, overhead transparencies, charts and literature. Complete direct mail and addressing services. **FACILITIES:** Writers, photography, recording and direction; direct mailing facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Rez - Where the Action Is!* (Rez, Inc. Pittsburgh Plate Glass Co.); *Abex System: Responsibility* (Abex Corp.). **SLIDEFILMS:** *A Future That Starts Right Now* (Nat'l. Retirement Life Ins. Co.); *Toledo - A Quality Market* (Toledo Blade); *Spotlight Full-Power for '66* (Ford Div.).

### INSTRUCTIONAL ARTS, INC.

16210 Meyers Road, Detroit, Mich. 48235  
Phone: (313) UN 2-3932

Date of Organization: 1946

Nicholas J. Beck, *President*  
James W. Atkinson, *Vice-Pres. & Treasurer*  
Gerald C. Simon, *Secretary*

**SERVICES:** Creative and production staff for slide-films, motion pictures, slides, instructional manuals, catalogs, artwork and photography. Audio-visual equipment sales. **FACILITIES:** Complete art and photographic departments including 40' x 50' stage with equipment for still or motion photography; still laboratories; 16mm and 35mm animation stand; recording studio, hot press typesetting department.

**SLIDEFILMS:** *Science In Industry* (Ford Motor Co.); *GMC Standard Transmissions* (GMFC); *The 1966 Electric Range Line* (American Motors Corp.); *Why The Uni-System?* (New Idea Farm Equip. Co.); *New Horizons In Foodlot Science* (Balston Purina Co.).



### Kerbawy - MPO

1300 Buhl Building, Detroit, Mich. 48226  
Phone: (313) 963-0201

Harold Kerbawy, *President*

(See complete listing of MPO Productions, N.Y.)

### MARKETING COMMUNICATIONS, INC.

7335 Woodward Ave., Detroit, Mich. 48202  
Phone: (313) 871-6950

Date of Organization: 1964

Eul E. Serelstad, *President*  
E. B. Serelstad, *Vice-President & Secretary*  
Robert H. Fowler, *Art Director*

**SERVICES:** Research, creation and production of motion pictures, slidefilms, printed materials and other communications media. **FACILITIES:** Creative, art, direction and production management.

### MARKETING COMMUNICATIONS:

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURE:** *Forum* (Cadillac Motor Car Div., General Motors Corp.). **SLIDEFILMS:** *Customer Relations Objectives*; *He Said "No"*; *A Good Day*; *The Customer Revolution* (Cadillac Motor Car Div., General Motors Corp.).

#### RECENT PRODUCTIONS AND SPONSORS

1480 E. Outer Drive, Detroit, Michigan 48234  
Phone: (313) 336-3620

Date of Organization: 1961

Howard Back, *Executive Editor*  
Jim O'Donnell, *Managing Editor*  
Betty Gunther, *Operations Manager*

**SERVICES:** Planning, production, distribution of newsfilm for business and industry; TV public relations counseling; preparation and distribution of TV sportsfilm, women's features, editorial matter, radio newscast and related material. **FACILITIES:** 16 35mm production and editing.

#### RECENT PRODUCTIONS AND SPONSORS

**TV SPECIALS:** *Outlook '66* (Armco Steel Corp.; Chrysler Corp.; Firestone Tire & Rubber Co.; Sunray DX Oil Co.; Minneapolis-Moline; Westinghouse Co.; Bank of America); *You and the Economy* (Aluminum Co. of America; Frigidaire Div., General Motors; General Foods; John Hancock Mutual Life Ins. Co.; Lederle Laboratories; Avon Products). **NEWSFILM FOR:** Lederle Laboratories; Frigidaire; Honeywell; Chrysler-Plymouth; American Motors; Dodge; Pontiac; Armco Steel Corp.; Chevrolet; Cadillac; 3M Co.; Corning Glass Works; Automotive Safety Foundation; Bendix Corp.; American Petroleum Institute.



### Pelican Films, Inc.

New Center Building, Detroit, Michigan 48202  
Phone: (313) 871-4200

Ed Heby, Jr., *Producer*

(See complete listing under New York City)



### REGAN PRODUCTIONS, INC.

19730 Balston, Detroit, Mich. 48203  
Phone: (313) 883-2800

Date of Organization: 1950

Lawrence M. Regan, *Chairman*  
James L. Herman, *President*  
Warren Hart, *Executive Vice-President*  
Charles W. Bishop, *Secretary*  
Robert T. Chester, *Special Representative*

*Detroit*  
Louis E. Miller, *Production Manager, General Account*  
Lawrence Perry, *Production Manager, General Accounts*

**SERVICES:** Complete programs for training, sales promotion, public relations and education, including sound motion pictures, sound slidefilms, business meetings, film-controlled meetings, printed materials, stage presentations, audiographs and TV spots. **FACILITIES:** Studio and stage designed, built and equipped for motion picture and slidefilm production.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *So You Want To Buy A Good Used Car* (Ford Motor Co.); *B. F. Goodrich - Wherever You Go* (B. F. Goodrich International); *The Inside Story* (AC Spark Plug). **SLIDEFILMS:** *DOT Film Program*; *Sell Down To Sell 7*; *Parts Book Meeting*, 1966 GMC Product Training Meeting, 1966 Service Highlights; *Part & Service Managers Club Meeting*; *Selling '66 Features*, *Cab Interior Options*, *Inventory Control*; *GMC Franchise*; *Dealer Fleet Receptions* (GMC Truck & Coach Div.); *Design For Protection*; *State of The Business*, (B. F. Goodrich); *Customer Relations Course*; *Ath Quarterly Dealer Meeting*; *Used Car Training Kit* (Cadillac Motor Car); *Welcome To The Group* (Montgomery Ward & Co.).

**ROSS ROY, INC.**

Motion Pictures, Visual Aids & Stage Div.  
251 E. Jefferson Ave., Detroit, Mich. 48207  
Phone: (313) LO 7-4000

Branch: 500 Fifth Avenue, New York, N. Y.  
10035. Phone: (212) 565-3200. William  
A. Walker, *Exec. Vice-Pres.*; F. Henry Lar-  
son, *Vice-Pres. & Acct. Exec.*

Thomas P. Marker, *Vice-President, Stage  
& Motion Picture Production*  
Donald G. Tracy, *Vice-President, Visual Aids*  
Albert S. Fisk, *Vice-President, Creative  
Supervisor - Merchandising*  
J. O'Neil, *Executive Producer*  
Jan Zachary, *Production Manager, Motion  
Pictures*  
Peter T. Brown, *Production Stage Manager*

**SERVICES:** Create and produce motion pictures,  
slidefilms and industrial theatre programs of all  
kinds. **FACILITIES:** Creative and supervisory staff;  
editorial facilities; two equipped stages; con-  
tracting agreements covering special-  
ized creative requirements and mechanical facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *As We Live and Breathe*  
(American Industrial Div.); *Imperial Comparison*  
(Chrysler-Plymouth Div., Chrysler Corp.);  
*Diens-O-Disc* (Dilco Laboratories); *Rebel  
Levers Rally*; *Charger* (Dodge Div., Chrysler  
Corp.); *Swing Up* (Chrysler-Plymouth Div.,  
Chrysler Corp.); *Sales Meeting Film* (Queen  
Products Div., King Seeley Thermos Co.); **SLIDEFILMS:**  
Continuing programs for Chrysler Corp.  
and other clients. **TV COMMERCIALS** for: Detroit  
Bank & Trust Co.

**Van Praag Productions, Inc.**

101 Dine Building, Detroit, Mich. 48226  
Phone: (313) WO 2-4596

See complete listing under New York City)

**VIDEO FILMS, INCORPORATED**

104 E. Jefferson Ave., Detroit, Mich. 48207  
Phone: (313) WO 2-3400

Date of Organization: 1947; Inc. 1959  
William R. Witherell, Jr., *President*  
Clifford Hanna, *Vice-Pres. and Sales Mgr.*

**SERVICES:** Production of sales promotion, sales  
training, public relations, and engineering motion  
pictures for industry. Script; animation and live  
photography; music selection; sound recording  
and mixing; editing and conforming; completion  
services for in-plant units; slidefilms; TV com-  
mercials. **FACILITIES:** Sound stage; Maurer and  
Alex cameras; editing rooms; 16mm and 35mm  
microfilm; interlock screening. Complete sound  
and lighting equipment for studio and location.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Operation Turn Key* (Anchor  
Steel & Conveyor Co.); *Life Savers of the High-  
way* (Monroe Auto Equipment Co.); *Announce-  
ment Count-Down* (American Motors Corp.);  
*More Jacks from Walker*; *Tools of the Trade*  
(Walker Mfg. Co.); *Lockheed Quality Award*  
(Lock Mfg. Co.). **SLIDEFILMS:** *Film No. 1*  
(Homestead Corp.); *Pure-Pak School* (Ex-Cell-  
Corp.); *ABC's of Ride Control* (Regal Ride  
Sick Absorber Co.); **TV COMMERCIALS** for:  
*Taylor Garage Doors* (Stockwell & Marcuse);  
*Standard Federal Savings & Loan Ass'n.* (E. W.  
Ber); *Somerset Park Apartments* (Harry Gold-  
berg Adv.); *Detroit Race Course* (Fred Yaffe  
& Co.); *First Federal Savings of Detroit*, *Better  
Made Potato Chips*; *Michigan Mutual Liability  
Co.* (Behr, Otto, Abbs & Austin).

**Wilding Inc.**

4925 Cadien Road, Detroit, Mich.  
Phone: (313) TUvedo 2-3740

William R. Winn, *Vice-President*  
13535 Livernois Ave., Detroit, Mich.  
Phone: (313) WEBster 3-2431

W. W. Kraft, *Vice-President*  
A. J. Henderson, *Vice-President*  
Robert Cassell, *Vice-President*  
(See complete listing under Chicago area)

**Other Michigan Cities****PORTAFILMS**

4150 Dixie Highway, Draxton Plains, Mich.  
48020

Phone: (313) 674-0459

Date of Organization: 1947  
William Murray, *Director*  
Edward F. Wheeler, *Sales & Utilization*  
John Warren, *Finance*  
Stu Knickerbocker, *Design & Animation*  
Jim Colson, *Editorial*  
Gwen King, *Production Coordination*  
Michal Bright, *Office*

**SERVICES:** Designers and producers of modern  
pictures for business and education. **FACILITIES:**  
Own and or rent all equipment and facilities  
needed for live-action, animation and stop-motion.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Atom and The Kilowatt*,  
*Mich-I-Gan-I-A* (Consumers Power Co.); *Up  
Front With Moog* (Moog Industries, Inc.); *GM  
Documentary Film* (Champion Spark Plug Co.);  
*Profits Plus*; *Protection Plus*; *Comfort and Safety  
Plus* (Goerlich's Inc.); *Boom Up For Profit*  
(Baldwin-Lima-Hamilton Corp.); *Catfishing* (Al-  
cort, Inc.); *Total Attack* (AP Parts Corp.); *This  
Is Pharmacy* (American Pharmaceutical Associa-  
tion); *Librarians Are For Sharing*.

**TIME LIFE 8 PRODUCTIONS**

(Div. Time Life Broadcast, Inc.)

120 College, S.E., Grand Rapids, Michigan  
Phone (616) GL 9-4125

Date of Organization: 1962

Howard J. Silbar, *Managing Director*  
Linda DeJong, *Executive Producer*  
Robert LaBour, *Executive Producer*  
Leonard Bridge, *Controller*  
Gerald Vander Sloot, *Recording Engineer*  
Grey Mayo, *Film Editor*  
Gordon Brice, *Art Director*  
Gerald Krutzl, *Director, Photographic  
Department*

Peter Whigham, *Sales Executive*  
Morris Ozinga, *Sales Executive*

**SERVICES:** 16 and 8mm color, b&w photography,  
Slide and film strip production. Editing; sound  
recording; scripts for audio and video; art work,  
music; TV commercials, video tape recording,  
translation and foreign language recording. Film-  
ing available in foreign markets through parent  
company (Time, Inc.). **FACILITIES:** Sound studio,  
projection room; editing rooms, art department,  
music library.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Automated Egg* (Kitson  
Poultry Equipment Co.); *Your Faith in Action*  
(West Michigan Catholic Diocese); *People, Pro-  
cincts & Power* (UAW-CIO); *Versatile Sheath  
for Metal* (Porcelain Enamel Institute); *Pigskin  
for Leather* (Wolverine Shoe & Tanning Corp.).



this symbol over a producer's  
listing in these pages refers to display adver-  
tisement in this 16th Production Review issue.

**EAST CENTRAL STATES****CAPITAL FILM SERVICES, INC.**

1001 Terminal Road, Lansing, Michigan  
Phone: (517) IVanhoe 7-3735

Date of Organization: 1942; Inc. 1961

James Robert Hunter, *President*  
Richard C. Cole, *Manager*  
Jay Lillis, *Dir. Motion Picture Div.*  
Robert J. Newbuhl, *Laboratory Manager*  
Robert Winkel, *Laboratory Supervisor*  
Kenneth Kortge, *Production Supervisor*  
James Landes, *Secretary*

**SERVICES:** Script to screen productions, TV com-  
mercials; kinescopes, filmstrips, slide presenta-  
tions; titles and animation photography; complete  
motion picture producer services, studio record-  
ing and record cutting. **FACILITIES:** Motion pic-  
ture processing laboratory, 8mm, 16mm and  
35mm, color and black and white. Licensed  
Eastman Kodak Kodachrome II processor. Black  
and white reversals, negative-positive and optical  
sound tracks, Fairchild and Anso color process-  
ing. Complete laboratory facilities.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Versatile M-11*, *The 119*,  
*Norway* (White Motor Co.); *The Amway Story*  
(Amway Corporation); *The Rapidway* (Rapid-  
Standard Inc.); *Look About You, A Highway is*  
(Michigan State Highway Dept.); *Your State  
Police* (Michigan State Police); *The Rose Bowl*  
(Michigan State University). **SLIDEFILMS:** *The  
Catholic Knight* (Catholic Knight Insurance);  
*Houghton Tech* (Michigan Tech. Inst.). **TV  
COMMERCIALS** for: Flair Adv.; Upjohn Assoc-  
iates; Les Strang Adv.

**OHIO****Metropolitan Cincinnati****K & S FILMS, INC.**

10490 Taconic Terrace, Cincinnati, Ohio  
45215

Phone: (513) 771-4440

Date of Incorporation: 1946

Jack R. Rabins, *President*  
S. Harry Wilbink, *Vice-President*  
Roma I. Rabins, *Secretary-Treasurer*  
Robert Adams, *Recording Director*  
John Ruthven, *Art Director*  
Mary J. Stelansson, *Production Coordinator*  
Glenn Roberts, *Account Executive*

**SERVICES:** Specializing in industrial motion pic-  
tures, sales training films, sound slidefilms, ani-  
mated and live TV commercials. **FACILITIES:**  
Production facilities, air-conditioned, two 3,000  
sq. ft. studios, sound control rooms, narration  
studio, conference room, editing rooms, art and  
animation studio. Script service, 16mm synchro-  
nous sound recording equipment and complete  
editorial services.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Story of Foamall* (Du-  
Bois Chemical Co. Div. W. R. Grace Co.);  
*Frank Loading Systems Model C-2* (Warrick  
Equipment Co.); *Determination of Plasmapro-  
teins* (Lloyd Bros.). **SLIDEFILMS:** *New Label  
Campaign* (Kroger Co.). **TV COMMERCIALS** for:  
*Better Roads Council* (Zimmer-McCluskey-  
Lewis); *Kenner Toy Mfg. Co.* - Series (Leon-  
ard M. Sive & Assoc., Inc.); *All Star Dairy  
Ass'n* - Series (Fessel, Siegfriedt & Moeller);  
*Play Doh* - Series (Rainbow Crafts); *Fifth Third  
Union Trust Co.* (Perry-Brown, Inc.); *Penning-  
ton Bakeries*, *Blue Cross of Ohio* - Series, *City  
National Bank* - Night Advertising; *Frisch's Res-  
taurants* - Series (Rollman Advertising); *Hin-  
dich's Ice Cream*, I. W. Knapp Co. - Series;  
*Klarer of Kentucky* - Fessel, Siegfriedt & Moeller.

See a copies of 16th Annual available at \$2.

## EAST CENTRAL STATES:

### LASKY FILM PRODUCTIONS, INC.

3705 Lonsdale Street, Cincinnati 27, Ohio  
Phone: (513) 751-5833

Date of Organization: 1939; Inc. 1956  
Max Lasky, *President, Executive Producer*  
Elizabeth C. Peters, *Treasurer*  
H. H. Nieberding, *Secretary*  
Marc Siegel, *Script Supervisor*  
David R. Wilson, *Sound Supervisor*  
Douglas L. Gray, *Production Supervisor*

**SERVICES:** Production of motion pictures for industry and television. Specialists in color photography. **FACILITIES:** Completely equipped sound studio and mobile unit for 35 mm and 16 mm production.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Golden Years II*; *Electrochemical Hole Drilling* (General Electric Co.); *Stairway To Progress* (University of Cincinnati); *Swing Ding* (Procter & Gamble Co.); *Only 60 Minutes* (Cincinnati United Appeal).

### Metropolitan Cleveland

#### CINECRAFT, INCORPORATED

2515 Franklin Blvd., Cleveland 13, Ohio  
Phone: (216) 781-2300

Date of Organization: 1937; Inc. 1947  
Ray Culley, *President*  
Paul Culley, *Vice-President, General Mgr.*  
Jerry Turk, *Vice-President, Sales*  
James Sheedy, *Secretary*  
Aritna Overy, *Controller*  
Robert Mowry, *Art Director*  
Harry Horrocks, *Chief Cameraman*  
Edwin C. Perry, *Director-Cameraman*  
Robert Hayland, *Executive Director*  
Clare Taylor, *Director of Sound Dept.*

**SERVICES:** 16mm and 35mm, color, b&w, production of live or animated subjects for documentary, sales promotion and training, public relations, medical and full length TV productions. Specialists in multi-camera synchronous shooting. Original musical score production, 5mm projector and film point of sales productions. **FACILITIES:** Fully equipped building; three sound stages; floating recording studio, control rooms with sound equipment, art dept., two animation stands; film processing labs, general offices, carpenter, paint shop; 16mm and 35 mm camera equipment, Mitchell NC and BNC, portable diesel electric generator for location shooting.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Cover The Earth* (Sherwin-Williams), *Cleveland and The Press* (Cleveland Press), *Latex Today* (Eaton Mfg.); *Newsreel Series* (Republic Steel Corp.); *A Look At Lockhart* (Hammill Paper Co.); *Series On Mathematics* (Educational Research Council); **SLIDEFILMS:** *Five Magic Mirrors* (Bobbie Brooks), *How To Own A Cadillac* (Harris Seybold), *Let Dou Do It* (Dow Chemical).

### EDWARD FEIL PRODUCTIONS

1511 Prospect Avenue, Cleveland 15, Ohio  
Phone: (216) 771-0655

Date of Organization: 1953  
Edward B. Feil, *Executive Producer*  
Naomi Weil, *Script Department*

**SERVICES:** Production of industrial, institutional, sales, public relations and promotion films, films for television. **FACILITIES:** Scripts, camera, editing, and sound recording available for location or studio production.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *The Alpha Omega Story* (Alpha Omega Fraternity), *End Of The Line* (Pre-

### EDWARD FEIL PRODUCTIONS

formed Line Products Co.); *Holiday Lake - A Lake Is Born* (Holiday Lake Wattenmaker Adv.); *Hoppe Is An Open Door* (United Fund of Summit County, Inc.); *Three Years Later - A Study Of Retarded Children* (Mental Development Center, Western Reserve University); TV COMMERCIALS for: Cross & Assoc. (Topper Corp.).

### FOX VIDEO PRODUCTIONS

225 Standard Bldg., Cleveland, Ohio 44113  
Phone: (216) 781-3335

Date of Organization: 1961  
Aaron S. Fox, *President & Producer*  
Samford Schwartz, *Vice-President & Comptroller*  
Donald Mertens, *Second Vice-President & Film Director*  
Valka Kohman, *Director*  
Judith Joy, *Production Co-ordinator*  
Tom Gullinan, *Writer*  
Jon Brennan, *Art and Graphics*

**SERVICES:** Motion pictures, slidefilms, TV films and commercials. Sales Meetings and Sales Training specialists. **FACILITIES:** Creative department; studio; titles; animation; 16mm and 35mm production equipment with sound recording in studio or on location.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Sheikh's Ransom* (General Electric Fashionette 5000 R.A.C.); *Fenceshield Fabrics* (Pittsburgh Plate Glass); *How Do You Measure A Promise* (Schwerin Research Corp.); *The Little Differences*; *The Purchasing Agent's Dream* (Reliance Electric); *Problem Solving Through Creative Thinking* (Dow Chemical); *A Day in the Life of Clyde Grinch* (Westinghouse); *From Bacon to Clay Rays* (Armour); *The Open Coil* (Lee Wilson Engineering Co.); *Aluminum on the Move* (Alcoa); **SLIDEFILMS:** *The Third Man* (Midwestern Life Insurance); *The Horn of Plenty* (The Finney Co.); *Dare Magazine* (Cashin Publishing Co.); *The Josam-Rezitron Line*; *The Josam-Unitron Line* (Josam Mfg. Co.).

### GENERAL PICTURES CORPORATION

4501 West Pleasant Valley Rd., Cleveland, Ohio 44134

Phone (216) 842-3636  
Date of Organization: 1957  
George Oliva, Jr., *President & Sales Mgr.*  
Miliard M. Horace, *Vice-Pres., Prod. Supvr.*  
Donis Shaw, *Asst. Production Supervisor*  
Wanda Clark, *Treasurer*

**SERVICES:** Production of 16mm and 35mm motion pictures, sound slidefilms, videotape and film commercials, script writers for training programs, sales presentations, lecturers, speeches, newsreel films, still photography, art work. **FACILITIES:** Sound stage 19' x 19' with ceiling grids for overhead lighting, rear projection, two Fearless Panoram dollies, Mole-Richardson perambulator, studio and location lighting equipment, Ampex and Magnasync tape recording, eight-channel mixing console, Mauter optical recorder, Moviola, Osberry animation stand, music and sound effects library.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Your Business Is Show Business* (Firestone Tire & Rubber Co.); *The Gift Of Life* (United Appeal of Greater Cleveland); *Not With Lumpy Hands* (Karam House); TV COMMERCIALS for: Hoover Co. (Griswold-Eshleman Co.); Cotton Club (Lustig Adv. Agency).

### Your Most Complete Buyer Reference

• These Annual Production Review listing pages provide the most complete reference data available anywhere to the buyer of business films.

### INDUSTRIAL MOTION PICTURES, INC.

3211 Payne Avenue, Cleveland, Ohio 44111  
Phone: (216) 771-1833

Date of Organization: 1945  
A. P. MacDermott, *President-Treasurer*  
D. E. MacDermott, *Secretary*

**SERVICES:** Motion pictures, filmstrips, slides, slides, sound recording, specialists in location work for heavy industry. **FACILITIES:** Fully equipped sound stages; editing rooms; animation department; six-channel synchronous recording complete music department; Arriflex, Auto Cine Special, Bolex cameras; mobile equipment for location recording and photography.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *American Cyanamid 1965 Presentation* (American Cyanamid Co.); *The Care And Handling of Bearings* (Bearings Co.); *Best Brand On Any Range* (Euclid Div. General Motors Corp.); *Pancl Magic* (Magic Iron Cement Co.); *Ver-to-Hort Annealing* (Lee Wilson Engineering Co., Inc.); *The Weather-Tite* (Weather-Tite Div. Pacific Coast Co.).

### Riviera Productions

3303 Rumson Road, Cleveland, Ohio  
Phone: (216) RE 1-6076

Pat Rancati, *Eastern Representative*  
(See complete listing under Los Angeles area)

### VISUAL METHODS, INC.

3910 Carnegie Ave., Cleveland, Ohio 44115  
Phone: (216) 431-0700

Date of Incorporation: 1963  
Donald H. Howe, *President General Manager*

**SERVICES:** Preparation of original material for all sizes of slides and visual aids, including writing, ideas, art work, type, photography. Production of 35mm slides, lantern slides, Vu-Graph transparencies, slide programs, flip charts, filmstrips and sound slidefilms. **FACILITIES:** Art department, studio, camera and processing facilities for black and color.

### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *Go Hickok* (Hickok Electrical Mfg. Co.); *Staff Training Program* (Ernst & Ernst); *Plastic Pipe* (Carlson Products Corp.); *Vu-Graph Slides: Personnel Training Program* (Stofer Foods Corp.); *Report to Management* (Jones & Laughlin Steel Co.).

### VISUAL TECHNIQUES, INC.

7016 Euclid Avenue, Cleveland, Ohio 44103  
Phone: (216) 361-3733

Date of Organization: April, 1963  
Edward T. Noll, *President Sales Manager*  
Robert T. Davidson, Jr., *Vice Pres., Engineering*  
Charles Toth, *Photographic Supervisor*  
Richard Subm, *Art Director*

**SERVICES:** Production and staging of automated visual and stereo sound presentations featuring multiple screens and panoramic projections or sales meetings, conventions, public relations, marketing meetings, etc. **FACILITIES:** Air conditioned 32' x 28' studio, art studio, photographic studio, animation camera for slides and slidefilms, recording studio for stereo recording, multiseen panoramic camera. Traveling equipment including 12 and 16 channel automatic programs, dissolving slide projectors, screens and stages including exclusive Three-Plane Projection System, and Wall-of-Light Projection System.

### RECENT PRODUCTIONS AND SPONSORS

**PRESENTATIONS:** *Annual Marketing Show Tour with Herb Shriner* (Marathon Oil Co.); *Ill-Winter 1965 Presentation* (Carling Brewing Co.); *National Marketing Meeting Tours* (Portable Performance Div. Westinghouse Electric Corp.); *Major Appliance National Marketing Meeting - Miami* (Westinghouse Electric Corp.); *1966 National Marketing Tour* (B. F. Goodrich Co., Tire Div.).



## Wilding Inc.

23 Chester Ave., Cleveland, Ohio  
 Phone: (216) 771-4030  
 De Raymond, *Vice-President*  
 (See complete listing under Chicago area)

## Dayton, Ohio

### WILLIAM DITZEL PRODUCTIONS

131 Hempstead Road, Dayton, Ohio 45429  
 Phone: (513) 298-5351  
 Date of Organization: 1962  
 William G. Ditzel, *Owner*

SERVICES: Script and produce motion pictures, strips, TV programs, commercials, and meetings. FACILITIES: Auricon, Bell & Howell, Cinecorder cameras; editorial facilities, music library, and animation arranged as needed.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Pas De Deux - New Laundry*, *Electronic Dryness Control* (Frigidaire Div., M.); *Scintilla* (United Appeal Campaign); *Aviation Hall of Fame Awards* (Aviation Hall of Fame); TV COMMERCIALS for: D. W. Mikesell (D. W. Mikesell Co. Willis-Case Harwood,

### FILM ASSOCIATES, INC.

40 S. Dixie Highway, Dayton, Ohio 45439  
 Phone: (513) 293-2164  
 Date of Organization: 1937

Raymond Arn, *President & Producer*  
 Fred G. Arn, *Vice-President & Controller*  
 Alice Lawrence, *Office Manager & Security Officer*  
 Robert Schwager, *Expeditor, Editorial*  
 Robert K. Dye, *Chief Engineer Sound Services*  
 David Bartholomew, *Producer, Art & Animation Director*  
 George Whalen, Jr., *Laboratory Services & Quality Control*

SERVICES: Motion pictures, slidefilms, TV films and commercials (live or animated). FACILITIES: Creative department; studio; laboratory; titles; animation; 16mm production equipment with optical recording in studio or on location; Ampex Single Hoffman magnetic sound; Magnet Optical tracks.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Day in the Life of a Kitchen* (Frigidaire Div. of General Motors); 1965 *Hellenian Stake*; 1965 *Little Brown Jug* (U. S. Brewing Ass'n.); *It's the Combination That Counts* (Kenner Products Co.); *MATS World Mission* (U.S. Air Force); *LJLD 1965* (Large Jet Engine Dept., General Electric Co.); TV COMMERCIALS for: *Bob Evans' Farm Sausage* (Br & Bowman Adv.); *Ohio Nat'l. Bank* (John Carlett Adv.); *Kenner Toys* (Leonard Sive Ad.); *Partridge Meats* (Kircher, Helton Adv.).

## ILLINOIS

### ACTION FILMS, INC.

South Spring Street, Elgin, Illinois  
 Phone: (312) 742-0877  
 Date of Organization: 1961  
 Al Middlesworth, *President*

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Peoria T.T. National Championship Motorcycle Races, Show and Go* (V.A. Sturtevant Co.); *The 10th Annual National Championship Drag Races* (Dodge Div.-Chrysler Co./Wynn Oil Co.); 1965 *Indianapolis 500*, *At Wide World of Sport*, (Mobil Oil Co. Ford Motor Co./Autolite/Wynn Oil Co. P. A. Sturtevant Co.); SLIDEFILMS for: The Pure Oil Co.; American Trucking Assn. TV COMMERCIALS: Le Burnett Co., for Pure Oil Co.; Procter & Gamble.

## Metropolitan Chicago Studios

### ACADEMY FILM PRODUCTIONS, INC.

123 West Chestnut St., Chicago, Ill. 60610  
 Phone: (312) Michigan 2-5577  
 Date of Incorporation: 1950  
 Bernard Howard, *Pres. & Exec. Producer*  
 Donna Lee Johnson, *Associate Producer*

SERVICES: Creation and production of 16mm and 35mm motion pictures, slidefilms, slides, wide-screen and other presentations for TV, conventions, meetings and sales aids for both the broadcast medium and industry, education, and business. Specializing in sales promotion and medical films. Editing, writing, recording, titling for outside producers. Writing, directing, production services for ad agencies and industrial firms. Animation as well as live shooting. FACILITIES: Cameras, lights, cables, mike booms, dollies, recording equipment, etc., for complete production and shooting either in own studio or on location. 30' x 15' x 11' ceiling sound stage.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Catalog Merchandising* (Montgomery Ward IBM); *Alpha Index File* (Continental Casualty Co. IBM); *Speed Spectacular* (General Electric); *Easy Does It* (American Institute of Laundering). SLIDEFILMS: *Sheetrock-Styrofoam* (U. S. Gypsum)



### GILBERT ALTSCHUL PRODUCTIONS, INC.

909 W. Diversey Parkway, Chicago, Ill. 60614  
 Phone: (312) LAkeview 5-6561  
 Date of Organization: 1954  
 Gilbert Altschul, *Pres. & Executive Producer*  
 Bruce Colling, *Vice-President*  
 Len H. Slaton, *Vice-President*  
 Esther Altschul, *Secretary-Treasurer*  
 Don Schumacher, *Production Manager*

SERVICES: Production of motion pictures, slidefilms, slide presentations for industry, education and government. FACILITIES: Sound stage, editing, recording and animation facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Beef Beyond Belief*, *Building the Store Image* (Swift & Co.), *People Are All Alike* (National Safety Council), *Henry Plans Ahead* (American Dental Association), *Racing* (Monogram Models, Inc.). SLIDEFILMS: *The Personal Medium* (Specialty Adv. Assn.), *Three Subs to Success* (Pure Oil Company)

### ARTISTS REPRESENTATIVES INC.

153 West Ohio Street, Chicago, Ill. 60610  
 Phone: (312) 644-5150  
 Date of Organization: 1956  
 O. W. Neebe, *President-Creative Director*  
 James R. Neebe, *Executive Vice-President*  
 James Barlow, *Secretary-Treasurer*  
 Del Schroe, *Producer-Director*  
 Milan Slade, *Animation Director*

SERVICES: Creators and producers of motion pictures, slidefilms and related materials for business, industry, television and education. FACILITIES: Art and animation department. Studio affiliations.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Breakthrough*, *Year End Sales Meeting* (Latham, Lund and Kuchler for Procter and Gamble); *10 Second Opening and Closing I.D.* (Goodman Furniture Company); TV COMMERCIALS for: Lincoln National Bank and Trust Company; Bonsib Inc.



This symbol over a producer's listing in these pages refers to display advertisement in this 16th Production Review issue.



## CHICAGO PRODUCERS

### ATLAS FILM CORPORATION

1111 South Boulevard, Oak Park, Ill.  
 Phone: (312) Austin 7-8620

Date of Organization: 1913  
 William F. Benoit, Jr., *President*  
 A. S. Bralish, *Vice-President-Production*  
 Roswell P. Mason, *Treasurer*  
 J. Stephen Crawford, *Secretary*  
 Frederick K. Barber, *Vice-President-Sales*  
 Gerald Davis, *Editor*  
 William Harris, *Editorial*  
 Ralph Saunders, *Sound Engineer*  
 Glen Niemann, *Laboratory*  
 Catherine Niemann, *Negative Cutter*  
 Donald N. Pierquet, *Purchasing*  
 J. A. Kimmel, *Accountant*

SERVICES: 16mm and 35mm public relations and training motion pictures and slidefilms, color and sound, TV commercials, short subjects, theatrical shorts, packaged programs. FACILITIES: Cameras, 16mm and 35mm, RCA 35mm and 16mm direct positive sound recording, art department, time-lapse photograph two sound stages, laboratory, animation, 35mm optical printer, editing, creative staff, Magnetic recording, 35mm, 16mm and 17.5mm.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *It's in the Bag* (United States Gypsum Co.), *Scapower* (U.S. Navy), *How After How - Day After Day* (The B.F. Goodrich Co.); *Evacuation Procedures*, *Someone Out There*; *The C-111 Aircraft*, *Water Survival* (U.S. Air Force), *Something Special*, *Progress Report* (Union Special Machine Co.), *Zero Defect* (Firestone Tire & Rubber Co.), *Thermosphere Probe* (NASA). SLIDEFILMS: *Dipnast Control*, *Designed for Rock* (Buevius-Eric Company), *Dealer Service Report*, *Rear Dumps*, *Front End Loader*, *Crawler Tractor*, *Scrapers* (Euclid Division of General Motors); TV COMMERCIALS for: Household Finance Corp., Needham, Harper & Steers, C.O. & W.D. Sethness Corporation, Illinois Canning Co., Grubb Advertising, Inc., Wheelhorse Products (Success Advertising, Inc.).

### BECKER-GOESSL, INC.

5621 Dempster Street, Morton Grove, Illinois  
 Phones: Morton Grove: (312) YO 5-3121; 22  
 Chicago: (312) 267-0058

Date of Organization: November, 1961  
 Frank G. Becker, *President, Photographer*  
 Marvin E. Goessel, *Vice-President, Art Director*  
 Paul G. Roseman, *Vice-President, Sales*  
 Gloria Koudell, *Design Illustration*  
 Paul Cliff, *Art Manager*  
 William Brodt, *Art Production*  
 Earl Lundberg, *Photography Laboratory*  
 Harry Hedlund, *Photographic Illustration*

SERVICES: Vista screen filmstrips, wide screen filmstrips, sound slidefilms, slides, Au-Graphs, movies, TV commercials, flipcharts, easel presentations, charts and graphs, collateral material, slidefilm animation, art, cartoons, illustrations, lettering, typography. FACILITIES: Photographic studios, slidefilm animation cameras, slide production and mounting equipment, film processing labs, typesetting facilities, white and colored type cell overlays.

### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *Project 66*, *National Dealer Meeting* (Johnson Motors), *National Dealer Meeting* (Hamilton Beach), *Dr. Zhivago*, *Metro-Goldwyn Mayer, Inc. Management Meeting* (International Minerals & Chemicals Corp.), *Midwest Dealer Meeting* (Avon Products Co.), *Management Meeting* (A.B. Dick), *Drive Axle Preloading Adjustments* (International Harvester); *Torque Converter and Transmission* (Frank G.

## CHICAGO PRODUCERS:

### BECKER-GOESSL INCORPORATED

Hough Co.); *Management Meeting* (A.B. Dick); *Spending Your Food Dollars* (Household Finance Corp.); *VISTA FILMSTRIPS*, *Multi Aperture Collimator* (Nuclear Chicago); *Air Purifier* (Puritron Corp.).

### CAMERAS INTERNATIONAL PRODUCTIONS

1724 N. Orchard, Chicago, Illinois 60614

Phone: (312) MO 4-7305

Date of Organization, 1957

Charles D. Sharp, *President*  
Richard Mansfield, *Vice-Pres. & Counsel*  
John Oertel, *Laboratory Manager*  
Robert Ford, *Director*  
Jerry Ishikawa, *Co-ordinator*  
Orville Hurt, *Art*

**SERVICES:** Producers of 16 and 35mm motion pictures and sound slidefilms. Particularly oriented to medical films and social documentary. **FACILITIES:** Complete studio, sound stage, Arriflex and Eclair camera equipment, Nagra, Perlec-Tone, Ampex and Magnasync sound equipment. Interlock screenings; 16mm b&w reversal and color printing laboratory.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Egyptologists*; *The Kibbutz* (University of Chicago); *Symbolic Control* (Illinois Institute of Technology Research Institute); *Orulen* (G.D. Searle & Co.). **SLIDEFILM:** *Orulen* (G.D. Searle & Co.). **TV COMMERCIALS:** for: Tri-Play Toy Corp.

### CAVALCADE PRODUCTIONS, INC.

P.O. Box 501, Wheaton, Illinois 60157

Phone: (312) 668-6363

Date of Incorporation: 1918

Dale McCulley, *President, Writer-Producer*  
Charlotte B. Meredith, *Vice-President*  
Harold B. Mackenzie, *Secretary*  
Loren R. McCully, *Treasurer, Office Mgr.*  
Wayne A. Kolan, *Cinematographer*

**SERVICES:** Production of industrial, educational and religious motion pictures and sound filmstrips. Patented "Cinemastage" process for industrial show production. **FACILITIES:** Arriflex camera with blimp; 35mm and 120 still cameras; editing; 10 x 10 sound stage with variety of set components; Baby dolly; Mole-Richardson mike boom with perambulator; Magnecord, lighting equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Cowboy Kelly's Last Ride* (Northern Illinois Gas Co.); *Year of the Profit-maker* (Byerson Steel Co.); *Way of Thinking*; *Parliamentary Procedures in Action*; *Improving Your Vocabulary* (Coronet).



### CHICAGO FILM LABORATORY, INC.

1322 West Belmont Ave., Chicago, Ill. 60657

Phone: (312) 935-6755

Date of Organization, 1926

Eugene G. Josephson, *President*  
Robert D. Casterline, *Vice-President*  
Fred Fiedler, *Laboratory Manager*  
Howard Schuyler, *Sound Engineer*  
Virginia Rose, *Office Manager*

**SERVICES:** 16mm and 35mm color and b&w motion pictures, slidefilms, TV commercials. **FACILITIES:** Laboratory processing, 16mm and 35mm b&w and color developing and printing, RCA sound recording, 16mm and 35mm magnetic and optical titles and editing, for our own and other producers.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Real Swinger*, *The 190*

## CHICAGO FILM LABORATORY

*Answers*, *Economize With Attachments*, *Military Prime Mover*, *M-100 Motor Grader* (Allis-Chalmers Mfg. Co.); *Saviors of Your Growing Gold*, *Turn Hay Days Into Pay Days*; *What's New in '66*, *Whetland Combine*, *Kings of the Corn Harvest* (Oliver Corp.); *The 1966 Kick Off* (Allstate Ins. Co.); *Through the Open Door*, *The Dark Passage Home* (Casjo, Inc.). **SLIDEFILMS:** *The Dorsey Story* (Dorsey Trailers); *Making Every Leaf Count*; *Pace Makers of the Harvest*, *Power Up for Row Crop Harvesting*, *King Size Capacity for the King of Crops* (Oliver Corp.); *Farm Power With Built-in Traffic*; *Producers of Ideal Seedbeds*; *Quick Answers to Plow Problems* (Allis-Chalmers Mfg. Co.).

### JOHN COLBURN ASSOCIATES, INC.

1122 Central Avenue, Wilmette, Illinois 60091

Phones: Wilmette: (312) ALpine 1-8520

Chicago: (312) BRoadway 3-2310

Date of Incorporation: 1953

John E. Colburn, *President*  
M. H. Colburn, *Secretary*  
Floyd D. Parker, *Treasurer*  
James R. Phillips, Jr., *General Sales Manager*  
Robert E. Ford, *Vice-Pres., Educational Div.*  
John Holliday, *Account Executive*

**SERVICES:** Industrial and educational motion pictures; sound slidefilms, filmstrips and overhead projector transparencies. Production services, studio and facilities available to other producers. Writers, artists and technicians available on freelance basis. **FACILITIES:** Large sound stage; completely equipped for 16mm and 35mm production.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Total Reliability* (Sears, Roebuck & Co.); *Reliability is a Key Word* (Keystone Railway Equipment Co.); *My Brother's Society* (Woodmen of the World Life Ins. Society); *Wrestling Skills* (John Colburn Associates, Inc.); *Tribes Aflame*; *Vietnam* (Christian & Missionary Alliance). **SLIDEFILMS:** *Apart or A Part?* (Teesearch, Inc.); *The Secret to Security* (Pioneer American Insurance Co.).

### CREATIVE COMMUNICATIONS, INC.

520 N. Michigan Ave., Chicago, Ill. 60611

Phone: (312) 527-2530

Date of Incorporation: 1961

Herschell G. Lewis, *President*  
Edward Drucker, *Vice-President*  
Andy Romanoff, *Production Manager*  
William Utsunomiya, *Art Director*  
Larry Wellington, *Production Co-ordinator*

**SERVICES:** Motion pictures; features; industrial, commercial, educational, training; slidefilms; still photography; public relations; scripts; location photography for other producers; editing service. **FACILITIES:** Studio facilities available in Chicago and Miami. Mobile motion picture and sound unit fully equipped for location shooting. 35mm and 16mm editing department; art department.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *So That's How They Make It* (James B. Bean Distilling Co.); *Another Look At Judoklon* (Ohio Chemical Co.); *Lake Redstone* (The Branigar Organization). **THEATRICAL FEATURES:** *Russian Roulette*; *Monster A Go-Go!*



### DOUGLAS FILM INDUSTRIES

10 West Kinzie St., Chicago, Ill. 60610

Phone: (312) MOhawk 4-7455

Date of Organization, 1915

Lred C. Raymond, *President*  
Arthur B. Jones, *Vice-President*

## DOUGLAS FILM INDUSTRIES:

Douglas P. Raymond, *Vice-President & Director of Production*  
Frank M. Miller, *Director of Photography*  
Emily Rich, *Art Director*  
George G. Gilbert, *Field Sales Manager*  
Joe Pusateri, *Quality Control Manager*  
William Bieliecke, *Quality Control Manager*  
Lawrence Tickus, *Chg. Printing Control & Production*

**SERVICES:** Creation and production of 35mm and 16mm motion pictures, slidefilms, TV commercials and theatre trailers from script through release prints for industry, agencies and education. Complete 35mm and 16mm color and b&w film laboratory services for industry and producers. Equipped and staffed for studio and location photography in motion picture and still fields. **FACILITIES:** Large sound stage staffed and equipped; script, art and animation; magnetic and optical sound recording, music scoring, editing, conforming and distribution of films. Complete 35mm and 16mm color neg-pos, b&w printing, processing; ultrasonic cleaning.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Community Recreation* (Montgomery Ward & Co.); *Quiet Home Report* (Insulation Board Institute); *Market Research* (Kitt Foods); *Art & Secrets of Chinese Foods* (Beate Foods); *Look Who's Talking* (American Dry Association). **SLIDEFILMS:** *All About Knives* (Ecco Housewares Co.); *Power of Food* (National Live Stock & Meat Board); *What is a Medical Technologist?*; *Blood PH* (American Society of Clinical Pathologists); *New Canal* (The Tomi Company).



### CAL DUNN STUDIOS, INC.

141 West Ohio Street, Chicago, Illinois 60604

Phone: (312) 644-7600

Branch: 1040 N. Las Palmas, Hollywood, Cal. 90038; Phone: (213) HO 9-9011, Alan Lee, *Manager*.

Date of Organization: 1947

Cal Dunn, *President*  
Joseph G. Betzer, *Vice-President*  
Helen A. Krupka, *Creative Services Director*  
Gil DiCiccio, *Animation Director*  
Bob O'Reilly, *Art Director*  
Ray Mueller, *Director, Cameraman*  
Bernard A. Montgomery, *Stage Manager*  
Art Ellis, *Chief Editor*  
Ruth Reidy, *Audit & Bookkeeping*  
Linda Axelson, *Talent Contact*

**SERVICES:** Motion pictures and slidefilms for sales training, promotion, product information, employee indoctrination and special purposes; TV commercials and productions. **FACILITIES:** Sound stage, insert stages, working kitchen, Oxberry animation stand and equipment; complete animation, inking and painting depts.; editing, screening rooms, carpenter shop, creative and administrative facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Story Behind Rept* #2238 (Landreth Industries, Inc.); *Disappearing City*, *New Horizons in Car Classification* (American Brake Shoe Co.); *Brush for Beauty* (American Dental Association); *Your West* *Auto Franchise and You* (Western Auto Supply Co.); *The Mobile Home* (De Rose Industries). **SLIDEFILMS:** *Make Leasing Pay with Chevrolet*; *Chevrolet Means More \$\$\$ for You*; *Why Should you Lease?* (Chevrolet Corp.); *Crush - It's the Greatest!* (Crush International, Inc.); *The Power of WOManship!* (Whitlock & Co.); *The Challenge of Change*, *Who, Me?* (Campbell Soup); *George Baker Makes a Splash*; *A Clean Pool*; *No Secret*, *3-Step Formula for Family Fit*; *Everybody in the Pool* (Olin Mathieson Co.); *Office Employees' Death Benefits* (Metropolitan Life Ins. Co.). **TV COMMERCIALS:** for: Hollow Candy Co. (Don Kemper Co., Inc.); Blue Crest (Bozell & Jacobs, Inc.); NBC Channel 5.

**EUE/Screen Gems Chicago**

50 North Michigan Ave., Chicago, Ill. 60601

Phone: (312) 782-8290

See complete data under New York City

**FILMACK PRODUCTIONS**

127 South Wabash Ave., Chicago, Ill. 60605

Phone: (312) Harrison 7-4555

Date of Organization: 1919

Erving Mack, *Chairman of the Board*  
Bernard Mack, *President*Joseph R. Mack, *Vice-President*Louis Garfinkle, *Controller*E. J. Dane, *Secretary*Blott Satinover, *Still Slidefilm Dept. Manager*Roman Polys, *Music & Sound Engineer*Robert Davey, *Mgr. Industrial-TV Sales*Ray Jankowski, *Lab Manager*Harry Glick, *Production Coordinator*Robert Berg, *Executive Producer*

**SERVICES:** Motion pictures, sound slidefilms and slides for TV, industry, education, training programs, sales meetings, public relations and reports; creative services — script-writing, presentations, story-board jingles; production services — live motion picture and still photography in studio or on location in 16mm and 35mm color and b&w, animation and slidefilm photography; sound recording and mixing—lip sync, wild sound, singing jingles, sound effects for tape, records or optical film; art work — illustrations, cartoon characters, backgrounds, photo touch-up; titling — hot type, cold press, opaque and transparencies; lab work — editing, processing, printing, inspection.

**FACILITIES:** Completely equipped sound stage, prep and dressing rooms; two sound departments; synchronization stands with automatic Oxberry; art department; type shop; laboratory including optical printers, developing machines, editing.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Fuse Protection for Today's High Currents* (Economy Fuse Div. Federal Pacific Electric Co.); *Total Energy Concept* (Northern Ill. Gas); *Evening Marks Smm Sound Project* (H.A. Bohm Co.). **SLIDEFILMS:** *IGA, Your Pattern for Progress* (Independent Grocers Alliance); *Dental Health* (Procter & Gamble).

**FILM MOTIVATORS, INC.**

610 W. Pratt Ave., Chicago, Illinois 60645

Phone: (312) 267-3680

Date of Organization: 1965

Richard M. Willets, *President*Stewart G. Price, *Vice-President*Richard Bowen, *General Manager*Earlan P. Croy, *Sales Manager*H. Hans Zielke, *Dir. of Photography*

**SERVICES:** Motion pictures, slide-films, industrial and advertising photographic illustration, TV commercials, training programs, product presentations. **FACILITIES:** 30 x 40 studio; editing room; equipment for studio and location production; warehouse and modern material handling equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Hydroframe-60* (Pullman Standard); *Time to Pressure Pour*, 3 foreign versions (Amsted Industries). **SLIDEFILMS:** *It's Incomparable*; (Broaster Co.); *Sell the Total Mark* (Speed Queen); *Show 'Em Don't Tell 'Em*, *Matter of Viewpoint* (Nibot Corp); *The Beauty of Mar-Crest Dinnerware* (Marshall-Burns).

**The Most Complete Studio Reference**

These pages of detailed producer reference listings comprise the world's most complete buyer reference source to business and television film tape production facilities in the U. S. and abroad.

**MORTON GOLDSHOLL****DESIGN ASSOCIATES, INC.**

420 Frontage Road, Northfield, Illinois

Phone: (312) 446-8300

Date of Organization: 1912

Morton Goldsholl, *President, Exec. Prod.*Mildred Goldsholl, *Secretary, Producer*John Weber, *V.P., Studio Director of Design*William Langdon, *Film Administration*Tom Freese, *Producer*

**SERVICES:** Producers of motion pictures and slidefilms for business, industry, television and education. Specialists in animated graphic design. **FACILITIES:** Sound stage, 16mm and 35mm cameras, Moviolas, Oxberry animation stand with Aerial Image; Ampex, Nagra and Magnasync sync sound recorders, editing equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Wanderlust, The Meeting Place* (Magazine Publishers Assn., Inc.); *The Great Train Robbery 1960's* (Chicago & Northwestern Railway); *Monstress* (Inland Steel Container Corp.); *Operation Head Start* (Board of Education, City of Chicago); *Planning is the Key* (Mobile Homes). **SLIDEFILMS:** *Women in Tomorrow's World* (McCall's).

**The Jam Handy Organization, Inc.**

230 North Michigan Ave., Chicago, Ill. 60601

Phone: (312) STate 2-6757

Harold Dash, *Vice-President, in charge*

(See complete listing under Detroit area)

**ROBERT BRUCE HICKS & ASSOCIATES**

2 N. Riverside Plaza, Suite 1904.

Chicago, Illinois 60606

Phone: (312) 372-6966

Date of Organization: 1963

R. B. Hicks, *President*V. N. Hansen, *Vice-President*R. O. Hicks, *Secretary-Treasurer*

**SERVICES:** Motion pictures, slide films and closed circuit TV for business. Producers of sales meeting and sales incentive programs. **FACILITIES:** Associate producers in New York, Atlanta, and Los Angeles. Studio facilities leased or rented as required.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Chicago National Boat Show* (Boating Industry Assn.); *Breakthrough* (The Brower Co.); *Homes on the Move* (Mobile Home Mfrs. Assn.); *Programmed Learning* (Britannica Institute for Adults). **SALES MEETING:** for: Mystic Tape Co.

**INTERLOCK PRODUCTIONS, INC.**

569 North Dearborn St., Chicago, Ill. 60610

Phone: (312) 664-1966

Date of Organization: 1963

Louis E. Wilder, *President, Exec. Producer*William Snowwhite, *Vice-President, Creative*& *Art Director*D. H. Bash, *Secretary*

**SERVICES:** Motion pictures, slidefilms, merchandising displays, point of purchase displays. Sales Meetings. **FACILITIES:** Executive offices, art and construction studios, still photo lab.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURE:** *Chief Basil White Laugh Show* (Poodle Productions, Inc.) **SLIDEFILMS:** *The Grocery Market* (American Oil Company), 1966 — *Carco on the Go* (UMRCO, Inc.) **MEETING PRESENTATIONS:** for: American Tel. & Tel., U.S. Gypsum.

Extra copies of 16th Annual available at \$2.

**CHICAGO PRODUCERS****KELLOCK PRODUCTIONS, INC.**

(Midwest Studios, Inc.)

1037 Woodland Drive, Glenview, Ill.

Phones: Glenview: (312) 721-0515

Chicago: (312) 273-3880

James A. Kellock, *President-Treasurer*Marion R. Kellock, *Secretary*James A. Kellock, Jr., *Vice-President*

**SERVICES:** Writing, production of motion pictures, slidefilms, and business shows. **FACILITIES:** Two sound studios on ground level — 100'x60' with 30' clear to overhead catwalks — 40'x25'x11' clear to roof — 3,000 amperes-120V AC power, screening room, lighting equipment, camera, sound, editing, carpenter shop; makeup and dressing rooms, commissary, art dept., prop rooms, creative staff and production offices.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *It All Depends on You* (United Community Services of Greater Milwaukee); *Reins of Command, Achievements in Zero Defects* (U.S. Air Force). **SLIDEFILMS:** *Time to Change to Sparkle* (L. M. Rosenow, Inc.); *As You Travel, Credit Card, Heating Oil* (American Oil).

**WM. N. KIRSHNER & COMPANY, INC.**

Executive Plaza, 1132 Waukegan Rd.,

Glenview, Ill.; 53 W. Jackson Blvd., Chicago

Phone: (312) 729-3030

Date of Incorporation: 1959

William N. Kirshner, *President &**General Manager*Robert B. Ross, *Vice-President, Training*Robert Beaugrand, *Vice-President, Writing**Dept.*Ansel Pope, *Vice-President, Art Department*Richard Herford, *Vice-President, Production*W. E. Terry, *Creative Director*John Fleming, *Art Director*Robert Larson, *Secretary*

**SERVICES:** Producer of audio-visual materials for marketing, sales promotion, TV, training and public relations, motion pictures, TV commercials, slide programs, slidefilms, industrial and business presentations, closed-circuit TV programs for business. **FACILITIES:** Two sound stages, three production studios, writing, photography and art department, recording, animation, editing, projection and interlock equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Miami Beach 1965* (Allis Chalmers); *Programmed Profits* (Klenzade). **SLIDEFILMS:** *The Beef Makers, Seed for Progress* (American Breeders Service); *Cold Heading* (Elico Tool & Screw); *Quality Fiberglass Molding* (Sackner Products); *Let's Look At Your Future, Blueprint For Success, Wonders of Stainless Steel, Closing the Sale* (Regal Ware, Inc.); *Money For Life* (Associated Life); *Products for the Power Industry* (Dow Corning); *How to Cut Copy Costs* (Frederick Post); *How to Tap a Hole* (Commander Manufacturing).

**MERVIN W. LA RUE, INC.**

159 East Chicago Ave., Chicago, Ill. 60611

Phone: (312) Superior 7-8656

Date of Organization: 1937, Inc. 1947

Mervin W. La Rue, Sr., *President*Joanna La Rue, *Vice-President-Treasurer*Everett Blackman, *Production Manager*

**SERVICES:** Confined to medical and closely-allied fields exclusively. Consultants in planning, production and utilization of audio-visual aids in continuing education in medicine. **FACILITIES:** For medical and scientific work, explosion-proof

## CHICAGO PRODUCERS:

MERVIN W. LA PUE

cameras and lighting equipment, macroscopic and microscopic motion cameras, animation stands, time lapse, high-speed and conventional equipment. Development and application of fiber optics in body cavity motion photography.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A Disposable Unit for Blood Oxygenation and Temperature Control* (R.A. DeWall, M.D.); *Nephro-Uterectomy - Modified Single Incision Approach* (Vincent J. O'Connor, Jr., M.D. & Eaton Laboratories); *Total Management of Central Tympanic Perforations* (Eugene Derlacki, M.D.); *Streamline Flow Through a Glass Aorta, Pulmonary Embolectomy* (University of Chicago); *Surgical Correction of Varicose Veins* (Abbott Laboratories & Northwestern University); *Acquired Cysts of the Lung; Diverticulum of the Lower Esophagus* (American College of Surgeons).



### JACK LIEB PRODUCTIONS

1230 W. Washington Blvd., Chicago, Ill. 60607  
Phone: (312) CH 3-2600

Date of Organization: 1946

Jack H. Lieb, *President*

Warren H. Lieb, *Vice-President*

*Production Supervisor*

Robert A. Averill, *Chief Sound Engineer*

Donald J. Richter, *Recordist*

Charles R. Kite, *Editor-in-Chief*

Ernest Schubert, *Production*

Ulf Backstrom, *Editor*

Elaine Badis, *Office Manager*

SERVICES: Motion picture production; industrial, theatrical, TV, sales promotion, institutional and sales training, specialists in travel promotion films, TV productions, spots and shows. Filmstrips and sound slidefilms. Consultant on motion picture problems. FACILITIES: Complete studios, 3 sound stages, RCA 35mm and 16mm magnetic and optical recording. Specialists in hi-fidelity magnetic mixing, Nagra-16mm sync recording for studio or location. Editing, musical score facilities, echo chamber.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 1965 *World Series* (American National League Baseball Clubs; Lew Foresee); *Your State Employees* (Commonwealth of Kentucky); *Foreign Language Learning in our Schools*; *Let's Play With Mrs. Kay* series - *The Policeman and His Dog*; *The Lost Balloon*; *The Knapsack*; 3 *Friends* (Dept. of Health, Education & Welfare). TV COMMERCIALS for: 7 Up (J. Walter Thompson Co.); Rise Shave Cream (Sullivan-Stauffer Colwell & Bayless); Chicago Boy Scouts; Chicago Boys Clubs; Alberto Culver; Electric Utilities; Sunbeam Coffee Makers (Perini & Associates); American Dairy Association.

### MATTCO ASSOCIATES, INC.

2309 W. Johnsbury Rd., McHenry, Ill.  
Phone: (815) 385-5505

Date of Organization: 1960

Branch Offices: District of Columbia - \$400

Wisconsin Ave., Washington, DC 20011

Phone: (301) 656-5210; Lewis N. Coe, Jr.

Clifford Peacock, *Vice-Presidents*, Writers

New York - 18 W. 15th St., New York 10036

Phone: (212) OX 7-2896; William Shapples,

Jr., *Musical Director*; Clifford Carter, *Sales*

Richard J. Matt, *President & Executive Director*

William M. Fraser, *Director of Sales*

John P. Gibbs, *Supervising Editor*

Larry Olson, *Production Manager*

## MATTCO ASSOCIATES

SERVICES: Motion picture and slidefilm production, including theatricals, TV and sponsored industrials, sales and training films. FACILITIES: Recording, music scoring and editing; 16mm and 35mm editing rooms; Moviola equipped; 16mm and 35mm projection; 16 and 35mm Arriflex and Evemo cameras; Nagra sound equipment; complete studio and portable lighting; special camera-boat and truck.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *World's Most Unusual University* (McDonald, Inc.); *Wonderful Whirl* (Eastman Kodak Company); 1966 *Product Line*, series of 9 (Johnson Motors). THEATRICAL FEATURES: *Miss Smile*; *Hamburger U*; *The Expert*.

### FENTON McHUGH PRODUCTIONS, INC.

161 E. Grand Ave., Chicago, Ill. 60611

Phone: (312) 321-0533

Date of Organization: 1956

Branch Office: 7417 Sunset Blvd., Hollywood,

Calif. 90045. Phone: (213) 876-8380. Robert

S. Scribner, *Vice Pres. in Charge*

Fenton P. McHugh, *President*

Robert C. Scribner, *Vice-President*

Veronica S. Harries, *Admin. Assistant*

Robert Kingly, *Comptroller*

SERVICES: Production of 16mm and 35mm motion pictures for business, industry and TV. Sound slidefilm productions. FACILITIES: 16mm and 35mm production equipment; editing facilities and sound stage.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Secret of Success*; 1966

*Marketing Conference* (Jos. Schlitz Brewing Co.);

*Miss Rodco America* (NBC Sports Special); *Di-*

*mensions* (Hamilton Mfg. Co.).



### MPO, Incorporated

185 No. Wabash, Chicago, Illinois 60601

Phone: (312) 372-2355

Bill Bailey, *Manager*

(See complete listing under New York City)

### BURT MUNK & CO.

56 E. Walton Place, Chicago, Ill. 60611

Phone: (312) 337-0034

Date of Organization: 1961

Burton M. Munk, *President*

Earl Anderson, *Production Manager*

May Abraham, *Office Manager*

SERVICES: Creation and production of motion pictures, slidefilms and related materials for business communication. Sales meeting and convention services. Nationwide public school distribution of sponsored filmstrips. FACILITIES: Creative writing, planning and production.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Juice of a Job*; *Dateline Plou-*

*ville*; *Trizone*; *Undercover Agent*; *Spiral Genera-*

*tion*; *Foam Facts*; *Thin Shell Designs*; *Masonry*

*Wall Applications*. (Hotpoint); LW795: *A Prac-*

*tically Infinite Idea* (The Dow Chemical Com-

*pany*); *Stamp of Acceptance* (Phillips Drill Com-

*pany*). SLIDEFILMS: *The Best of Everything*; *Va-*

*cation With Pay*; *Refrigerators-Freezers* 1966;

*Think Smart*; *Sell Big*; *A Woman's Touch*; *The*

*Inside Story* (Hotpoint); *Now Is the Time*

(Transcontinental Life Ins. Co.); *Leadership in*

*Action*; *Horizons Unlimited* (Zenith).



this symbol over a producer's listing in these pages refers to display advertisement in this 16th Production Review issue.



FRED A. NILES

### COMMUNICATIONS CENTERS, INC.

1055 W. Washington Blvd., Chicago, Ill. 60607

Phone: (312) SEeley 8-4181

Date of Organization: 1955

Branch Offices: New York; 108 West 10th

Ave., New York. Phone: (212) SU 7-8700

Charles Ticho, *Vice-President*, California

650 N. Bronson Ave., Hollywood, Phoe-

(213) HO 3-8154. Lionel Grover, *Vice-*

*President*.

Fred A. Niles, *President*

Norman S. Lindquist, *Vice-President*, *Sales*

William E. Harder, *Vice-President*, *Production*

Rolf W. Brandis, *Vice-President*, *Television*

Harry Lange, *Vice-President*,

*Executive Producer*

James E. Morgan, *Vice-President*, *Finance*

George Jarrett, *Editing Administrator*

Dorothy Roecker, *Office Manager*

Bert Lindberg, *Chief Charge Man*

SERVICES: TV commercials; industrial films; spots training films; business theater; sound slidefilms; TV shows. FACILITIES: 100,000 sq. ft. of space; 3 sound stages; 3 editing rooms complete sound dept.; carpenter, electric, paint and prop dept.; 5 screening rooms; art dept.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Travel Greyhound America*

(Greyhound Corporation); *Sell Shocked* (P

Parts Corp.); *The Sharkowner* (New York Sek

Exchange); *The Earth Trembled* (Care, Inc).

SLIDEFILMS for: Sears Roebuck & Co.; Blair Fh-

ions; Admiral Corporation; General Elec-

Controls.



### Pelican Films Inc.

410 N. Michigan Ave., Chicago, Ill.

Phone: (312) 337-8116

Max Pride, *Producer*

(See complete listing under New York City)



### PILOT PRODUCTIONS, INCORPORATED

1819 Ridge Avenue, Evanston, Ill. 60201

Phones: (312) DAVis 8-3700

(312) BRoadway 3-4141

Date of Organization: 1940; Inc. 1952

C. Robert Isely, *President*

Robert L. Dedrick, *Executive Vice-President*

C. Don Sheldon, *Treasurer*

A. E. Boroughl, *Secretary*

Hal Childs, *Director of Photography*

Ken Kracht, *Director of Illustrative*

*Photography*

Bob Luce, *Director*

Connie Andersen, *Slidefilm Department*

Bill Bubl, Jay Norman, Jim Cuca, *Sales*

SERVICES: Complete creative and production facilities for motion pictures and filmstrips. Research, writing, photography, sound recording, editing, and stripfilm services for industrial and business films. FACILITIES: 10,000 sq. ft. 3,400 sq. ft. shooting stage with 11 ft. clearance under catwalks, complete kitchen facilities for food photography, 16mm Mitchell and Arriflex camera equipment, generator & battery packs for field work; special right hand drive camera truck with inside camera mount, front platform, top platform and radio gear; Ampex and Magnasync recording equipment including DuKane 3000 signal generator; double system projection.

**RECENT PRODUCTIONS AND SPONSORS**  
**SLIDE FILMS:** *Speedcrete* (Concrete Maintenance Products); *Built-In Durability* (Clark Equipment Company); *Design for Profits* (Iowa Manufacturing Company); *Behind Your Ballot* (Chicago Board of Election Commissioners); *Thomas True* (Metropolitan Crusade of Mercy); *Slide Films: Application for Success* (Ford Marketing Institution); *Approach to Perfection* (Allen Printing Company); *Good, And Tuesday* (Cambridge Varren Printing Company); *Thomas Coupling* (Rex Chainbelt Company, Inc.); *Nilsen Static Index* (A. C. Nilsen).



**PINNN PRODUCTIONS**

464 Erie Street, Chicago, Illinois 60611  
 Phone: (312) 757-5432

Date of Organization: 1957  
 Richard J. Powers, *President*  
 Sandra Powers, *Secretary-Treasurer*  
 R. Hebel, *Production Director*  
 James H. Johnson, *Creative Director*  
 William BeRoeth, *Sales Director*  
 R. Kupjack, *Art Director*  
 Edward Fitzgerald, *Graphics Art Director*  
 Harold Aronson, *Photographic Director*  
 Joe Matz, *Comptroller*  
 Una Golz, *Account Executive*  
 An Doyle, *Production Coordinator*  
 Frank Rossi, *Shipping & Packing Coordinator*  
 George Mattered, *Assistant Art Director*  
 Le Sounderberg, *Artist*  
 Erik Haberkorn, *Artist & Acct. Executive*  
 Phil Spiel, *Animation Cameraman*  
 Jim Majewski, Marvin Collins, *Production*  
 Gug Sakurai, *Laboratory Technician*

**SERVICES:** Creation and production of slidefilms, slides, slide presentations and Vista-Sell programs for industry, business and education. Complete studios for creative product and fashion photography including artists, designers and writers for collateral material and sales promotion production. Special packaging and shipping facilities for quantity programs. **FACILITIES:** 2 Overhead animation cameras, Mitchell animation camera with stands; full range of 35mm 1 x 5, 10 and 11 x 14 cameras; automatic slide poster; automatic slide duplicator; three color processing labs for roll, sheet film and color prints. B & W lab for processing film and enlargements. Creative art department with Heidelberg type machines. 20,000 square feet of shooting area.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDE FILMS:** *Today Show*; *Staying Ahead in 1974*; *Water Heaters*; *Youthquake* (Sears, Roebuck and Co.); *Plant & Animal Relationships*; *The History of Texas*; *Revolution of Mexico*; *History of S. PRESENTATIONS:* Kellogg's Key Business Sales Meeting; Kroehler Sales Meeting; Company Meeting; (Leo Burnett Co., Inc.); *Every Sales Meeting Film* (Swift & Co.); *Christmas, 1965*; *History of Shoes* (Sears, Roebuck and Co.); *100 Percent Club Meeting* (International Business Machines).



**Reid H. Ray Film Industries, Inc.**

408 South LaSalle Street, Chicago, Ill. 60604  
 Phone: (312) FI 6-0897

Clyde Krebs, *Vice-Pres., General Sales*  
 Ed L. Johnson, *Midwest Acct. Executive*  
 Dorothy Power, *Special Assistant*  
 Reid H. Ray, *President & Producer*  
 Ellsworth Polsfuss, *Director*  
 Robert Winter, *Film Editor*

Creative staff for scripts, storyboards for the production of motion pictures, sound slidefilms,

TV films, TV commercials, animation and graphic design. Screening room with interlock facilities. (See complete listing under St. Paul, Minn.)

**RMP Productions of Chicago**

203 North Wabash Ave., Chicago, Illinois  
 Phone: (312) 372-8683

Ken Drake, *Executive in charge*  
 (See complete listing under Rose Magwood Productions, New York City)



**SARRA-CHICAGO, INC.**

16 East Ontario St., Chicago, Ill. 60611  
 Phone: (312) WHitehall 4-5151

Date of Organization: 1937  
 William Newton, *President*  
 Marvin Bailey, *Vice-President*  
 Jack Conrad, *Vice-President*  
 Harold Lignell, *Vice-President*  
 Pat Saviano, *Production Manager*

**SERVICES:** Production of TV commercials. **FACILITIES:** 16mm and 35mm equipment, three stages and processing laboratory.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS FOR:** Allstate Insurance, Campbell Soup; Commonwealth Edison; Clearasil; Green Giant; Kellogg's; Nestle's; Pillsbury; Procter & Gamble; Pure Oil; Schlitz; Starkist; Swift; United Air Lines (Leo Burnett); Alberto Culver; American Bakeries; Ken-L-Ration; Oscar Mayer; Quaker Oats; Sterling Beer; 7-Up (J. Walter Thompson); Dr Pepper (Grant Advtg.); Northern States Power; Iowa Power, Hamm's Beer; Red Ball Jets; American Dairy Assn.; Malt-O-Meal; Admiral; Wilson Meats; Toro (Campbell-Mithun); Reynolds Aluminum; Toni Co.; Kemper Insurance; ServiSoft; Hamilton Beach (Clifton E. Frank); Robin Hood Flour; Rust-Oleum (D'Arcy); Procter & Gamble; Maryland Club Coffee (Tatham-Laird); Sunbeam (Perrin & Assoc.); Miles Lab, Texize; Pet Dairy (Henderson Advtg.); Alberto Culver (BBD&O); Sunbeam; Chicago Tribune; Sara Lee; Johnson's Wax; Peoples Gas (Foote, Cone & Belding); Go Dog Food; Zales (Bloom Advtg.); Alberto Culver (Knox Reeves); Serta (MacLains, John, & Adams); F & F (Lilientfeld); Michigan Fruit; Joh Morrell & Co. (Geyer, Morey & Ballard); First Wisconsin Bank (Cramer-Kasselt).

**SDZ, INC.**

156 East Superior, Chicago, Ill. 60603  
 Phone: (312) DE 7-1015

Date of Incorporation: 1965  
**Divisions:** Showmagnizers, Inc., Broadcast Features  
 Bernard H. Baker, *President & Executive Producer*  
 John H. Stewart, *Vice-President & Producer*  
 Gordon Dupree, *Vice-President, Programmed Instruction*  
 William G. Bauer, *Associate Producer*  
 Robert McDuck, *Music Director*  
 John Goray, *Art Director*

**SERVICES:** Total creative and production services for motion pictures, slidefilms, film strips, business theater and staged convention services. Employee communications and training programs for industry. **FACILITIES:** Industrial stages and stagettes, motion picture and slide projector equipment, show domes and tents, Point-of-Purchase Theaters.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Employee Presentation* (Champion Papers, Inc.), *Employee Presentation* (Mead-Johnson, Inc.), *Three Giant Steps* (Montgomery Ward and Co.) **STAGED PRODUCTIONS:** Rheem National Sales Meeting, Hawker-Siddeley Employee Meeting.



**CHICAGO PRODUCERS**

**SOCIETY FOR VISUAL EDUCATION, INC.**  
 (Subsidiary of General Precision Equip. Corp.)

1345 Diversey Pkwy., Chicago, Ill. 60614  
 Phone: (312) 525-1500

Date of Organization: 1919  
 John C. Kenman, *President*  
 Walter E. Johnson, *Vice President*  
 Cassim V. Wejman, *Treasurer*  
 James McEnter, *Commercial Productions*

**SERVICES:** Creators and producers of sound slidefilms, filmstrips, and slides for industry. Producers and distributors of sponsored filmstrips for industry to schools and churches. **FACILITIES:** Art department, Ludlow hot press typeset, b&w and color processing, automatic and semi-automatic single and double-frame 35mm slide binding, slide cameras, animation cameras, b&w and color still photography.

**RECENT PRODUCTIONS AND SPONSORS**

**SLIDEFILMS:** *Air Conditioning Service* (International Harvester Company); *Packaged Program for In-Service Audio-Visual Education* (Ohio State University); *The Story of Coated Abrasives* (Coated Abrasives Manufacturers' Institute); *Water Science for the Home* (Culligan Incorporated); *Communications* (East Ohio Gas Company).

**SPORTLIGHT FILMS**

20 North Wacker Dr., Chicago, Ill. 60606  
 Phones: (312) 236-8955; 236-8455

Date of Organization: July, 1955  
 Alfred D. LeVine, *General Manager, Producer*  
 Tom Carnegie, *Talent Director*  
 Charles Lee, *Unit Manager*  
 Mary Carroll, *Comptroller*  
 Robert Renner, Dick Upton, *Writers*

**SERVICES:** Motion pictures for industry, TV, education, commercials, "how-to" marketing, special events and direct sponsor assignments, in-plant and entertainment, instructional documentaries. **FACILITIES:** On location or studio, Bell & Howell 70DBS, Cine II, Artilex, Eclair, Nagra tape recorders, mikes, lip sync, color or b&w, supply camera crews to cover events, color or b&w stock film available.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *I For the Money* (Thompson Industries); *From Start to Finish* (Eli Lilly & Co.); *Driver's Choice* (Bixant Mfg. Co.); '65 JVDY "500" (Sportlite "500" Films); *How to Hit Long Ball* (Wilson Sporting Goods).

**SPUR PRODUCTIONS, INC.**

57 West Grand Ave., Chicago, Ill. 60610  
 Phone: (312) 321-1222

Date of Incorporation: 1966  
 Ransom P. Dunnell, *President*  
 Frank Babcock, *Secretary-Treasurer*  
 Robert Fahsbender, *Sales Manager*  
 Patricia Hamman, *Asst. Secretary-Treasurer*

**SERVICES:** Production of TV commercials, industrial and sales training films. **FACILITIES:** 16mm and 35mm equipment. Midwest Representatives for: Mark VII Commercials, Hollywood, Calif.

**RECENT PRODUCTIONS AND SPONSORS**

(New company incorporated in 1966)

**TAKE TEN INCORPORATED**

360 N. Michigan Ave., Chicago, Ill. 60610  
 Phone: (312) 346-0782

Date of Organization: 1961  
 David R. Hayes, *President & Board Chairman*  
 John Frigo, *Vice-President, Musical Director*  
 Leo Peyton, *Comptroller*

(Cont'd on P. 160)





# eclair

## sync sound without a blimp: how to spend the day shooting not setting up.

Why is the camera crew so often called an hour before the cast? Lighting is one reason. Another is the time and effort it takes to set up a blimped camera. The NPR weighs 20 pounds – and it needs no blimp.

That's the day's first setup. What about the others? A crab dolly saves you from having to haul the rig yourself, but the angles you can get with it are limited, of course. Taking one on location is a pain in the neck. The NPR gives you sync sound without a blimp – and it needs no AC power. If you want a *really* high angle, you can climb a tree with it in one hand, like a briefcase.

Changing lenses, setting the stop and focussing are all slowed down by a blimp. Changing magazines is even worse. We all know what a disruption that can be. People leave the set, the lights are killed. When the camera – and blimp – are ready, the director has to establish the mood and continuity all over again, poor chap. The NPR's pre-threaded magazine can be changed in five seconds. If you happen to run out in mid scene, it just means another take. Immediately.

With the NPR you get more shot in a day. You also get precise reflex viewing, rotating lens turret, registration-pin movement, constant speed motor, sync-pulse generator, five second magazine changes and, of course, blimp-free silence.

Service, sales and rental facilities are available from these expert, franchised dealers: *New York*: Camera Service Center, Camera Mart or F&B CECO; *Detroit*: Behrends Inc. or Victor Duncan Company; *Chicago*: Behrends Inc.; *Los Angeles*: Mark Armistead or Gordon Enterprises; *San Francisco*: Brooks Camera. Or write to us. We'd like to send you our brochure. Eclair Corporation of America, 7262 Melrose Avenue, Los Angeles, California.



Motion Picture Cameras since 1909

## CHICAGO PRODUCERS:

### TAKE TEN INCORPORATED

Roy E. Hayes, *Treasurer*  
Inez Harris, *Secretary*  
Dean DiBrito, *Production Manager*  
Robert M. Cooper, *Dir., Industrial Shows*

**SERVICES:** Industrial motion pictures, live industrial shows, sound-slidefilms, slide presentations, TV films, videotape, musical jingles, radio transcriptions, radio programs, creative consultation. **FACILITIES:** Business offices, creative dept.; studio, 16mm or 35mm production, original music, scoring and copying dept., art dept.; still photography dept., print production dept. for collateral material.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Matter of Some Urgency*; *The Right Combination* (A. B. Dick Co.); *New Ideas* (Timely Arts); **SLIDEFILMS:** *Amorations*, *The Fall of the Ancient Builder* (Masonite Corp.); *From Both Sides of the Curtain* (Montgomery Ward); *Sausage - A Tradition in Good Eating* (Nat'l. Live Stock & Meat Board); **TV COMMERCIALS FOR:** First Fed'l. Savings of Pittsburgh (Adv. Div.); Marine Bank (Klan Van Pietersen Dunlap); First Fed'l. Savings of Chicago (J. Walter Thompson); **LIVE SHOWS:** *Pacemaker*, *Film for Action* (A. B. Dick Co.); *Annual Touring Show* (B. F. Goodrich Co.); *Reach out with Selling Excitement* (Leo Burnett Co. Kroehler Co.); *Market A Go-Go* (Post, Keyes & Gardner KVP Sutherland).



### TELECINE FILM STUDIOS, INC.

100 S. Northwest Highway, Park Ridge, Ill. 60065

Phones: Park Ridge: (312) 823-1415  
Chicago: (312) 763-5815

Date of Organization: 1952

Byron L. Friend, *President*  
June A. Friend, *Secretary-Treasurer*  
Jane Henkle, *Asst.-Finance*  
Paul Luttgens, *Production Manager*

**SERVICES:** Motion pictures, filmstrips, live meetings, new product introductions, trade show participation. Color and B&W, 35mm or 16mm studio or location. TV commercials and programs, complete packaging service, editing, rerecording, mixing, interlock screening, recording, script writing, filmstrip animation, high speed, time lapse photography. **FACILITIES:** Multiple camera, continuous shooting equipment, 35mm and 16mm cameras, Arriflex, etc., magnetic recorder Ampex, Nagra, etc., sound stage 30' x 15', live-channel recording and mixing, dubbing from Nagra to sprocketed material, selsyn interlock; animation stand, motion picture and filmstrip, slide-copying equipment, wireless microphones; location generators.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *High in the Thin Cold Air* (World Book); *America, America* (RMC Corp.); *Country Fair* (B. F. Goodrich); **SLIDEFILMS:** *Van for '65* (Cebates); *Super S* (Bell & Howell)

### UNITED FILM & RECORDING STUDIOS, INC.

Film Center Bldg., 161 E. Grand Ave., Chicago, Ill. 60611

Phone: (312) SU 7-9114

Date of Organization: S. Inc. 1933

**Branch Offices:** New York - 17 E. 15th St.  
New York - Herbert A. Eastern Representative  
Los Angeles - 390 S. Hansen Rep. Los Angeles, W. Bailey Hollibaugh Representative  
Frankfurt a. M. - E. Rench, European Representative

### UNITED FILM & RECORDING

William I. Klein, *President & Executive Producer*  
Markus I. Friedel, *Vice-President, Production Director*  
Edward Humphrey, *Associate Director*  
Art Brown, *Creative Dept.*

**SERVICES:** Creators and producers of audiovisual programs and correlated materials for business, industry, education and government. Radio television program producers, recordings, theatrical and musical productions. Distribution and syndication. **FACILITIES:** 16 35mm motion picture and sound recording complex, Mitchell cameras and accessories, Westrex-RCA, Rangertone, Stancil-Holtzman, Ampex recorders, duplicators and playbacks, Mauer optical system; Selsyn interlock, projection equipment. Tape disc recording and duplication.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Peanut Day* (Kiwans International); **SLIDEFILMS:** *Welcome to St. Mary's* (St. Mary's College); *Electrical Shop Training Course* (Advance Trade Schools); *Troop Camping*; *Calling All Good Scouts* (Boy Scouts of America); **TV COMMERCIALS FOR:** Frantz Manufacturing Co. (Geyer, Morey, Madden & Ballard); King Korn Stamp (Baird Adv.); Advance Trade School (Klein & Assoc.); Boy Scouts of America (Leo Burnett).



### HENRY USHIJIMA FILMS, INC.

1101 Harrison Avenue, Park Ridge, Ill. 60065  
Phone: (312) 695-3331

Date of Incorporation: 1962

Henry Ushijima, *President & Exec. Producer*  
Frank C. Ulrich, *Vice-President, Sales*  
Ruth Ushijima, *Secretary-Treasurer*

**SERVICES:** Producers of motion pictures and slidefilms for industry in sales, training, education and TV. **FACILITIES:** All location equipment in both 35mm and 16mm and complete editing facilities.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Years to Remember* (General Tire and Rubber Co.); *A Report on Crouns* (Continental Can Company); *Progress Report - Phase II* (Bethlehem Steel Corp.); *Where Progress Never Stops* (Chicago Police Department); *Cooking With Cordials*; *James Musick Interviews*; *Heritage of Thorne's* (Audio-Visual Arts-Hiram Walker); *Golf With Sam Sneed*, TV Series (Independent Sports, Inc. & Firestone Tire and Rubber Co.); *Brudley-Hinckley Report* (Continental Motors); *Press Conference Film* (American Photocopy); *Sales Meeting Film* (Audio Visual Arts - Fruehauf Trailers); *City That Cares* (City of Chicago); **SLIDEFILMS:** *While Evil Days Come Not* (Salvation Army); *The Magic Mirror*; *Lutheran Brotherhood and the Farm Family*; *The Wise Steward* (Lutheran Brotherhood).

### VPI of Illinois, Inc.

150 East Ohio St., Chicago 60611  
Phone: (312) 757-2500

Fred Olsen, *President*  
Benton Neuberg, *V. P., Sales*  
Andrew Costikyan, *V. P., Director of Cinematography*  
John Zane, *Director, Midwest Ops.*  
Bud Langhardt, *General Manager*  
Ted Zupas, *Director*  
Sam Schapiro, *Production Manager*

(See complete listing under New York City)

### WIDE-SCREEN FILMS LTD.

525 Pinecrest Lane, Wilmette, Ill.  
**SERVICES:** Motion pictures, slidefilms; specialists in stereo and widescreen techniques  
(New company, organized in 1965)

### WILDING INC.

1345 West Argyle St., Chicago, Ill. 6064  
Phone: (312) BRoadway 5-1200

Date of Organization: 1914; Inc. 1927

### MAIN OFFICE AND STUDIOS

1315 West Argyle St., Chicago, Ill.  
Phone: (312) BRoadway 5-1200  
Clifford F. Weake, *Vice-Pres., Midwest*

### OTHER CHICAGO LOCATIONS

**Communications Idea Center - Customer Service**  
5725 North Broadway, Chicago, Ill.  
Phone: BRoadway 5-1200  
Robert Younker, Robert Lane.

**Commercial Picture Equipment - Display Center**  
5719 North Broadway, Chicago, Ill.  
Phone: SUmmary 4-0263  
Harvey N. Wilcox, *Manager*

### WILDING BRANCH OFFICES

**NEW YORK:** 405 Park Avenue, New York, NY.  
Phone: PLaza 9-0854. Leon Kroger, *Vice-Pres.*; Robert Kohlbrust, *Prod. Manager*.

**DETROIT:** 4925 Cadien Road, Detroit, Mich.  
Phone: TUxedo 2-3740. William R. Winn, *Vice Pres.*

13535 Livernois, Detroit, Mich. Phone: Webster 3-2431. W. W. Kraft, *Vice-Pres.*; A. J. Henderson, *Vice-Pres.*; Robert Cassell, *Vice-Pres.*

**CLEVELAND:** 2307 Chester Ave. Phone: 771-400.  
Dave Raymond, *Vice-President*.

**LOS ANGELES:** Wilding-Fedderson, Inc., 8460V Third Ave., Los Angeles, Cal. Phone: OKe 1-1860. Jack Minor, *Pres.*

**TORONTO:** Wilding Canada Ltd., 875 Don Mills Rd., Don Mills, Ontario. Phone: 429-150.  
Dick Carlson, *Vice-President*.

### OFFICERS AND DEPARTMENT HEADS

R. C. Ausbeck, *President*  
Daniel B. Gallagher, *Exec. Vice-President*  
George P. Zenner, *Vice-President*  
William R. Winn, *Senior Vice-President, Creative Services*  
J. B. Morton, *Vice-President-Production*  
J. M. Constable, *Vice-President-Exec. Producer*  
Walter H. Tinkham, *Vice-President-Production*  
C. Rankin Bingham, *Vice-President*  
E. F. Palae, *Treasurer and Assistant Secretary*  
L. A. Backey, *Secretary*  
Harold Kinzle, *Vice-President-Production*  
Foster Travis; Richard Lane, *Prod. Service*  
Fred Weitenschat, *Prod. Mgr., Slidefilm Dept.*  
Julian Krupa, *Mgr., Art Department*  
Roy Henry, *Art Director, Slidefilms*  
Frank Kornash, *Laboratory Superintendent*  
Dennis Howe, *Superintendent, Color Division*  
James E. Dickert, *Recording Director*  
John Cook, *Supervising Editor*

### GOVERNMENT SERVICES DIVISION

Carl Lamb, *Manager*  
United States Army - United States Air Force  
United States Navy

### WILDING TV DIVISION

Carl Nelson, *Vice-President, Manager*

### INDUSTRIAL SHOWS - EXHIBITS - DISPLAYS

Wilding-Dramaturgy, Inc.  
2307 Chester Avenue, Cleveland 11, Ohio  
Phone: 771-1030  
C. R. Bingham, *President*  
Tri-Dex Display Corporation  
13790 Nelson Ave., Detroit, Mich.  
Phone: (313) WEbster 1-0300  
A. F. Cellinski, *President*

**SERVICES:** A communication agency specializing in marketing and promotion. Creative counsel and producers of motion pictures, slidefilms, TV commercials, complete live shows and presentations, conventions and sales meetings, displays.





## CENTRON CORPORATION, INC.

West Ninth at Avalon Road, Lawrence, Kansas  
Phone: Viking 3-0100

Date of Organization: 1917

Arthur H. Wolf, *President and Exec. Prod.*  
Russell Mosser, *Executive Vice-President and Treasurer*  
Charles Lacey, *Vice-President & Secretary, Director of Production*  
Norman Stuewe, *Vice-President and Director of Photography*  
J. W. Newsom, *Director of Sales*  
Harold Haxey, *Director*  
Margaret Travis, *Script*  
John Clifford, *Script*  
J. D. Powers, *Script*  
Dan Palmquist, *Director of Editing*  
William DeJarnette, *Director*  
James Pearce, *Director*  
Hoite Caston, *Director*  
Don Jessup, *Sound Engineer*  
Oscar Rojas, *Art & Animation Director*  
Douglas Poulter, *Director of Animation Photography*

**SERVICES:** Motion pictures, slidefilms and sales meetings for public relations, sales, training, education and television, sales meetings. Subcontracting. Specialized sports photography. Specialized color and/or black and white still assignments. Animation and recording service. **FACILITIES:** New studio and office facilities include 60' x 100' x 27' and 50' x 50' sound stages, voice studios, editing rooms, sound rooms, etc. Mitchell, Arriflex and Cine Special cameras; complete lighting and sound equipment for studio and location. Complete animation facilities. Oxberry Senior animation stand, 16mm and 35mm.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Change to Sell* (Phillips Petroleum Co.); *All Electric Commercial Construction* (General Electric); *How To Strike It Rich—In Oil* (Skelly Oil Co.); *Rainrod—A Tool for Making Money* (Monsanto); *The Search for Total Comfort* (Lennox Industries); *The Maritz Story*, revised (Maritz, Inc.); *All of the People—All of the Time* (Kansas Dept. of Economic Development & 7 state depts.); *AC Rolls Out the Red Carpet, The Proof is Everywhere; More Than a Match* (AC Spark Plug Div., General Motors); *Making a Sound Decision* (Reuter Organ Co.); *The People and I-E-B* (Nat'l. Right to Work Committee); *MTI Radar* (Inst. of Science & Technology, Univ. of Michigan); *Alaska, Pacific Northwest, Hawaii, European Geography Series* (McGraw-Hill); **TV COMMERCIALS FOR:** Skelly Oil Co. (Bruce B. Brewer); Fourth National Bank—Wichita (McConnick-Armstrong); **SALES MEETINGS FOR:** AC Spark Plug Div., General Motors; Phillips Petroleum Co.; Maritz Management Presentation (revised).

## MINNESOTA

COUNTRYMAN-KLANG  
FILM PRODUCTIONS, INC.

5th Floor, Times Bldg., Minneapolis, Minn.  
55401

Phone: (612) 332-2535

Date of Organization: 1956, Inc. 1959

Thomas C. Countryman, *President & Director of Photography*  
Floyd A. Klang, *Vice-President, Writer-Director & Producer*  
James W. Thaxton, *Producer of Sports Films*  
Florence Brown, *Production Coordinator*



COUNTRYMAN-KLANG FILM PRODUCTIONS, INC.

Robert A. Fattrell, *Camera Department*  
Jack Gauvritte, *Sound Department*  
James Sugrimma, *Slide Films*  
Robert L. Edwards, *Art Director*

**SERVICES:** Producers of industrial, educational, sports, sales, sales training, TV commercials and filmstrips, 16mm and 35mm. **FACILITIES:** 5000' stage, animation, Mitchell, Arriflex, dollies. Lighting and sound equipment for studio or location. Complete recording with Nagra. Four Magnasync interlocks and multi-channel mixing. Music library and producers services.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Carginal* (Salt Div., Cargill, Inc.); *The Difference Is Research* (Nutrena Div., Cargill, Inc.); *Bright Warning—Revision IV*, *Modern Signaling Systems* (3M Co.); *CI1000* (Minneapolis Moline); *Grass Is Always Greener, A Business Opportunity* (Toro Mfg. Co.); *Football Pro Style* (Sports Productions); *Coach's All America Basketball Team* (Wheaties Sports Federation); **SLIDEFILMS:** *Outdoorsmanship, Take A Look At Your Trucks, SCL of Sign Safety* (3M Co.); **TV COMMERCIALS FOR:** Scotchlite (3M Co.); Mac Manus, John & Adams; Creamettes (Creamette Co. Martin-Williams); *Kingsbury Draft Beer, Gluck's State* (Heilemann Brewing Co. Gould, Brown & Bickett); *Polaris Snowmobile* (Polaris Industries Erle Savage & Co.); *Tonka Toys* (Tonka Toys, Inc. Kerker-Peterson, Inc.); Montana-Dakota Utilities (Ken Nelson Assoc.).



## EMPIRE PHOTOSOUND INCORPORATED

4444 W. 76th St., Minneapolis, Minn. 55424  
Phone: (612) 920-3020

Cable Address: EMPS, Minneapolis

Telex: — 029-5317

Date of Incorporation: 1915

William S. Yale, *President & Treasurer*  
Richard N. Jamieson, *Executive Vice-President*  
Joseph T. McDermott, *Vice-President of Sales*  
Arthur J. Nicol, *Director of Production*  
John Raddatz, *Director of Photography*  
Mary Sherman, *Assistant to the President*  
Warren Rose, *Mgr., Systems Engineering*  
Frank Howard, *Manager, Editing Dept.*  
Mark Engbretson, *Sound Recording Engr.*  
Rik Rydholm, *Art Director*  
Paul Mattinson, *Music & Sound Effects*

**SERVICES:** Production of motion pictures, sound slidefilms, TV commercials and sales meeting presentations. Time-lapse, slow motion equipment. Editing and interlock projection. Tape and magnetic film recording, disc and tape music libraries. Process screen and arc rear projection. Still Laboratory. **FACILITIES:** 16mm Mauer and Arriflex cameras, 35mm and Techniscope cameras, 16mm Eastman Arc projectors, Strong Arc projectors for 3 1/2" x 1 1/2" slides and filmstrips, 8" x 20", 12" x 30" and 20" x 20" projection screens, available for conventions, sales meeting, etc. Animation, sound recording studio for stereo or monaural recording. Nagra recording equipment, MR70 4-track 1/2" stereo equipment, 40' x 60' x 20' high sound stage—stereo high fidelity public address system.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *I. G. India, My Garden Japan*, Techniscope Productions; *World Food Forums in Hongkong, Caracas & Paris, Agricultural in Tokyo, Bogota, Melbourne, Auckland, Montreal, Rotterdam & Frankfurt*, International Minerals & Chemical Corp.; *Cash In On Corn* (National Plant Food Institute); *The Situation Demands More Light* (Edison Electric

exhibits, printed materials, and audio-visual installations.

**FACILITIES:** Studio and service operations detailed as follows: Chicago. (1345 Argyle Street): 110 office and main studios; 105,000 sq. ft. floor space — 29,000 sq. ft. in four sound stages (7' x 140', 70' x 100', 50' x 100', 75' x 60'), remainder in administrative and creative offices, still and motion laboratories, color and black and white, optical, animation and art departments; film screening rooms, sound recording departments; film vaults; carpenter shops, etc. (159 N. Broadway): 20,000 sq. ft. floor space — 5,000 sq. ft. devoted to manufacturing of projection screens, portable stages, 35mm film cartridges, portable lecterns, and specialized projection equipment; and administrative offices.

**Dubuque:** (1925 Cadieux Road): This building was especially designed and constructed for motion picture production. It contains administrative, sales and service facilities, two sound stages totaling 8,000 sq. ft. and screening rooms. (13535 LeMoyne): Operations here include creative, training and sales promotion and merchandising services and a complete graphic arts production department. (Tri-Dex Display Corp. — subsidiary, 13790 Nelson Ave.): 30,600 sq. ft. floor space — 27,600 sq. ft. devoted to the design and production of displays and exhibits and includes carpenter shops, paint shops, assembly areas and stage; 3,000 sq. ft. — administrative and office.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Character of a Company; Peer Train '66; Where Quality Begins* (Deere and Company); *Moods in Motion* (Eastman Kodak); *Light* (General Electric); *Jet Cargo; Thousands of Experts; Buon Appetito* (Alitalia Airlines); *Sing Color* (Interchemical); *Owner of Prevention* (Wm. S. Merrell); *Dealer Service Program* (Imperial Oil Ltd.); *Where Credit's Due* (American Oil Company); *1966 New Car Announcement Show; Passport to Plus Profit* (Ford Motor Company); *Shipboard Maintenance Data* (U.S. Navy); *Capitol for Quality* (Atlas Supply Company); *Better Look Twice* (Goodyear Tire and Rubber Company); *The Ring of Success* (O. Smith Harvestore); **SLIDEFILMS:** *Management Presentation* (Monsanto); *Advertising Presentation* (Goodyear Tire and Rubber Co.); *A Tie For Decision* (Graham, Probst and White); *New Product Introduction Series* (Ford Motor Company); *High Time for Hires* (Hires).

## ZAPTEL STUDIOS, INC.

115 North Wabash Ave., Chicago, Ill. 60611  
Phone: (312) SUPERIOR 7-2755

Date of Incorporation: 1955

Owen Zapel, *President*  
John Machas, *Art Director*  
Ken Kintson, *Optical Effects Cameraman*  
Dan Lawlor, *Production Manager*

**SERVICES:** Producer of animation for TV commercials, industry and education. Live action for all purposes. Audio-visual productions for sales presentations, slidefilms, filmstrips, Cellomatic Optical and animation camera services for Midwest producers. **FACILITIES:** Studio 2000 sq. ft. with working kitchen; two floors, animators, artists, layout, lettering, hot press, 16mm and 35mm projection; 35mm optical and magnetic interlock, lighting with 16mm and 35mm Moviolas, two animation stands. Master series Oxberry with aerial image projector, Joy-Stick control, 16mm and 35mm; 35mm printer.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Swiss Family Robinson* (Trans-Lux Television); *Cheese of the World* (CRAFT); **SLIDEFILMS:** *There's Gold in Them There Wells* (Sears Roebuck); *Can Manufacturing* (Continental Can Co.); **TV COMMERCIALS FOR:** North Central Airlines (K.V.P.D., Milwaukee).

## WEST CENTRAL STATES

### EMPIRE PHOTOSOUND INCORPORATED

Institute.) TV COMMERCIALS for 3M Co. (Macnamis, John & Adams); Great Northern Railway Co. (John W. Fomey Adv.); SALES MEETING: 1965 *The Big Sell* (International Minerals & Chemical Corp.); PRESENTATIONS: Theo. W. Hamm Brewing Co. 1965 Sales Meeting; Farmers Union Central Exchange 1965 Annual Meeting.

### ANTHONY LANE FILM STUDIOS, INC.

7401 Wayzata Blvd., Minneapolis, Minn.

Phone: (612) 545-2518

Date of Organization: 1918

Branch Offices: New York: 2 Overhill Rd., Scarsdale, Phone: SC 5-3177. Neil McCalfrey, Washington, D.C.: 2828 Connecticut Ave., N.W., Phone: 332-7617. Lawrence Griswold, California: 2859 Federal Ave., W. Los Angeles, Paul Wurtzel.

Anthony Lane, *Chairman of the Board*

William R. Heideman, *President*

Sereno S. Scranton, *Director Technicolor Equipment Sales*

Muriel Hovorka, *Comptroller*

David Court, *Production Coordinator*

SERVICES: 16 and 35mm production of industrial and TV films and commercials. Hunting and other sports films a specialty. Animation; sound slidefilms; recording for radio, TV and films. FACILITIES: Sound stage; recording 16 and 35mm magnetic, 1/4" tape; three music libraries; sound effects library.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bentonite - The Wonder Clay*; *Our World of Chemicals* (Archer, Daniels, Midland Co.); *Melroe Bobcat - Grain and Fertilizer Handling* (Melroe Mfg.); *Geese from Beyond the North Wind* (Anthony Lane Studios); *Seven Rules of Bicycle Safety* (Golden Valley Safety Council). SLIDEFILMS: *Carpet Maintenance* (Advance Floor Machines Co.); *Nature's Checkerboard* (Forest Industries Information Committee).

### LOW & ASSOCIATES, INC.

7705 Morgan Ave., South, Minneapolis, Minn.  
Phone: (612) 866-4110

Date of Organization: 1959, Inc. 1961

R. Glenn Low, *President & Producer*

Roseanne E. Low, *Vice-President & Associate Producer*

Justin S. Edwards, *Vice-President*

Elmer P. Armstrong, *Director*

Richard W. Laird, *Art & Animation Director*

James C. Goege, *Writer*

SERVICES: Writing and production of motion pictures for industry and government. Slidefilms, TV commercials and producer's services. FACILITIES: Modern studio with complete live action and animation production facilities. Arriflex and high-speed camera equipment, sound stage, Nagra, Magnasync and Stancil-Hoffman sound equipment, electrical interlock system, Color-Tran quartz lights, Moviola and complete editing equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *DM Honeywell, Inc.*; *VTDS WDS Mark II System* (UNIVAC, Div. Sperry Rand Corp.); *Two Classified Films* (Army Munitions Command); *Metal Parts Fabrication, Automated Assembly Cost Reduction, Classified Metal Parts*; *Auto production, Loading, Assembly and Packing*; *Quality Assurance, Bomb Destruction* (Picatinny Arsenal); *The Many Faces of HDI* (Harry Diamond Laboratories); *Air Force Photography* (Base Photo Lab, U.S. Air Force).

## PROMOTIONAL FILMS, INC.

1313 Cambridge St., Hopkins, Minnesota 55343

Phone: (612) 935-2183 (Minneapolis)

Date of Incorporation: 1955

Alfred K. Peterson, *President & Prod. Mgr.*

Cliff R. Sakry, *Sales Mgr. & Creative Dir.*

George Daugherty, *Tech. Dir. & Prod. Asst.*

James Mitchell, *Prod. Asst.*

SERVICES: Script-to-screen production services for color and b&w sound motion pictures, illustris and slidefilms for business and industrial promotion, advertising, product, training, public relations, hunting, fishing, other outdoor films; religious, educational and organizational films; live or animated TV commercials. Complete 16mm color-sound motion picture printing services. FACILITIES: Lighting, photographic and sound equipment for studio or location; script writing, art, animation, film editing and sound editing depts.; film music library; full recording, sound mixing, conforming, interlock and projection booth facilities. Underwater camera equipment for aquatic photography. Printer for 16mm sound-color motion pictures.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *LaVava Magica de Hydra-Clean*; *Think Ink*; *Lube Ranger* (Gray Co., Inc.); *Texas Fishing Magic* (Theo. Hamm Brewing Co.); *If Only . . . I* (Lutheran Brotherhood Fraternal Ins. Society, Inc.); *Triple-K Cultivator*; *Texas Potato Harvester*; *Minimum Tillage Equipment*; *Farmhand Power Ditcher*; *440 Spreader*; *430 Spreader*; *Corn Blur*; *Wheel Rakes*; *Hay Mill* (The Farmhand Co.); *Pollard 540*, *Pollard 640* (Pollard Slide Co.); *Leopard Hunt* (Jimmy Robinson). SLIDEFILMS: *Windtower* (Owatoma Mfg. Co.); *Operation Shipshape* (Gray Co.); *Pakorol X-F*; *Between Camera and Album*; *On-World, One Industry*; *Buck Rogers Show* (PAKO Corp.); *Civic Planning* (Northern States Power Co.); *Select Your Employment* (Control Data Corp.); *TNT Promotion* (Chas. Pfizer Pharmaceutical Co.); *Another Benis Solution*; *17X Auto Mac* (Benis Bag Co.); *The Arion AR-Tik* (Minnesota Audio Visual, Inc.). TV COMMERCIALS for: *Production Credit Assn.* (Colle-McVoy Agency).



### REID H. RAY FILM INDUSTRIES, INC.

2269 Ford Parkway, St. Paul, Minn., 55116

Phone: (612) 699-1393

Date of Organization: 1910

Branch Offices: 208 So. La Salle St., Chicago, 60601. Phone: (312) FI 6-0897. Clyde Krebs.

Reid H. Ray, *President & Producer*

Alice M. Griswold, *Secretary*

Ellsworth H. Polshuss, *Asst. Secretary & Producer*

Mrs. Ruth Ashton, *Asst. to the President*

Mrs. Frances Hostettler, *Asst. Treasurer*

T. J. Hermann, *Controller*

Clyde Krebs, *Vice-President, General Sales*

Webb Hedin, *Waukegan Area Acct. Exec.*

Ed. L. Johnson, *Midwest Acct. Executive*

Gordon R. Ray, *Art & Animation Director*

Bryan Allen, *Laboratory Services & Quality Control*

Robert H. Winter, *Chief Film Editor*

Donald Anderson, *Chief Sound Engineer*

SERVICES: Creative staff for scripts, storyboard, music scoring, and the production of motion pictures, sound slidefilms, TV films, TV commercials, animation and graphic design, sales meeting programs; 16 and 35mm laboratory developing, printing, editing, interlock, conforming, and 6-channel recording services. FACILITIES: Animation Department, studio-stage; 16 and 35mm editing equipment, recording equipment, including Nagra, 1/4" tape, 16mm magnetic, 16mm optical, 35mm magnetic, 35mm optical (RCA

## REID H. RAY FILM INDUSTRIES:

licensee), studio and location recording; 300hp and 16mm Arriflex cameras, 35 and 16mm Mitchell cameras, still photographic equipment; arc and incandescent lighting equipment from 150watt M-R arc to Color-Tran and quartz portable units. Complete Osberry animation unit for 16 and 35mm film with joy stick electronic control for maximum programming flexibility.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Radox Quik-Pik System* (Carrington-Cravens Co.); *What's New for 1966*; *Up and At 'Em*; *Get Up and Go*; *Quick on the Take*; *Up and Coming*; *Hillside Combine*; *Jay Takes a New Shape in the West* (Deere & C.); *Sequences for Walt Disney Productions*; *The P&H Stick-Clam*; *Report on the New Developments in Long Boom Cranes* (Harnischfeger Corp.); *It's To Your Benefit* (Northern States Power Co.); *The Antrium Home* (Wierhaeuser); *Banking: No Limit to Dividends* (Bank Public Relations and Marketing Ass.); *Avoiding Communication Breakdown*; *Meat's Arc in People*; *Communication Feedback*; *Changing Attitudes Through Communication*; *Communicating Management's Point of View - Six* (Bureau of Nat'l. Affairs); *Careers in Medicine* (Bureau of Medicine & Surgery, U.S. Nat.); *Free As a Bird* (Bombardier Snowmobile, Ltd.). SLIDEFILMS: *Wheels in the Woods*; *Something New on Tracks*; *1010 Wheel Loader and Backhoe* (Deere & Co.); *Money Handling for Telco*; *Basic Internal Safeguards* (NABAC Ass'n. or Bank Audit, Control & Operation); *Money or Rent*; *Operation Feedback* (Bank Public Relations & Marketing Ass'n.).

### RUSTEN FILM ASSOCIATES, INC.

5910 Wayzata Blvd., Minneapolis, 55416

Phone: (612) 545-1656

Date of Organization: 1958

Paul D. Rusten, *Producer*

Ted K. Larson, *Production Manager*

Dianne O. Nielsen, *Photography*

Suzanne Monahan, *Production Assistant*

SERVICES: Creative design, writing and full production of business, educational and religious motion pictures, sound slidefilms and TV documentaries; talent and art services. FACILITIES: Camera, sound recording, lighting and editing equipment, sound stage.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Customers* (Toro Ag. Co.); *This is Thiel* (Thiel College); *Fram Film* (St. Olaf College); *The Undercutter Clee* (Mammy International, Inc.); SLIDEFILMS: *Friction of Law Labels* (Wood Conversion Co.); *The Trojan*; *The Coltmaster*; *The 70 Inch Dr*; *The Greensmaster*; *The Flail King* (Toro M)

### GEORGE RYAN FILMS, INC.

1019 Currie Ave., Minneapolis, Minn. 55401

Phone: (612) 335-8864

Date of Incorporation: 1955

George M. Ryan, *President*

Robert Spading, *General Manager & Producer*

SERVICES: Producers of 16mm and 35 mm motion pictures, TV commercials, sound slidefilms. FACILITIES: 26' x 18' sound stage; 22' x 40' stage with practical kitchen, Pyrex oven; 16mm and 35mm Arriflex, Cine-special; Magnasync, Apex and Nagra 1/4" recorders; 16mm and 35mm Moviola, editing facilities, lighting and accessories. Audio-visual consultations and complete still services.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Good Things from the Garden* (Green Giant Co.); *Street Core Named I-50*; *Highway Marvel in the Sudan Desert* (Bios). TV COMMERCIALS for: *TORO (CN)*; *Stanback*; *Meyers Bival*; *(Associates Capita-*

## MISSOURI

### Metropolitan Kansas City

#### CALVIN PRODUCTIONS, INC.

115 Truman Road, Kansas City, Mo. 64106  
Phone: (816) HA 1-1230

Date of Organization: 1931

Leonard W. Keck, *President*  
William Hedden, *Vice-President*  
Frank Barhydt, *Vice-President*  
James Hash, *Secretary-Treasurer*  
Richard Bulkeley, *Production Manager*  
James Moore, *Manager, Producer Services*  
Lory Kaulman, *Manager, Univ. Films Div.*  
D. Phillips, *Manager, Contract Division*

**SERVICES:** 8mm, 16mm and 35mm color, sales and sales training and educational films: 8mm, 16mm and 35mm service work and laboratory facilities for other producers, universities and industrial photographic departments. All film services offered at one location. **FACILITIES:** Two motion picture stages, area 19,000 sq. ft.; location equipment laboratory with output of 25,000,000 ft. color and 30,000,000 ft. black and white a year; Kodachrome, Ektachrome, and 16mm negative-positive color processing and processing, 14 editing rooms; two motion picture studios with six channels, eight phonograph recording equipment for film, tape, wax, magnetic; full-time directors; creative staff; complete laboratory animation and music facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Cows, Kids and Co-ops* (Amer. Institute of Cooperation); *Vacuum Leak Elimination Techniques* (Amer. Vacuum Society); *The Matter of Motivation*; *Ball of Fire*; *The Little Guy*; *The Pacesetter*; *The Gilded Lily*; *The Clock*; *The Puzzle*; *Everything to Lose* (Caterpillar Tractor Co.); *Where Do I Go From Here* (College Placement Council, Inc.); *Think of You* (Hallmark Cards, Inc.); *You Are Not With Your Fair Share* (Kansas City United Fund); *Let's Talk Patients* (Eli Lilly & Co.); *Essential Component* (NASA - Huntsville); *Fields Track and Field* (Official Sports Film Service); *The Latest In Lumbering Equipment*; *Four Dimensions of Design* (Southern Pine Assoc.); *Inquiry Development Series* (Science Research Assocs.); *The School of Systems & Politics* - 25 single concept films (U.S.A.F.).

#### HORIZON PRODUCTIONS

(Division of Longmoor-Nelson, Inc.)

11 West 73rd St., Kansas City, Mo. 64114  
Phone: (816) EM 3-3585

Date of Organization: 1947

Date of Incorporation: 1952

William V. Longmoor, *President*  
Ben Jacobs, *Vice-President*  
James P. Jouras, *Secy.-Treas.*  
Marjorie W. Prather, *Director of Photography*  
William E. Veerkamp, *Director of Photography*  
Roger C. Webb, *Sound Engineer*  
Patricia Moore, *Office Manager*

**SERVICES:** 16mm and 35mm motion pictures for sales, sales training and promotion, public relations, educational and religious fields. 35mm and 16mm color slidefilms for industry and education; TV commercials, live and animated; research, treatment and script writing; complete production service. **FACILITIES:** for 16mm and 35mm motion pictures and 35mm filmstrips. Sound service department with 8 channel mixing console, interlocked projection and Magnasync recorders and Ampex, Nagra, and Rangertone synchronous and playback equipment. Westrex 35 32mm optical recording system; editing rooms, music libraries, 16mm and 35mm Arriflex camera equipment, animation and stop-motion camera and related equipment.

#### HORIZON PRODUCTIONS

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Priceless Years* (Supreme Council, Order of De Molas); *Color Photography* (U.S. Air Force); *The Hallowed Steel Story* (The Biddle Co.); **SLIDEFILMS:** *Prospecting, Basic Line Service, Customer Service Sales* (Cessna Aircraft Co.); *The Longer, Better Life* (Research Hosp. & Medical Center); *Universal Underwriters* (Galvin Lane Farris); **TV COMMERCIALS FOR:** *Smaks* (Halstead Associates, Inc.); *Davis Paint* (Rogers & Smith); *Skelly Keotane* (Bruce B. Brewer & Co.); *Dicks Forests* (Valentine-Radford); *King Louie Bowling* (Winous-Blandou); *MFA AGR Products, Plaza Association* (Galvin-Lane-Farris); *MFA Insurance Co.*

### Metropolitan St. Louis

#### CONDOR FILMS, INC.

1006 Olive Street, St. Louis, Mo. 63101  
Phone: (314) MA 1-8576

Date of Organization: 1951

Dean R. Moore, *President*  
Harold A. Johnson, *Sales Manager*  
John F. Dinkmeier, *Production Manager*  
J. L. Derden, *General Manager*

**SERVICES:** Producers of 16mm and 35mm sound motion pictures and slidefilms for sales promotion, advertising, public relations, training, TV. Complete creative, writing and production staffs. Productions from script to screen or service work; i.e., editing, adding sound and music to films already shot. **FACILITIES:** Air-conditioned sound stage with heavy-duty lighting. Maurer, Bell & Howell cameras. Stancil-Hoffman synchronous magnetic recording 16mm, 17 1/2mm, 14". Multiple channel synchronous interlocked mixing. 16mm, 17 1/2mm and 35mm Moviolas (picture and sound). 16mm interlock projection. Sannenco time-lapse motion picture control. Music and sound effects library. 35mm and 16mm Ansochrome processing and 16mm color and b&w printing.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Dise-Brukes* (Wagner Electric Co.); *Keokuk* (Union Electric Co.); *Olympic Presentation - Champ* (Missouri); *Ottumwa - Operation Bootstrap* (Iowa, Ill. Gas & Electric Co.); *Merchandising Meat* (Hussman Refrigeration); **TV COMMERCIALS FOR:** *Buster Brown* (Brown Shoe Co.); *U.S.A.F., KSD-TV, St. Louis County; Dupont; Monsanto.*

#### CONTEMPORARY CLASSROOM STUDIOS

6418 Alamo Ave., St. Louis, Mo.  
Phone: (314) VO 3-7580

Date of Organization: 1965

John E. Gaddell, *Executive Producer*  
Selva Reynolds, *Director of Public Relations*  
Ralph H. Cotter, *Director of Research*

**SERVICES:** Limited to specialty of planning and producing sponsored educational motion pictures and slidefilms for free distribution to schools. Planning includes market research, audience-acceptance research and pre-production testing. Nationwide consulting services. **FACILITIES:** Research department, writing and art department. 16mm and 8mm production, sound recording, titles, filmstrip mastering.

#### RECENT PRODUCTIONS AND SPONSORS

(New company organized in 1965)

#### FRANK/JAMES PRODUCTIONS, INC.

224 North Meramec, St. Louis, Missouri 63105  
Phone: (314) PA 6-2116

Date of Organization: 1962

Frank Roth, *President*  
James B. Newcombe, *Executive Vice President*  
Patrick Murphy, *Vice President*  
Charles P. Reay, *Art Designer*



## WEST CENTRAL STATES

#### FRANK JAMES PRODUCTIONS

Linda Kaye Becker, *Art Designer*  
Louis Mattern, *Art Designer*

**SERVICES:** Creation and production of sales promotion programs including motion pictures, sound slide films, recording and phonograph records, live industrial shows. **FACILITIES:** Staff of art and product designers, writers, directors, producers. Use facilities of service studios wherever needed.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Cool World* (International Oil Burner Corp.); **SLIDEFILMS:** *Sell Fruit Cake All Year* (Friend Bakeries); *Sales Safari*; *Sportacular* (Grove Laboratories); *The Polar Cutters* (Game Bios. & Lane, Inc.).

#### GUGGENHEIM PRODUCTIONS, INC.

14 North Newstead, St. Louis, Mo. 63105  
Phone: (314) JE 5-9155

Date of Incorporation: 1956

Charles Guggenheim, *President*  
Richard Helfron, *Executive Vice-President*  
Sidney Aronson, *Vice-President*

**SERVICES:** Production of theatrical and non-theatrical motion pictures. **FACILITIES:** 16mm and 35mm editing, projection, sound recording, camera and lighting facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A President's Country, Night Of The Dragon, Flight Of Gemini IV* (U.S.I.A.); *A Tradition Of Conscience* (St. Louis Post-Dispatch); *With Each New Day* (St. Louis Bd. of Education).



#### HARDCASTLE FILM ASSOCIATES

7319 Wise Avenue, St. Louis, Mo. 63117  
Phone: (314) MI 7-4200

Date of Organization: 1930

J. H. Hardcastle, *Producer*  
Lambert Kaiman, *Director*  
Richard Hardcastle, *Editorial*  
Richard Hardcastle, Jr., *Production*

**SERVICES:** Production of sound motion pictures, slidefilms, TV documentaries and commercials in b&w and color, advertising, sales promotion, public relations, and training films for business, civic and religious organizations; local coverage or completion services for out-of-town producers. **FACILITIES:** 35mm & 16mm Arriflex, Auricon Pro 600, Cine Specials, sound stage, Nagra, Ampex, Stancil Hoffman and Magnasync recorders, editing rooms, Moviola, portable lighting equipment for location production.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Heritage Homes of St. Louis* (KSD-TV); *Henry Tuttle - Man or Figer* (United Fund of St. Louis); *Mayor Fucker Campaign Film* (D'Arcy Adv. Co.); *GPAPS* (Emerson Elec. Co.); *7 Up and 7 Crown* (Seven-Up Co.).

#### PREMIER FILM & RECORDING CORPORATION

3033 Locust Street, St. Louis, Mo. 63103  
Phone: (314) JE 1-3555

Date of Incorporation: 1936

Theodore P. Desloge, *President and Executive Producer*  
Wilson Dalzell, *Vice-President & Gen. Mgr.*  
Patrick Murphy, *Director of Sales*  
Roger E. Leonhardt, *Production Manager*  
John Canine, *Laboratory Supervisor*

**SERVICES:** Creators and producers of business, industrial, religious, documentary and TV motion pictures and sound slidefilms - 16mm or 35mm

## WEST CENTRAL STATES

### PREMIER FILM & RECORDING

sound, b&w or color, FACILITIES: Sound stages, recording studios, 35mm and 16mm screening rooms, Mitchell 35mm and 16mm cameras; Bell & Howell and Ancon cameras; Fearless dolly, M-R Mike boom, heavy lighting facilities, mobile generator, complete recording, mixing, scoring facilities; tape, disc magnetic film, interlock system, effects and music library, editing department, writers, director, editors, record processing and pressing plant

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Wild Kingdom* (Mutual of Omaha); *The Need and The Challenge* (Century Elec. Co.); *Power House* (Chromcraft Corp.); *Washington Newsletter* (U.S.I.A.); SIDEFILMS: *It's a Cool World* (International Oil Burner); *Hager Hinge* (Hager Hinge Co.); *Moment of Truth* (Hussman Refrigerator Co.); *Sportacular*, *Sales Safari* (Grove Laboratories); *Total Promotion*, *Space Management* (Falstaff Brewing Co.); *God's Children Pray* (Concordia Publishing House); *Limited Orthodontics* and other titles in series (C. V. Mosby Co.).

### Other Missouri Cities

#### VERSATILE PRODUCTIONS, INC.

324 Broadway, Cape Girardeau, Mo. 63701

Phone: (314) 335-5516

Date of Organization: 1956

Robert O. Hirsch, *President*

Jerry Hollis, *Manager*

SERVICES: TV films and commercials (live and animated); motion pictures. FACILITIES: Creative department, studio, lab; titles, animation; 16mm and 35mm production equipment with sound recording in studio or on location.

**RECENT PRODUCTIONS AND SPONSORS**  
TV COMMERCIALS FOR: *Morrell Meats* (Merill Kremer Agency); *Atlanta Federal Savings & Loan* (George Cunniff Agency); *Arkansas Power & Light Co.* (S. M. Brooks Agency); *WTW-TV, Cincinnati*, *Archway Cookies* (Louis Wad Agency).

## NEBRASKA

### Omaha Metropolitan Area

#### JACK ANDERSON PRODUCTIONS

1701 North 74th St., Omaha, Neb.

Phone: (402) 393-3555

Date of Organization: 1955

Jack Anderson, *Owner*

SERVICES: Production of documentary, educational, sales training, motion pictures, filmstrips, slides, recordings, regionally and from coast-to-coast. Producer services. Cleared to Secret. FACILITIES: 16mm Ancon Pro-600, Bolex Reflex, Cine-Special, Bell & Howell cameras, single and double-system recording equipment including Magnasync, Magnacorder, Ampex, Roberts, Rantone; animation stand, hot press titles, editorial facilities, sound stage with studio lighting, portable gear for location assignments.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Nite Drive*, *Natural Laws*, *Nature of the Roadway*, *Trapp Control* (Omaha School System); *Brown Tractor* (Insteel); *All Our Aircraft are Missing* (NEA); *Work*, *Ramon and the Pig Race* and *The Farm* (Calf (Nebr. Consolidated Mills)).

Extra copies of this 16th Annual on request while supplies last. Enclose \$2.00 with order.

## RAY J. CHRISTENSEN FILM ASSOCIATES, INC.

(Formerly Communications Associates, Inc.)

509 N. 50th St., Omaha, Nebraska

Phone: (402) 555-5611

Date of Organization: 1956

Ray J. Christensen, *Producer, Director*

Roger Mazur, *Cinematographer*

Joe DeVivo, *Writer*

SERVICES: Research and creation of motion pictures for public information, education and public relations, specializing in documentary techniques. FACILITIES: Arriflex 16mm and allied recording, lighting and editing equipment.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Roads to Tomorrow* (Northwestern Bell Tel. Co.); *A Time for Faith* (Tonco Genetic Giant, Inc. Bozell & Jacobs); *Pipes, People and Progress* (Metropolitan Utilities District); *Ak-Sar-Ben* (Knights of Ak-Sar-Ben); *Untill'd Film* (Immanuel Inc.).

#### WALTER S. CRAIG FILM PRODUCTIONS

4315 Burt Street, Omaha, Nebraska 68131

Phone: (402) 551-4400

Date of Organization: 1937

Walter S. Craig, *Owner and General Manager*

SERVICES: 35mm and 16mm production services, color and b&w, sound or silent, location or studio. Also, furnishing out of town producers with equipment and personnel. Everything from TV commercials to entertainment. FACILITIES: Mitchell, Bell & Howell, Cine Special cameras; Westex sound, Mole-Richardson lighting; Fearless dolly, Worrell Head, Western Electric and Telefunken microphones; Mole-Richardson boom, camera ear, remote power for camera and recording, portable power, animation. Complete editing, magnetic or optical; 35mm and 16mm interlock.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Lollipop* (Omaha Hearing School); *3 Untitled Demonstration Films* (LeRoy Wade & Son Co., Inc.); *Childbirth Film* (Univ. of Nebraska College of Medicine); *Untitled Medical Film* (Drs. Smith and Hawkins); *Special Film Series* (Amer. Road Equip. Co.); *International Road Seal Corp.*; *Natl. Crane Co.*; *Untitled Film* (Hearst Metrotone News & Production Services); *Committee on Educational Media*, Cleveland, Ohio; *Allied International Film*, Hollywood; *Traffic Survey* (Western Elec. Co.). SIDEFILM: *This is Hastings College* (Hastings, Neb.).

#### FOTO FONIC SALES & PRODUCTIONS

109 E. Ashton St. (Box 663) Grand Island, Neb. 68801

Phones: (308) 352-0170; 2500; 9646

Date of Organization: 1963

Bill Martin, *Owner-Manager-Producer*

Steve Martin, *Associate Producer*

Mike Alberts, *Director*

Ed Mason, *Director of Photography*

Willard Morton, *Sales Manager*

Lew Cole, *Sound Production Manager*

Ruth Martin, *Mgr. of Script Department*

SERVICES: Production of slide and filmstrips for public relations, sales training, education, advertising, product demonstration, sales meetings, etc. Sound tracks for all types of film productions and audio presentations. FACILITIES: Complete audio and film studio facilities, art and animation services, photo and photo copy, high speed dubbing of magnetic tapes, writing and editing; and associated services except film duplication.

**RECENT PRODUCTIONS AND SPONSORS**  
SIDEFILMS: *How To Sell, Listening; How To Create Word Pictures, Answering Objections* (Sales Sonics); *For Your Market, At Work For You, At Work For Your Market, Market Story* (Certified Livestock Markets Ass'n.); *Improving Your Creativity* (Bob Towle Co.); *Platte Prosperity & Water* (Midstate Irrigation District).

## NORTH DAKOTA

### BILL SNYDER FILMS

1051 1/2 Broadway, Fargo, North Dakota

Mailing Address: Box 954, Fargo, N.D.

Phone: (701) 232-6500

Date of Organization: 1956

Bill Snyder, *Owner, Cinematographer*

John McDonough, *Creative Director*

Conrad Rose, *Cinematographer*

Jim Baccus, *Writer*

SERVICES: 16mm sales promotion, public relations and educational films for business, agriculture; TV commercials; sound slidefilms; no-film coverage; agricultural film stock footagelibrary; film completion for in-plant photographs. FACILITIES: Cine-Special, Eyemo and blined Arriflex cameras; Magnasync recorder; three-channel mixing and equalizing equipment; 1-lector 1/2" sync recording and transfer equipment; animation stand; music library; sold Moviola; portable lighting equipment; time-lapse equipment, company-owned aircraft.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *An A for the BC Way* (Bks for Cooperatives); *Credit to Grow On* (Fedal Intermediate Credit Banks); *The Otter Tail Community* (Otter Tail Power Co.); *BobCat Appointments* - Series (Melroe Mfg. Co.); *Childrens Village History* (Childrens Village). TV COMMERCIALS FOR: *Ice Tires* (National Cooperatives System); *Northwestern Savings & Loan* (Northwestern Savings & Loan Flint & Assocs.); *United Fund* (Fargo-Moorhead United Fund); *Gasoline, Paint, Oil* (Farmers Union Central Exch.); *Farm Loans* (Production Credit Association - Colle & McVoy).

## SOUTH DAKOTA

### MAX HOWE FILM PRODUCTIONS

P.O. Box 3001, Rapid City, South Dakota

Phone: (605) 343-6800

Date of Organization: 1959

Max & Harriette Howe, *Owners & Operators*

Edward H. Davies, *Assistant Manager*

Cynthia A. Davies, *Writing Consultant*

SERVICES: Public relations, sales and product presentations; travel films of national attractions; stock footage. FACILITIES: Conference and screening rooms; portable production, 50,000 wts lighting.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Fabulous California* - 5 titles; *Beautiful Colorado* - 6 titles; *Ex Florida* - 12 titles; *Our Nation's Capitol* - 2 titles; *Niagara Falls* - 2 titles (Camerama US).

## WISCONSIN

### KLUGE FILM PRODUCTIONS

5350 W. Clinton Ave., Milwaukee, Wis. 53233

Phone: (414) 354-9490

Date of Organization: 1951

Don Kluge, *Sales Manager*

Doug Kluge, *Production Manager*

Bill Jahrmann, *Director of Photography*

Ken Sherfinski, *First Cameraman*

Tom Deming, *Lab Manager*

Michael Adrian, *Editor*

Liz Arthur, *Office Manager*

SERVICES: Producers of 16mm motion pictures and TV commercials; printing, processing, recording, editing, titles; workprinting, edgework, optical sound tracks, release prints. FACILITIES: Sound stage and 16mm camera,

KLUGE FILM PRODUCTIONS:

recording/mixing, editing, printing and b&w processing facilities.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Outboards* (West Bend Co.); *Gallucin for Poultry* (Abbott Laboratories); *Manufacture of Rennet* (Paul-Lewis Laboratories); *Letter Sorter* (Cutler-Hammer, Inc.); *Traveler for Freight* (Drott Mfg. Co.).

**SWANSON PRODUCTIONS**

Empire Bldg., Milwaukee, Wisconsin  
 Phone: (414) BR 1-5774  
 Date of Organization: 1939  
 Herbert W. Swanson, *President*  
 Elizabeth Swanson, *Secretary*  
 Edy Swanson, *Treasurer*

**SERVICES:** Creators and producers of all elements of 16mm and 35mm sound, color, sales, sales training, documentary, public relations and sound slide and TV films. **FACILITIES:** Motion picture

center with sound stages, offices, projection, recording and editing facilities. Main stage 10' x 60' with standing sets. 16mm and 35mm Arriflex cameras and Magnasync recording, music script and art facilities. Fearless dolls, gear head, MIB mike boom, 3 channel playback interlock, 14" Magnacorder, blimped Arriflex, 100,000-watt heavy lighting.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *We Like It Here* (State of Wisconsin); *Ideas In Motion 1965* (Hankcraft Co.); *Maratlex Bacon Team, Vello-Pak* (Marathon Div., American Can Co.); *Freedom, Mightier Than Missiles* (Murphy Products); *Bed Thread* (Dow-Smith Co.); *Card-Cou, A. O. Smith Engineering Laboratory* (A. O. Smith Co.); *Kearney-Tracker Corporate Story* (Kearney-Tracker Co.); *Future of the Liberal Arts College* (Lawrence University); *Jingle Jump* (Block Adv.); **TV COMMERCIALS** for: Speed Queen (Geer-Murray Agency); Kold's Foods; Jingle Jump (Block Adv.); West Bend Humidifiers (West Bend Co.); Wisconsin Finance Co. (Cooper, Strock & Scannell).



**SOUTHWEST STATES**

**TEXAS**

**SABRE INTERNATIONAL FILM CORPORATION**

Suite 318, Citizens National Bank Building, Abilene, Texas 79601  
 Phone: OR 4-2431

Date of Organization: 1965  
 J. E. Perkins, *President*  
 John E. Kirk, *Executive Vice President General Manager*  
 David Dodge, *Vice Pres. Dir. of Photography*  
 Bobby Monow, *Vice Pres. Director Public Relations*  
 J. D. Cow, *Secretary-Treasurer*  
 Paul Kenworthy, *Assistant Secretary*  
 Robert E. Anderson, *Production Manager*

**SERVICES:** Motion pictures, 16mm and 35mm, sound slidefilms, TV films and commercials, syndication services. **FACILITIES:** Creative department, 16mm and 35mm production equipment, sound recording in studio or on location.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *The York Story* (York College); *The Christmas and The Dance* (York Christian Foundation); **SYNDICATED SPOTS:** Series of 13 for Consumer Finance Spotarama Inc. (Slidefilms); *Hidden Dollars* (Columbia Life Insurance Co.); *Play it Safe* (Reserve Life Insurance Co.); *Seven League Boots* (Bob Jasper Productions); *Journey of a Life Time* (Methodist Church).

**SOUTHWESTERN STATES PRODUCERS**

**ARIZONA**



**CANYON FILMS OF ARIZONA, INC.**  
 44 N. Seventh Ave., Phoenix, Ariz. 85007  
 Phone: (602) 252-1715  
 Date of Organization: 1953  
 Raymond A. Boley, *President*  
 Robert J. Allen, *General Mgr., Secy. Treas.*

**SERVICES:** Motion picture producers for industry, television, advertising and education. TV spots; 16mm and 35mm slidefilms. Contract shooting or editing outside producers. Art, animation and script services. **FACILITIES:** Three sound stages (largest 10' x 100'), sound recording facilities; Magnasync Mark IX DC interlock, dubbing facilities on 1/4" and 1/2" tape equipment. Set lighting and complete portable lighting. Synchronous camera, recorders and dubbers, camera crane. Set construction. 16 and 35mm production; location equipment. Sound stage and equipment available on rental to out-of-state producers.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Arizona Showcase* (Arizona State Fair Commission); *Peace For A Gunfighter* (Cable Springs, Ltd.); *No Room For Failure* (Motorola, Inc.); *Love For One Another* (Bishop Charity & Development Fund); *Campus In Sun* (Ariz. State University); **TV COMMERCIALS** for: Valley National Bank (Jennings & Simpson Adv.); Kraft Auto (Scantlin & Co.) (Western Financial Corp.); Salt River Project (Bennett Adv.); Hy Road Ford, Schwartz (Butter); David Biscuits (Torbin Adv.).

**NEW MEXICO**

**JACONA FILMS CORPORATION**

Box 230, Rt. 1, Santa Fe, New Mexico  
 Phone: (505) 455-2511  
 Date of Organization: 1960  
 Dorothy S. Ewing, *President*  
 Maxwell Ewing, *Executive Producer*  
 Jim Glidden, *Vice-Pres. & Prod. Supr.*  
 David S. Glidden, *Secretary-Treasurer*

**SERVICES:** 16mm and sound slidefilm production business and industrial films for public relations, sales and training. Visual communications

**JACONA FILMS CORPORATION**

counsel, script writing, original photography, sound recording and editing for all 16mm. **FACILITIES:** Equipment for 16mm sound and 35mm filmstrip production.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *Kit Carson Land, Bridging the Gorge* (New Mexico Highway Dept.); *Immunization* (New Mexico Health Dept.); *Los Mochis* (Balderamo Hotels); **SLIDEFILM:** *Safe Handling of Aul. Ammonia* (Steele Tank Lines).

**OKLAHOMA**

**HUMPHREY, WILLIAMSON & GIBSON, INC.**  
 Motion Picture Division

1400 Skirvin Tower, Oklahoma City, Okla. 73102  
 Phone: (405) CE 2-3221  
 Date of Organization: 1926, M. P. Div., 1961

Mitchell Williamson, *President*  
 Ellis Gibson, *Vice-President & Sales Manager*  
 Don Loewen, *Vice-President & Art Director*  
 Monty Mann, *Executive Director & General Manager, Motion Picture Operations*

**SERVICES:** Creating, producing industrial, business, training, technical, historical, educational, religious, travel motion pictures, TV shows and commercials, theater commercials, videotape production, slide and filmstrip presentations, producers services, advisory services, sales meetings, closed circuit TV. **FACILITIES:** 16mm and 35mm productions, live, artwork, animation.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURES:** *El Plan Purma* (Ralston Purma International); *Cool Comfort for Sales* (HECO Mfg. Co.); *Solvent Research, A Customer Service, Seven Steps To Service, Your Free Key To Quality* (APCO Oil Corp.); **TV COMMERCIALS** for: Shawnee Milling Co.; Oklahoma City Federal & Loan Co.; APCO Oil Corp.; James Sausage Co.; Humphrey, Williamson & Gibson, Inc.).



this symbol over a producer's listing in these pages refers to display advertisement in this 16th Production Review issue.

**Metropolitan Dallas**

**CARLOCKE LANGDEN**

712 Reliance Life Bldg., Dallas 1, Texas  
 Phone: (214) RI 1-5239

Date of Organization: 1960  
 Betty Whitlock, *President*  
 Gerald L. Armstrong, *Vice-President*

**SERVICES:** Creating, producing business motion pictures, slidefilms, TV commercials. Scripting services - all types, color and b&w still photography, technical supervision, direction of videotape productions. **FACILITIES:** 35mm, 16mm and 35mm production - live or animation.

**RECENT PRODUCTIONS AND SPONSORS**  
**MOTION PICTURE:** *The Child* (Dallas Independent School District); **SLIDEFILM:** *The Amalie Story* (Amalie Susong Adv.); **TV COMMERCIALS** for: Wollbrand (Crook Adv.); Gandy's Dames (Rosenberger Adv.); Lone Star Gas (BBD&O); Dallas Power & Light (SEFUTV); **PRESENTATIONS** for: American Gas Association; Intercontinental Mfg. Co.; Blue Cross-Blue Shield of Texas.

**FIDELITY FILM PRODUCTIONS**

3024 Fort Worth Ave., Dallas, Texas  
 Phone: (214) FE 9-8349

Date of Organization: 1951  
 Branch Office: Texas, 901 So. East St., Abilene, Phone: 915 OR 41342 Brett Allison, *Assistant General Manager*  
 Norman E. C. Naull, *V.P. and General Mgr.*  
 Robert Holton, *Director*  
 James Gable, *TV Director*  
 Robert Rogers, *Production Supervisor*  
 George Chyka, *Director of Photography*  
 Brockford Gordon, *Director of Photography*  
 James Talley, *Editorial Supervisor*  
 Norris Ragle, *Sound*

**SERVICES:** TV commercials, industrial, sales training and religious motion pictures, filmstrips, radio recording. **FACILITIES:** Production capability

## SOUTHWEST STATES:

### FIDELITY FILM PRODUCTIONS

for 16mm, 35mm, b&w and color, studios in both Dallas and Abilene

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Herald of Truth* - weekly series, *The Silent Explosion* (College Loyalty Alumni Support Program), *Educating For Christian Living* (Abilene Christian College); *The World You Live In* (Highland Church of Christ); *The Blind Beggar* (Fidelity Adv.); *Which Church* (Fidelity Bookstores). TV COMMERCIALS for: Burriss Mills Flour, Frito Lay (Tracy Locke Adv.), Sealy Mattress, Skillerns Drugstores (Sam Bloom Adv.), Mayflower Movers (Virgil Warren Agency); West Texas Utilities, Lake Ransom Canyon, Haas Davis Meats, Gooch Chicken Fried Steaks, Business Aid (Fidelity Adv.); Lone Star Gas, Lone Star Gas Hot Water Heaters (BBD&O), Icee Norsworthy (Mercer).



### JAMIESON FILM COMPANY

3525 Bryan Street, Dallas 4, Tex.

Phone: (214) TA 3-5155

Date of Organization: 1916

Bruce Jamieson, *President*

Hugh V. Jamieson, *Executive Vice-President*

Jerry Dickinson, *Vice-President, Television*

Chester Gleason, *Vice-President*

Walter Spiro, *Secretary, Treasurer*

Lloyd Abernathy, *Producer Services Director*

David Orr, *Producer, Director*

Frank Sloan, *Laboratory Manager*

R. L. Buchanan, *Camera Department Head*

James Ferguson, *Editing Department Head*

Oliver H. Oliver, *Sound Department Head*

Dan Inglis, *Creative Director*

L. G. Sims, *Art Director*

Larry Kuehn, *TV Sales Manager*

SERVICES: Industrial, educational, training and public relations motion pictures, 16mm and 35mm, filmed TV programs and commercials; sound recording, laboratory and printing services for industrial, educational or producer organizations. FACILITIES: 15,000 sq. ft. studio, sound stage and laboratory, complete 35mm and 16mm production equipment; RCA 16mm and 35mm production channels, editing, printing, and processing 16mm and 35mm, color printing, 16mm Ektachrome color processing, animation, creative staff.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Thousand Mile Miracle* (U.S. Corps of Engineers), *Doctor on the Flight Deck*, *Weight Control for Naval Vessels*; *Periodic Inspections of Aircraft* - 2 films (U.S. Navy); *Key Shop Touches* (Callaway Mills); *Dinosaur's Seismic Generator* (Smolan Oil & Refining Co.); *A Profile of Progress* (State of Tennessee/SSHK & M Adv.). TRAINING PROGRAMS: *Seeing What You Look At*, *Looking At Quality Engineering*, *Looking At Quality Construction*, *Contract* (Southwestern Bell Tel. Co.). TV COMMERCIALS for: Ohio Art Toys, Indiana Michigan Electric, Borsini Inc., Northwestern Bell Tel. Co., Bozell & Jacobs, Slanorck Oil & Refining Co. (McCormick Adv.), General Tire (D'Arcy Adv.), Mobyette (McCann-Erickson), Hamm's Beer (Campbell-Mithun), Rainbo Colonial Bakery Products (Bel-Art Adv.), Lone Star Beer, Aunt Lemmie Cornmeal (Guld-Jewels), Delta Steel (Glenn Adv.), American Optometric Ass'n. (Clayton Davis Adv.), Pearl Beer (Frito Lay), Borden's Mill & Ice Cream, So. Union, Mrs. Bards Bread (Tracy-Locke Co.), Skol Oil (Bruce Bower Adv.), Southwestern Bell Tel. (Gardner), Bond Bread (Sage Adv.), Minnesota Federal Savings (Kerker-Peterson); Dr. Pepper (Grant Adv.), Ideal Toys (Grey Adv.), Ideal Games, Fly-Drink (Smith-Greeland), Zales

### JAMIESON FILM COMPANY:

Jewelers; Pier One Imports (Bloom Adv.), Associates Capital Finance; Martha White Flour, Cardui, Soltice, Hoehn Chevrolet (Noble Dury Adv.); Bruce Terminus (Greenshaw & Rush); Union Planters Nat'l. Bank (Lake, Spiro, Shurman); First Nat'l. Bank Lubbock (Byrd Adv.); Ashland Oil & Refining (Ralph Jones Co.); Allied Finance (Jack Taylor Assocs.); Mortons Foods (Crook Adv.).

### KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas 4, Tex.

Phone: (214) LA 6-5265

Date of Organization: 1950; Inc.: 1960

L. F. Herndon, *President*

R. K. Keitz, *Executive Vice-President*

Tom Young, *Vice-President, Art Director*

John Bronaugh, *Vice-President, Production*

Don Lusby, *Sales Manager*

SERVICES: 35mm and 16mm color and b&w motion picture production for sales, training, educational, government agency films, and TV commercials. Complete slidetfilm production services. FACILITIES: Sound stage, optical printing, animation stand; 35mm and 16mm motion picture equipment; sound facilities; editing; animation art staff; location truck equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Buick Gran Sport* (Buick Div. of GMC); *Three-Screen Show* (Braniff International, Inc.); *Good Times Begin With Dr. Pepper* (Dr. Pepper Co.); *92 Trucks* (General Motors Corp.); *Wheels To Adventure* (Humble Oil & Refining Co.). TV COMMERCIALS for: Dr. Pepper Co. (Grant Adv.); Coca-Cola Co. (McCann-Erickson, Inc.); Conoco (Clinton E. Frank, Inc.); Rainbo Colonial Baking Co. (Bel-Art Adv.); Orkin Exterminating Co. (Kinro Adv.); Black Cow Suckers (Don Kemper Co., Inc.); Towle Olives (Tracy-Locke Co., Inc.); American Family Ins. (Mathison Co., Inc.); B. C. Headache (C. Knox Massey); Morton's Potato Clips (Crook Adv.).

### SHULER PRODUCTIONS

3505 Turtle Creek, Suite 412, Dallas 75219

Phone: (214) LA 8-1767

Date of Organization: 1952

Mrs. Linda Shuler, *President*

*Executive Producer*

Robert C. Shuler, *Vice-President, Treasurer*

Barbara Grismond, *Office Manager*

SERVICES: Writing, research staff. Production services for 16mm and 35mm public relations, educational, public affairs, safety, documentary and industrial films; TV films and series. Creative and production services available to other producers. FACILITIES: Complete production facilities available for sound stage and location filming including music scoring stage with 16mm and 35mm interlock.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Magic of Mexico* - English, Spanish, Dutch, *Here's Texas* - TV Series of 13; *Come to Texas* (Humble Oil & Refining Co.); *Search in the Sahara* (Champlin Oil & Refining Co.); Tracy-Locke Agency; *The Bus and Us* (Ward Body Works); *Women's Rights* - 3 theatrical trailers (Business & Professional Women's Club); SPECIAL ASSIGNMENTS for: U.S. Dept. of Commerce; Glenn Adv. Agency; Jamieson Film Co.; others.



This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears on other pages of this 16th Annual Production Review issue.

### BILL STOKES ASSOCIATES, INC.

5527 Dyer St., Dallas, Texas

Phone: (214) EM 3-6555

Date of Organization: 1965

Date of Incorporation: 1965

Bill Stokes, *President*

John Stokes, *Executive Vice-President*

Johnny Beasley, *Vice-President - Executive*

*Producer*

Jack Benton, *Director Filmstrip Services*

Bob Boeyer, *Art Director*

Mario Novicello, *Director of Photography*

SERVICES: Producers of motion pictures, sound, slidefilms and slide presentations for sales and training. Complete animation and filmstrip services for other producers. Rental services of motion picture and filmstrip production equipment. FACILITIES: Art and animation department; Oxberry animation stand and camera (16mm and 35mm), Arriflex 16mm camera and blimp, portolies, portable sound equipment, 16mm Magnasync and 1/4" Ampex tape recorders, custom ar library music, interlock screening, Moviola, st photography laboratory. Equipment for large quantity transparency (35mm) production. Sound stage - 5,000 sq. ft. - 1200 amps. electricity. Total facilities - 11,000 sq. ft.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Diversa Story* (Diversa Inc.); *The Inside Men* (ICS Corp.); *Operation - Rifle Shot* (Tracy-Locke Co.). SALES MATERIALS: *Six Orientation Slide Programs* (Frito-Lay Inc.). FILMSTRIPS: *Egbert's Education* (Meigs Photochrome Corp.); *Downhole-Looking Up* (Larkin Packer Co.); *The Broker's Opera*; *Atex* (Tracy-Locke Co.); *The Cornerless Square*; *The Bridge* (Dr. Pepper Co.); *Consumer Contact* (Campbell-Taggart Assocs. Bakeries, Inc., Boomtown-U.S.A. (Amer. Assoc. of Petroleum Landmen); *The Story of Two Technologies* (Dov Smith - Dowell); *The Engineered Bake-G Package* (Just Baked Products Co.); *Charl Great & The Glory Machine* (Bill Stokes Assoc. Inc.).

### VISUAL PRESENTATIONS, INC.

4519 Maple Ave., Dallas, Texas

Phone: (214) LA 6-7701

Date of Organization: 1961

Date of Incorporation: 1962

James M. Guthrie, *President*

J. Bert Rodriguez, *Vice-President*

Robert E. Bethard, *Secretary-Treasurer*

Patricia D. England, *Production Supervisor*

John T. Davis, *Production Coordinator*

SERVICES: Production of TV commercials; industrial and training films, syndicated television series; animation; slidefilms and filmstrips. FACILITIES: 35mm and 16mm production facilities. Air-conditioned sound stage. Closed-circuit television.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lone Star Sportsman* (Glen Agency); *Jim Thomas - Outdoors* (Jim Thomas); *Mark IV Air Conditioning* (Norsworthy-Mercer); *Formland U.S.A.* (Ennis Business Forms); *Unite Fund* - 1966 (Tracy-Locke). TV COMMERCIAL for: Burger Beer (Midland Agency); Lone Star Beer (Glen Agency); Dodge Rebellion (BBL & O); Patio Mexican Food; Comet Rice (Norsworthy-Mercer); Dallas Power & Light (Roger & Smith).

#### Listing Data is Fully Copyrighted

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## A V CORPORATION

255 North Boulevard, Houston, Texas  
Phone: (713) JA 3-6701

Date of Organization: 1945

J. L. Reiman, *President*

William B. Padon, *Vice-President*  
*Secretary-Treasurer*

A. Tyler, *Vice-Pres., Scientific Div.*

W. W. Robbins, *Vice-President*  
*ASA Production*

John M. Demman, *Vice-President*  
*ASA Administration*

**SERVICES:** Inhouse capability — script to screen  
production. Commercial, industrial, science, sales,  
promotion, training, tv films. Writers, camera-  
men, producers, directors, editors, processors,  
art and animation department. **FACILITIES:**  
Mixing labs, printing, sound studios, sound  
mixing 8 channel mixing, 16mm and 1/4" tape  
recorders and dubbers, optical sound equipment,  
cutting printers, step printers, Oxberry anima-  
tion stands, Mitchell stand, 16mm black & white  
color processing, black & white negative,  
positive, reversal and sound track. Ektachrome  
original, work prints, release prints, Eastman  
color negatives, internegatives, positive release  
in scene to scene color and density correc-  
tion. 16 35mm cameras, lighting equipment,  
port truck.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Research and Rock* (Hughes  
Tool Co.); *Safe Pole Climbing Equipment*  
(AT); *Selective Renal Angiography* (Eaton  
Laboratory); *Tunnel Boring Machines* (Brown  
Rot); *Concomitant Aortic and Mitral Valve*  
*Prevalent* (Baylor Univ. College of Medi-

## SEBASTIAN FILM PRODUCTIONS

21 Norfolk, Houston, Texas 77006

Phone: JA 9-7561

Date of Organization: 1965

Ed Sebastian, *President Owner*

Beverly C. Sebastian, *Vice-President Promotion*  
*Director*

Raymond O'Leary, *Production Manager*

**SERVICES:** Public safety and educational films;  
medical, industrial and documentary films; TV  
commercials — concept, storyboards, script and  
shoot-through; still photography. **FACILITIES:**  
Print 16mm and 35mm production and edit-  
ing facilities. Staff writers, directors and talent  
with photos and tape recordings).

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Molested* (self-sponsored);  
*Anti Agglutinin in Immunologic Infertility*  
(West Labs); *The Use of Methoxyflurane in*  
*Arthroscopy and Bronchoscopy* (Abbott Labs).  
**COMMERCIALS FOR:** Hart's Fried Chicken  
(Syn Adv.).

## The Year's Most Complete Source

These extensive, detailed listing pages of the  
Annual Production Review provide the buyer  
with names, videotaping and other audiovisual com-  
munications services with the most reliable and  
complete data source to experienced producers in  
the United States, Canada and abroad. Months  
of editorial research, based on open invitation to  
specializing companies able to meet our mini-  
mum listing standards or recognized for proven  
quality, went into the compilation of these pages.  
The buyer can depend on the data provided as  
the first step in successful procurement of services.

## COLORADO

## ALEXANDER FILM COMPANY

3200 N. Nevada, Colorado Springs, Colo.  
Phone: 633-1771

Date of Organization: 1919

Cortlandt Dietler, *President*

Fred Marting, *Executive Vice-President*

Don J. Alexander, *Secretary*

Rosamond Edwards, *Treasurer*

John L. Bennett, *Vice-President Sales*

Tom Kirk, *Vice-President Maintenance*

Harmon Jones, *Manager Print Distribution*

Darrel Worley, *Manager Laboratory*

**SERVICES:** TV commercial production — all  
phases. Printing — 16mm and 35mm b&w and  
color. Print distribution. **FACILITIES:** Stage; labo-  
ratory service building. Located on 18 acres.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Acrospace* (U.S. Gov't.).  
**SLIDEFILM:** *Porter Hospital* (Porter Hospital —  
Denver). **TV COMMERCIALS FOR:** Standard House-  
hold Corp. (Ingalls Assocs.); Kroger Groc.  
(Campbell-Mithum); Calif. Oil (White & Shur-  
ford).

## Metropolitan Denver

## THOS. J. BARBRE PRODUCTIONS, INC.

2130 So. Bellaire St., Denver, Colo. 80222

Phone: (303) 756-8383

Date of Organization: 1940

Date of Incorporation: 1963

Anita T. Barbre, *President & Bus. Mgr.*

Paul F. Emrich, *Vice-President in charge*  
*Operations*

Paul West, *Treasurer*

Gerald L. McGuire, *Mgr. of Sales &*  
*Customer Relations*

Harold J. Anderson, *Production Manager*

Kenneth A. Meyer, *Director of Photography*

Robert S. Price, *Director of Sound*

Jo Ann Shevlin, *Film Distribution*

**SERVICES:** Complete production of all types of  
business films. Sales, training, public relations,  
advertising, educational, medical. Color and black  
and white. TV commercial and TV entertainment  
films. Complete animation. Producer services.  
Complete film distribution service. **FACILITIES:**  
2400 sq. ft. sound stage, theater, Maurer and  
Arrillex cameras, 100,000 watts lighting equip-  
ment, Maurer optical recording; magnetic film  
recording; tape recording; portable Arrillex-  
Nagra sync system. Portable camera crane. Ed-  
iting and titling rooms; equipment and staff; full  
animation stand; editors, script writers.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Colorado: The Miners* (Colo-  
rado State Historical Society); *Meat: From Plant*  
*to Platter* (Sigman Meat Company); *Sounds of*  
*the Future* (Martin-Marietta); *Now About Lamb*  
(American Sheep Producers Council); *More Than*  
*Food* (Colo. State Dept. of Public Health); *King*  
*of Clubs* (Pinchurst Country Club); *CF&I Non-*  
*Rotating Pay-off* (Colorado Fuel & Iron Corp.);  
*A Foul Tale* (Wyoming Game and Fish Dept.);  
*Ranchers and Rangers* (Colorado State Uni-  
versity). **SLIDEFILM:** *Careers in Nursing* (World  
Book Encyclopedia). **TV COMMERCIALS FOR:**  
Public Service Company of Colorado; Wiscon-  
sin Electric Power Company (Klaw-Van Pieter-  
son-Dunlap, Inc.); Blue Jay, Bank of Denver  
(Ben Bezell).



This symbol, appearing over a  
producer's listing, indicates that display adver-  
tising containing additional and useful reference  
data appears on other pages of this 16th Annual  
Production Review issue.



## MOUNTAIN STATES



## MARSHALL L. FABER PRODUCTIONS

115-121 Mariposa Street, Denver, Colorado

Phone (303) 255-3694

Date of Organization: 1963

Marshall L. Faber, *Producer*

Paul William Hall, *Art Director*

Dell Harrison Frazier, Jr., *Chief Technician*

George Gillford Davis, *Display Development*

**SERVICES:** Complete motion picture production  
from script to screening print in 35mm or 16mm  
theatrical or non-theatrical fields including tele-  
vision commercials. Industrial commercial, sales  
promotional, fund raising, training and educational  
films and slide presentations. Design, execution,  
and production of display materials for use by  
industry, commerce, or education. Guidance in  
the preparation of the training program or sales  
development procedures with special emphasis  
on the use of 16mm and 8mm selling and train-  
ing aids. Editing services, art work, sound re-  
cording, distribution service. 8mm printing ser-  
vice. Cartridgeing of 8mm for Technicolor pro-  
jectors, service and repair of Technicolor pro-  
jectors. **FACILITIES:** 10,000 sq. ft. plant includ-  
ing well-equipped sound stage; preview room and  
dubbing stage, art department, cutting rooms;  
still laboratory; 8mm printing laboratory; car-  
tridgeing station; service and repair station for  
Technicolor 8mm projectors; portable equipment  
for location shooting.

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Tires, Who Wants 'Em* (Gates  
Tire Div.); *The PowerBand Story, Lok Pin for*  
*Steam, M.R.G. Tank Linings* (Gates Rubber  
Co.); *Gates V Belts and Why* (Gates Industrial  
Sales Div.); *Park of the Red Rocks* (Educational  
Library Associates). **TV COMMERCIALS FOR:** Colo-  
rado Interstate Gas (Kostka & Associates); Ameri-  
can Beauty Food Products (Rank Freiberger);  
First National Bank (Sam Lusky Public Relations  
& Advertising); Cheyenne Frontier Days (Kostka-  
Brooks); Majestic Savings & Loan, Fremont Sav-  
ings & Loan (Campbell-Roy).

## J P I DENVER

2785 N. Speer Blvd., Denver, Colorado 80211

Phone: (303) 433-8406

Date of Organization: 1958

Jack E. Carver, *President & Dir. of Det.*

Jerome P. Vondergeest, *Vice-Pres. & Prod. Mgr.*

Dallas P. Boyd, *Sec-Treas. & Exec. Producer*

Jim Seaney, *Sales Manager*

**SERVICES:** Motion pictures, slidefilms, TV films  
and commercials (live & animated); live shows,  
meeting presentations, still photography; video  
tape production. **FACILITIES:** Creative, writing and  
art departments, opticals, animation; 16mm and  
35mm production equipment, studio or location  
sound recording, still photo equipment and photo  
lab

## RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *No Longer Araid* (Fort Logan  
Mental Health Center); *To Save One Life* (Ameri-  
can Medical Center of Denver); *Be Safe — Ski*  
*Wise* (National Ski Patrol); *The Story of a Ski*  
*Area* (Winter Park, Colorado); *Attachment* —  
'65 (Public Service Company of Colorado).  
**SLIDEFILMS:** *Jeffco Sound Slidefilm Show* (East  
Jefferson County Chamber of Commerce); *Story*  
*of Map II* (Methodist Church). **TV COMMERCIALS FOR:**  
Public Service Co. of Colorado, Great  
Western Sugar (Five, Sills & Bridges), Home-  
stead House (Lack Pierce & Co.); Star Bread-  
Quality Makers of America (Dewaine Wall  
Adv.); Yellow Cab (Jery Wiedenkeller Agency);  
National Ski Patrol (Ekberg, De Grolft & Hunter  
Inc.); Silver State Savings (Harry Crow Adver-  
tising Agency); Blue-Jay.

## MOUNTAIN STATES

### RIPPEY, HENDERSON, BUCKNUM & CO.

909 Sherman Street, Denver, Colo. 80203  
Phone: (303) 222-5601

Date of Organization: 1913

Gilbert H. Bucknum, *Partner, Producer*  
Arthur C. Rippey, *Partner*  
Clair G. Henderson, *Partner*  
Harry A. Lazier, *Partner*  
Robert G. Zellers, *Chief Cameraman*  
Kenneth C. Osborne, *Film Editor*  
Lee Yetter, *Executive Art Director*

**SERVICES:** Script writing and production of 16mm motion pictures, including industrial, business, sales, promotional, public relations, educational and religious subjects. **SOUND, b&w or color.** **SLIDEFILMS:** Sound stage, editing rooms, 16mm cameras, interlock projection, four-channel sound mixing equipment, magnetic film and tape recording, complete lighting and electrical equipment, creative staff, art department.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Good Taste in Decorating* (Colorizer Associates); *Concept in Concrete* (Ideal Cement Company); *Dedicated Plant Installation & Repair* (Mountain States Telephone Company); *Dentistry Through the Ages of Man - Spanish and French Versions* (Rocky Mountain Dental Products Company); **SLIDEFILM:** *A New Look to the Land* (Robinson Brick & Tile Company).

### SONOCHROME PICTURES

Glendale Cine Center, 995 So. Clermont St.  
Denver, Colo. 80222

Phone: (303) 756-3615

Date of Organization: 1912

R. B. Hooper, *Owner-Producer*  
George E. Perrin, *Associate Producer*  
G. H. Spinlock, *Technical Director*  
Herbert McKenney, Jr., *Owner, Multichrome Laboratories, San Francisco*

**SERVICES:** Motion picture and television producers; sound recording, titles, animation, slides filmstrips, (DuKane) national distribution. **FACILITIES:** 16mm and 35mm cameras, Magnasync recorders, portable lighting equipment; camera cars, new building.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Candy Country U.S.A.* (Jolly Rancher Candy Co.); *Skinner Furnace* (Mine & Smelter Supply Co.); *Speech* (Scottish Rite Foundation - Denver Children's Hospital); *Sales; Training* (Dust-Tex Company). **TV COMMERCIALS:** Denver & Rio Grande Western RR, Lavinola CW Sugar (Frye-Sills & Bridges Agency) Colorado Society for Crippled Children (John W. McCall Public Relations).

### Other Colorado Cities

#### SUMMIT FILMS, INC.

12 Forest Road, Nail Colorado

Phone: (303) 476-5940

Date of Organization: 1961

Date of Incorporation: 1961

Branch: Jackson Hole, Wyoming, Barry Corbett, *Vice President in charge*

Roger C. Brown, *President*  
James Barry Corbett, *Vice President*  
Barbara Brown, *Secretary-Treasurer*  
John McBride, *Water Photographer*  
Henry Kaufman, *Photographer*

**SERVICES:** 16mm and 35mm sound color B&W film production for public relations, industry, education, sales, and TV. Subcontracting. Specializing in remote location work under severe weather conditions. (mountain sports photog-

## SUMMIT FILMS INCORPORATED.

raphy, skiing, climbing, wildlife). **FACILITIES:** Offices; editing rooms; lighting and sync sound recording equipment for location work. Two Arriflex 16's, Stellavox recorder. Large stock footage library on skiing and mountain sports.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Big Skiing, Jackson Hole* (Jackson Hole Ski Corp); *Salt from the Sea* (Exportadora de Sal); *Sentinel, West Face* (Speculative); *Ranch Country, U.S.A.* (Colorado Dude and Guest Ranch Association)

## UTAH

### EXPEDITION FILMS, INC.

711 Elizabeth Street, Salt Lake City, Utah

Phone: (801) 359-8509

Date of Organization: 1965

## EXPEDITION FILMS INCORPORATED.

Robert W. Davison, *President and Executive Producer*

James M. Hardman, *Vice-President and General Manager*

Paul S. Dixon, *Secretary-Treasurer*

**SERVICES:** Outdoor photography specializing in nature, wildlife, hunting, fishing, outdoor sports, botanical or zoological expeditions. Scripting, shooting, editing, recording and distribution. **FACILITIES:** 16mm and 35mm production equipment and sound recording, lip sync sound; radio and remote controlled cameras and recorders; underwater photographic equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Pelican Island, The Sea, White Pelican* (Nature-Guide Films); *The Searching Eye - Sequences* (Eastman Kodak); *Bread Kingdom* (Mutual of Omaha); *Canada by Cocoon*; *Nebraska Ringnecks* (Expedition Films, Inc.).

## PACIFIC WEST COAST PRODUCERS

### San Francisco and Bay Area



#### MARVIN BECKER FILMS

915 Howard St., San Francisco, Calif. 94103

Phone: (415) 392-1655

Date of Organization: 1952

Marvin E. Becker, *President*  
Ann Becker, *Secretary-Treasurer*  
Frank E. Wulzen, *Production Manager*  
Jack Halter, *Studio & Striping Dept.*  
Wm. C. Birdsey, *Production Coordinator*

**SERVICES:** Industrial, documentary, business, public relations, sports and education motion pictures and slidefilms. TV films and commercials, newsreel coverage. Motion picture editing. High-speed photography. Franchised Reeves Soundcraft Magna-Striping service. **FACILITIES:** Creative staff, 16mm and 35mm production equipment and facilities. Sound recording and sound stage; multi-channel dubbing. Music and effects library; lights, set, art department, animation equipment. Editing and projection service.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Rivers of Gold* (Nevada Irrigation District); *Merced River Development* (Merced Irrigation District); *Professional Sewing Techniques* (Lilli-Ann Corporation); *Scorpion, Automatic Carpet Machine* (Broadway Warehouse Corporation); *Two Ton Crane for Rocket Assembly* (Cyclops Corporation); *Highlights of Giant Baseball* (Compton Advertising Agency); **SLIDEFILM:** *From Bush to Grass* (U.S. Forest Service); **TV PROGRAM MATERIAL:** *Origins of Life, Space Orbiting Laboratory, Igor Stravinsky, Chris Isherwood* (British Broadcasting Corporation); *Migrant Workers in California* (NET); *The New Theology* (Canadian Broadcasting Corporation).

#### Chapman 5 Productions Inc.

1231 Market St., Suite 275, San Francisco.

Phone: 621-6322

Edmond D. Boles, *Manager*

(See complete listing under Los Angeles area)



This symbol, appearing over a producer's listing, indicates that display advertising containing additional and useful reference data appears on other pages of this 16th Annual Production Review issue.

### COSMOPOLITAN FILM ASSOCIATES.

151 2nd Street, San Francisco, Calif. 94105

Phone: (415) 956-1253

Date of Organization: 1965

Paul-Michel Mielche, *Associate Producer*  
*Writer-Director*  
Sy Gelman, *Associate Producer, Business*  
Paul Morison, *Associate Producer, Editor*  
Roy Nolan, *Associate Producer, Cameraman*  
*Editor, Director*  
Robert Primes, *Assoc. Producer, Cameraman*

**SERVICES:** Production of motion pictures - 16mm and 35mm - including personnel and facilities for production, shooting, writing, editing and projection. Visual aids, slidefilms, Smuldis plays and producers services. **FACILITIES:** Includes sound stage; mixing console; Apex recorders; Stencil-Hoffman 16 sprocketed open recorders; announcing booth, Moviola; Sicon projector; sound boom; dollies, cameras.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *It Takes People* (California Packing Corp.); *Pacific Monterey* (Pledge & Associates); *Six Houses-Six Homes* (American Friends Service Committee); *S.P.G. (Young & Rubicam); Surfless Suite; Math on the over Series* (KQED-TV). **SLIDEFILM:** *The Coupon Goal* (California Packing). **TV COMMERCIALS:** for: Goodyear Tire Co. (Young & Rubicam); Eversharp Pen Co. (Joseph Pedott Adv.).

### DAVIDSON FILMS

1757 Union St., San Francisco, Calif. 94133

Phone: (415) TU 5-6853

Date of Organization: 1955

John M. Davidson, *Owner*  
Arthur M. Kaye, *Production Director*  
Peter J. Smith, *Producer*  
Richard F. Gale, *Dir. Pub. Rel./Advt.*  
Warren Zimmer, *Art Director*  
Carole O'Brien, *Office Manager*  
Gary Schreck, *Production Assistant*  
George E. Moon, *Production Assistant*

**SERVICES:** 16mm and 35mm motion picture production, research and writing, shooting, recording, art and animation. **FACILITIES:** Sound stage, mixing, dubbing, interlock, editing, projection, b&w processing and printing, still lab, set and construction, animation, art dept.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *NCTM Series* (National Council of Teachers of Mathematics); *Children Are My Teachers* (Mmmemath); *Calculus* (Mathematical Association of America); *Carl* (Standard Oil); *Inverses* (Film Associates).



## LARRY DAWSON PRODUCTIONS

11 Howard St., San Francisco, Calif. 94105  
 Phone: (415) 986-5961  
 Date of Reorganization, 1965  
 Lawrence Dawson, *President*  
 Terry Brickley, *Consultant*

SERVICES: Production and production assistance for documentary, educational and industrial films.  
 FACILITIES: None listed.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Glen Canyon* (Sierra Club).  
 (Company reorganized in 1965)

## FILMS FOR INDUSTRY, INC.

10 O'Brien Drive, Menlo Park, Calif.  
 Phone: (415) 325-4453  
 Date of Incorporation, 1959

Paul B. Rich, *President*  
 Ralph Chandler, *Dir. of Photography*  
 F. Skillicorn, *Associate Producer*  
 Manuel Urquiza, *Associate Producer*  
 B. Grey, *Chief Editor*  
 J. L. Rich, *Secretary*  
 J. W. Crane, *Customer Relations*

SERVICES: Complete or partial services for audio-visual presentations; planning, writing, production, distribution for all types of motion pictures and filmstrips including industrial, educational, documentary, training, public relations, sales promotion, TV commercials. FACILITIES: Sound stage, animation, 16mm and 35mm production equipment, sound recording and re-recording, editing, interlock and projection rooms.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Precision Magnetic Tape* (3Morex); *Calc-17*; *N-W* (Stanford Research Institute); *Freeze Dry*; *Vincer Patch* (FMC Corporation); *Football Highlights* (Oakland Raiders); *Calculating Typewriter* (IBM Corporation); *Space Control* (Philco Corporation); *Fight Simulator* (Carco); *Jet Cargo* (Japan Air Lines); *Simulated Launch* (Westinghouse); *Aero* (Communications Contact). AUDIO EXHIBIT: *Satellite* (NASA). MEETING PRESENTATION: *F5* (Ford Motor Company).



## FRASER PRODUCTIONS

155 Hoteling Place, Jackson Square  
 San Francisco, California 94111  
 Phone: (415) 952-9955

Date of Organization, 1956

Thomas H. Fraser, *President & Creative Dir.*  
 Frank V. Robinson, *Executive Producer*  
 Mary Hansen, *Office Manager*

SERVICES: Complete production of sales, training, educational, public relations motion pictures (8mm and 16mm) and filmstrips, TV spots and programs. Studio and location photography and recording. Cartoon and industrial animation; music scoring. Consultation services and production assistance, writing, staging and supervision of client conferences, sales meetings, etc. Out-of-town producer services. Production of industrial shows. FACILITIES: Conference and screening theatre; shooting stage, recording studio, editing and interlock facilities, music library, art department.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Votomatic* (IBM); *Key to Rosombo* (Volta Aluminum Co., Ltd.); *Get Yours Today* (S. F. Milline Club); *The Uniqueness of Things* (Kaiser Cement & Gypsum Corporation); *Biological Assays as a Measure of the Activity of Various Corticosteroids* (Syntex). FILMSTRIP: *Birth of a Better Way* (John Hancock Life Ins. Co.); *One Chance; An Ounce of Prevention* (Bank of America).

## ROY GRANDEY PRODUCTIONS

1881 Rollins Rd., Building C,  
 Burlingame, California  
 Phones: OX 2-0500; YU 4-6110

Date of Organization, 1949

Roy Grandey, *Owner*  
 Rockwell Herelord, *Mgr., Industrial Division*  
 Gene K. Walker, *Consultant*  
 Rich Brace, *Special Effects*  
 William Beck, *Research*

SERVICES: Film production for all visual requirements. Emphasis on staff-written planning, story treatments and screen-plays. FACILITIES: New studios adjacent to San Francisco International Airport, 3,000 sq. ft. staging area plus separate studios for music and narration. Fully equipped for research, writing, cinematography. Lightweight quality equipment for location production.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Oil for Latin America* (Standard Oil Co. of Calif.); *Coffee Can Recipe* (Folger Div., Procter and Gamble); *A View of Marinello* (Frouge Corp.); *Christmas with Jack Benny* (Salvation Army Winter Fund). TV COMMERCIALS for: Star Series, Men's Social Service Centers, Northern Calif. Chapter of The Nat'l. Foundation March of Dimes.

## IMAGINATION, INCORPORATED

531 Pacific Ave., San Francisco, California  
 Phone: (415) 956-6075

Date of Organization, 1950, Inc. 1960

John Magnuson, *President*  
 Robert Hoyorka, *Executive Vice President*  
 Donald Albrecht, *Vice President*

SERVICES: Production of theatrical, television, industrial, training and educational motion pictures. Animation and live action, creative television and radio commercials, film strips, scripting, original musical production. FACILITIES: Complete animation and graphic art equipment; 16mm and 35mm motion picture and editing; interlock projection; recording and mixing studio.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lake of Tomorrow* (Department of Interior); *Profit Partner* (Ralston); *Roadshow*; *Radiovision, Conarc, 660-B* (Ampex Corporation); *Grapes Jubilee* (Tri-Valley). TV COMMERCIALS for: Standard Oil Company of California (B.B.D. & O.); Mattson Navigation (Campbell-Ewald); KGO-TV (KGO); PSA (Gross, Roberts and Rokey); Foremost, Pacific Plan (Hofer, Dietrich & Brown); Modern Baking (Long Advertising); Kilpatrick's Bread (Cappel, Pera & Reid); Flexy (Cockley Advertising).

## LEE MENDELSON FILM PRODUCTIONS, INC.

1310 Howard Avenue, Burlingame, California  
 Phone: (425) DI 3-5337

Date of Organization, 1964

Lee Mendelson, *President, Director of Production*  
 Sheldon Fay, Jr., *Vice-President, Producer*  
 Walter DeFaria, *Vice-President, Producer*  
 Susan Driver, *Director of Research*

SERVICES: Network television specials, films for business, government and industry. FACILITIES: Production studio and crew.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bay of Gold* (Fireman's Fund American); *The Tartan Story* (3M Minnesota Mining and Manufacturing); *The Oxytrol Story* (Occidental Petroleum Corp.); *Smell of Success* (Leslie Salt - Spice Islands). *Profit Scoreboard* (Standard Oil Company). TV PROGRAMS: *A Charlie Brown Christmas*, *Charlie Brown's All Stars* (Coca-Cola); *A Man Named Mays* (Shell); *Magic of Broadcasting* (Savings & Loan Assoc.).



## PACIFIC COAST STATES



## MOTION PICTURE SERVICE COMPANY

125 Hyde St., San Francisco, Calif. 94102  
 Phone: (415) 673-9162

Date of Incorporation, 1935

Gerald L. Kasler, *President, Gen. Manager*  
 Harold A. Zell, *Vice Pres. in Charge of Prod.*  
 Boris I. Skopin, *Title & Trailer Dept.*  
 Gerald B. Patterson, *Mgr. Laboratory Dept.*  
 Don de Mistral, *Dir. Creation & Production*  
 Gene Yap, *Art Director*

SERVICES: Industrial, commercial and public relations films, special announcement and advertising trailers for theaters, business TV films, spot commercials. FACILITIES: Mamer & Cine Special 16mm cameras, 3 studio 35mm cameras, 2 title 35mm cameras, 16mm & 35mm laboratory (developing, printing, reduction and enlarging), art dept., magnetic & optical recording, dubbing equipment, sound stage, editing equipment, script-to-release print service, screening room equipped for CinemaScope, 35mm and 16mm projection.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Mobile Displays* (Standard Oil Co. of California); *Quik-Tap* (Lucky Lager Beer); *SEMPERUM, Lawrence Field Warehousing* (Lawrence Warehousing); TV COMMERCIALS for: *Arishine Dairy* (MPS Co.); *Pacific Gas & Electric Co.*; *Pacific Telephone Co.* (BBD & O); *Monk's Bread* (Beaumont, Holman & Durstine); *Kilpatrick Bread* (Cappel, Pera & Reid); *Glidden Push-Button Paints* (Mac Duco of Calif.); *Ever-sharp* (Joseph Pedott Advt.).

## ALFRED T. PALMER PRODUCTIONS

161 Tehama Street, San Francisco, Calif. 94103  
 Phone: (415) 421-4403

Date of Organization, 1931

Alfred T. Palmer, *President*  
 Alexa H. Palmer, *Vice President, Treasurer*  
 Donald A. Palmer, *Associate Producer*  
 Thomas A. Dailey, *Camera/Assistant-Associate*  
 Mrs. Arthur Gast, *Educational Consultant*

SERVICES: Industrial, educational and documentary films. Specialize in production of maritime and overseas subjects related to the promotion of human understanding through trade and travel. Production consultation. Also specialize in medical and surgical cinematography and production. FACILITIES: Production and sound studios, drive-on sound stage, 35mm & 16mm, interlocked recording facilities, b&w & color printing and processing, art department, still photographs and 16mm color film library on world subjects. Camera associates abroad.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Bridging the Seas* (Propellor Club of U.S.); *Canals of Bangkok*; *Rubies of India*; *Elephants of Burma* (Shouttime in Bal); television series.

## DON PALMER STUDIOS

161 Tehama Street, San Francisco, California  
 Phone: (415) EXbrook 2-4449

Date of Organization, 1960

SERVICES: Medical, industrial, entertainment films. Specializing in cinematography and sound recording. FACILITIES: Sound stage, tape, disc, and film recording, editing, film duplication, 16mm and 35mm projection.

## RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Too Tough to Care* (Miami Medical Association); *No Easy Answers* (Oakland School District); *Candidate for Stroke* (American Heart Association); *Ortho - 1966* (Standard Oil Company). TV PROGRAMS: *Science in Action* - episodes.

## PACIFIC COAST STATES

### S. P. I. TELEVISION CENTER

155 Fell Street, San Francisco, Calif.  
Phone: (415) 776-1490  
Date of Organization: 1951  
Branch Office: Gamut Productions, Inc., 1017 North Las Cienega, Los Angeles, Calif.  
E. E. Gregg Snavelle, *President & Exec. Producer*  
Richard Ortner, *Vice-President & Treasurer*  
David C. Groot, *V.P., Creative Director*  
Donald Arlett, *Vice President*  
Helga A. Wilson, *Production Manager*  
Jan d'Alquen, *Stage Manager*

**SERVICES:** 16 and 35mm motion pictures; slidefilms, industrial, sales and training films, tv commercials and programs. **FACILITIES:** Patented MVE Mobile Video Film System, 3 camera tape film for studio and remote tv production, sound stage, 75' x 35', editing rooms, sound recording, 1/4" optical & magnetic, Dubbing, mixing & interlock services, 16 and 35 mm facilities, BNC Mitchell, Ariflex, Super 1200 Arricons, animation, art & titling services, set department, studio and remote lighting facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Ray Smith Real Estate Films* (Ray Smith Institute of Professional Real Estate Selling); *Marketing Film* (Standard Oil of California); *Merchandising Film* (Schlitz Brewing Company); *Science in Action Intros.* (California Academy of Sciences). **TV SERIES:** Arlene Dahl Series (Clairol). **TV PROGRAM:** IMPACT (Southern California Conf. of 7th Day Adventists). **TV COMMERCIALS for:** AC Transit; Laurentide.



### VISTA PRODUCTIONS, INC.

675 Howard St., San Francisco, Calif. 94105  
Phone: (415) YUkon 2-4150  
Date of Incorporation: 1959  
Florence H. Fowler, *President*  
Richard M. Fowler, *Vice-President*  
Joe W. Winters, *Manager, Sound Slidefilm & Still Photography*  
Rex Metz, *Manager, Cinematography Dept.*  
Bob Scott, *Supervising Editor*  
Celia Roberts, *Office Manager*  
John Hardgrove, *Traffic Manager*  
Dorice Weber, *Comptroller*

**SERVICES:** Communications for business, industry, education and TV through 16mm and 35mm color and b&w motion pictures, TV spots, sound slidefilms and slide duplication. **PRODUCTION SERVICES** for out-of-town producers. **FACILITIES:** Production and sound studios, recording, projection and interlock, laboratory facilities available and portable sync-pulse Nagra recording.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Time Is Short* (United Bay Area Crusade); *World of Ideas in Polypropylene*; *Multi-Purpose Plant Food*; *Pellets of Plenty* (Chevron Chemical Div. of Standard Oil); *Ads on Return D'Arey*; *Combined Federal Campaigns* (Oakland United Bay Area Crusade); *Career Guidance Center* (San Mateo County Schools); *Student Visa* (Rotary International Foundation); *Congressmen in the Classroom* (Golden Gate Speech Association); *Having a Wonderful Time* (Bank of America); *Carburizer Clinic* (Carter Carburetor); *Walt With World of Need* (Jewish Welfare Federation); **TV COMMERCIALS for:** Ford Dealer; Walter Thompson; Kaiser Jeep (Compton Advertising); Bank of America (D'Arey); Bank of Nevada; Port of Call (Lennen & Newell); Pacific Telephone (B.B.D. & O); Foremost; United Bay Area Crusade; Dancer, Fitzgerald & Sample; Mobile Oil (Steadman, Cooper & Busse); Political Spots (Congressman Mailliard).

## San Diego Area

### ARJAN MOTION PICTURES PRODUCTIONS, INC.

1065 Fourteenth Street, San Diego, Calif.  
Phones: (714) 232-5559; 232-1031  
Date of Organization: 1962  
Date of Incorporation: 1963  
D. David Bash, *President, Director of Photography*  
William E. Brown, *Vice-Pres., Prod. Mgr.*  
Jess Mininger, *Laboratory Manager*  
Richard Duncan, *Color Consultant*

**SERVICES:** Production of 8mm and 16mm motion pictures and 35mm slidefilms and sound filmstrips for industry, public relations, education and business sales meetings. **FACILITIES:** Laboratory facilities including b&w and color printing, editing and projection rooms. Camera equipment for 16mm filming, silent and sound; optical and magnetic sound.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Shadow of Doubt* (Pacific Telephone); *Sea World* (Sea World); *Children's Hospital* (Women's Auxiliary of Children's Hospital); *Coaching Films* (San Diego Chargers Football Team); *Rotor Blade* (Whittaker Corp.); **TV COMMERCIALS for:** San Diego Gas & Electric (Barnes Champ Advertising); Home Federal Saving (Lane Huff Advertising).

### COPLEY PRODUCTIONS

7776 Ivanhoe Ave., LaJolla, Calif. 92037  
Phone: 454-0411  
Date of Organization: 1956

**Branch Film Libraries:** 431 Downer Place, Aurora, Ill. 60506, Phone: 312 892-0465; Mrs. Helen Hansen, 313 So. 6th St., Springfield, Ill. 62701, Phone: 217 544-5711; John L. Satterlee; 2411 W. 8th St., Los Angeles, Calif. 90057, Phone: 213 387-3296; Charles C. Hushaw; Suite 421 Land Title Bldg., 235 Broadway, San Diego, Calif. 92101, Phone: 711 234-7111; Thomas Pike; c/o 1139 Waioli St., Honolulu, Hawaii 96819, Phone: 31-778; Jack Heintz.

G. Howard Matson, Jr., *Producer-Manager*  
Frank L. Willey, *Editorial Supervisor*  
Raymond T. Sperry, *Writer*

**SERVICES:** 16mm motion pictures and 35mm slidefilms on newspaper operations, in addition to promotional films. **FACILITIES:** Complete studio capabilities at LaJolla headquarters of The Copley Press, Inc.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *An Invitation to Better Newspapers*; *Scientific Safari* (Copley Newspapers). **TV COMMERCIAL for:** Freedoms Foundation.

### ROGER TILTON FILMS, INC.

241 West G St., San Diego, California  
Phone: (714) 233-6513  
Date of Incorporation: 1951

Roger Tilton, *President*  
Robert King, *Vice-President*  
Robert Sherry, *Production Manager*  
Patricia Tilton, *Secretary*

**SERVICES:** Motion picture and filmstrip production. **TV COMMERCIALS:** government and industrial films, live action and animation. **FACILITIES:** 60' x 60' sound stage, offices, editing rooms, projection (16mm and 35mm), complete camera and lighting equipment, standing sets, full sweep eye, truck, station wagons.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Downtown*, *Prism* (Ford Motor Co. JWF-N.Y.); *Capistrano* (Eastman Kodak JWF-N.Y.); *Yardstick for a New Age* (Cubic Corp.); *Zoorama* (CBS KFMB-TV). **TV COMMERCIALS for:** *Second Time* (Eastman Kodak JWF-N.Y.); *Sound of Quality: Construction, Here* (Ford Motor Co. JWF-N.Y.); *Dial 231-6161* (Yellow Cab Co. Teawell); *Mixers* (White Rock) Reach-McClinton agency.

## Santa Barbara Area

### FILMFAIR COMMUNICATIONS

2020 Alameda Padre Serra, Santa Barbara, Calif.  
Phone: (805) 963-3761  
Date of Organization: 1964

Gus Jekel, *President*  
Richard van Benthem, *Creative Director*  
Philip B. Aronson, *Executive Producer*

**SERVICES:** Motion pictures (Live and animation), sound slidefilms, programmed instruction cassettes, printed materials, charts and graphics. **FACILITIES:** 70' x 35' sound stage with 8' wide drive entrance, 16mm and 35mm production equipment. **CREATIVE DEPARTMENT** - scripting, art, animation titles, film editing.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURE:** *The Empty Lot* (U. S. Office of Education). **PROGRAMMED INSTRUCTION** (Slide & Tape): *The Kiss* (Packard Bell Electronics). **SLIDEFILMS:** *The Case of The Missing Money*; *The Case of The Anxious Applicant*; *The Case of The Careful Applicant* (Bank of America)



### REX FLEMING PRODUCTIONS

2449 Las Canoas Rd., Santa Barbara, Calif.  
Phone: (805) 966-3057  
Date of Organization: 1939

Duane Pierce, *Editing Dept.*  
Barry Duncan, *Animation Dept.*  
Irv Turvey, *Technical & Printing Dept.*  
John Appel, *Finishing & Print Distribution*

**SERVICES:** Film production. Full animation from script to screen. **FACILITIES:** Production and animation departments; printing department; sound stage (38' x 70' x 19' high); production equipment (dollies, mike booms, lighting, etc.); Recording department. Trucks for transportation to location shooting.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *My Friend Joe* (Nat'l. Multiple Sclerosis Society); *Twelve Authorities Evaluate Fluoride* (Upjohn); *Kou-Tiki Holiday* (Sartours); *South Pacific Holiday* (Qantas Airline); *Baby Feeding* (Pet Milk).

## Other California Cities

### Chapman 5 Productions Inc.

521 N. Van Ness Ave., Fresno, Calif.  
Phone: 268-5643  
Jim Polian, *Manager*

(See complete listing under Los Angeles area)

### Chapman 5 Productions Inc.

2011 Arden Way, Sacramento, Calif.  
Phone: 927-3537  
Bruce Pankratz, *Manager*

(See complete listing under Los Angeles area)



This symbol, appearing on producer's listing, indicates that display advertising containing additional and useful reference data appears on other pages of this 16th Annual Production Review issue.

• For year-around reference to specializing producers of business film/tape media, use the detailed listings in the 16th Annual Production Review with their complete references.

## ATLANTIS MANAGEMENT CORPORATION AUTOTRAIN DIVISION

110 Glendon Ave., Los Angeles, Calif.  
Phone: (213) BR 2-6885; GR 6-1949  
Date of Organization: 1960  
Edward A. Altshuler, *President & Director, Autotrain*  
Dr. Benjamin Bills, *Director - Sales Training*  
Herald M. Dreyfus, *Associate - Audio Visual Communication*

SERVICES: Sales and management training program in recorded tape cartridges suitable for mobile playback. Sound slidefilm programs for sales and management training. Sales presentation and employee and customer motivation. FACILITIES: Creative department, 35mm production equipment with sound recording in studio or location.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *National Distribution - Value Added* (Electronic Dist. Assn.); *Genie at the Gate*; *Why Fame is Execrable* (Execrable Corp.); *Why Selling* (NEDA); *Color Is Music* (Covering Wholesalers Assn.).

## ATLANTIS PRODUCTIONS, INC.

59 Sheffield Pl., Thousand Oaks, Calif.  
Phone: (213) 495-2790

Date of Organization: 1952

J. Michael Hagopian, *President*  
Mr. Paul Culver, *Charge of Distribution*

SERVICES: Production of industrial, commercial, instructional and documentary films. FACILITIES: All production facilities with the exception of a studio.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Where Are My People?* (Mr. Kurkjian); *To Educate a Child* (Armenian Ancestral Union of America). SLIDEFILMS: *Nursery School* (Southern Calif. Assn. for Nursery Education); *The Elementary School Library* (School Library Assn. of So. Calif.); *The Sixth Study of South America* (Assn. for Child-Education).

## CAMAU PRODUCTION, INC.

Site 500, 5730 Sunset Blvd., Hollywood, Calif.  
Phone: (213) OL 7-4302

Date of Incorporation: 1965

Sam Alkinson, *President*  
An J. Levi, *Vice-President*

SERVICES: Vidifilm camera system production; specialists in live action from concept to completion. FACILITIES: None listed.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Third Face of War* (U.S. Dept. of State - A.I.D.); *Products in Action* (Ag-Air, Inc.); *Flying The Rigid Rotor* (Lockheed Aircraft).

## CHAPMAN 5 PRODUCTIONS, INC.

35 W. Magnolia Blvd., Burbank, Calif. 91505  
Phone: (213) 849-6889

Branch Offices: California: 521 N. Van Ness Ave., Fresno. Phone: 268-5613. Jim Polian, *Manager*. 2011 Arden Way, Sacramento. Phone: 927-3537. Bruce Pankratz, *Manager*. 1231 Market St., San Francisco. Phone: 621-6322. Edmund D. Boles, *Manager*.

Frank E. Guire, *President*  
William K. Redeker, *Vice-President*  
Robert G. Thomas, *Secretary Treasurer*  
James H. Flint, *Executive Producer*  
Rayne Mitchell, *Director Cinematography*  
William Garnet, *Director Still Photography*  
Ed Herbert, *Director Art & Animation*  
George Wickham, *Sound Engineer*

SERVICES: Complete or partial services for 16mm and 35mm audio-visual productions: idea development, planning, creating, writing, photog-

## CHAPMAN 5 PRODUCTIONS:

raphy, editing, sound recording, programming, distribution of all types of motion pictures filmstrips and slidefilms including: documentary, sales and sales promotion, educational, training, public relations, industrial, TV commercials and news clips. FACILITIES: Equipped for writing, photography, editing, lighting, 14", 16mm and 35mm sound recording and dubbing, music scoring, animation, location sound recording, 16mm and 35mm screening rooms and sound stage, fully staffed.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *And Everything Nice*, *Framework For Food Service* (Dairy Council of Calif.); *Stay Alert-Stay Alive* (Calif. Highway Patrol); *The Hidden Saboteurs* (Seaton-Wilson Mfg. Co.); *Breed For Profit* (Willis Adv., Inc. Armor & Co.); *U.C.H.* (United Convalescent Hospitals, Inc.). FILMSTRIPS: *Sportlighting*, *Lighting the Face of America* (Shalda Council of Calif.); *Selection of Retail Beef Cuts* (Calif. Beef Council); *How To Recognize a Profitable Dairy Heifer*, *How To Recognize a Profitable Dairy Cow*; *The Jessup Breeders Story* (Jessup Breeders). PRODUCTION SERVICES for: Pacific Finance; American Dairy Assoc. of Calif.; Dairy Council of Calif.; Bishop & Assocs.; The Show Co.; Agricultural Assocs.; Committee to Re-elect H. J. Thelin; RAMCO.

## R. B. CHENOWETH FILMS

5021 East Second St., Downey, Calif. 90240  
Phone: (213) TO 1-9909

Date of Organization: 1955

Robert B. Chenoweth, *Owner*

SERVICES: Motion pictures and slidefilms for public relations, sales reports, training and education. TV commercials. FACILITIES: Production facilities except for sound stages and dubbing facilities which are rented.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Packaged Power SYNCRO-GEAR* (U.S. Motors, Div. Emerson Electric); *Recipe For Safety* (Ventilation and Cleaning Engineers, Inc.); *Adventure in Tahiti* (Ted Cook Tours).



## DATA/FILMS

2626 Temple St., Los Angeles, Calif. 90026  
Phone: DUnkirk 5-3911 A/C 213

Date of Organization: 1960

Charles (Cap) Palmer, *In Charge*  
David Bowen, *Quality Control*  
Ted (W. T.) Palmer, *General Manager*  
Audrey Kaczynski, *Office Manager*

SERVICES: Sales company for release-prints of Parthenon Pictures. Production company Smm "Data Films" for instruction, skill, training, and sale aids. FACILITIES: Operates as an affiliate of Parthenon Pictures, Hollywood.  
(See listing of Parthenon Pictures - Hollywood)

## DONALD A. DAVIS PRODUCTIONS INC.

705 N. Cole Ave., Hollywood, Calif. 90038  
Phones: HO 9-9808; HO 9-8037

Date of Incorporation: 1959

Donald A. Davis, *President Producer Post Production Supervisor*  
Sam Singer, *Animation Production Direction*  
Dale & Charles Knight, *Sound Department*  
Gene Kamer, Doug Lackey, *Music*

SERVICES: Producers of training, educational and sales films. Post-production supervision - film editing, music, sound effects, dubbing and negative cutting, S 16 35mm films. FACILITIES: Editorial equipment, music (original or recorded), sound effects library, sound recording and transferring equipment, equipment and facilities for live action or animation.



## LOS ANGELES AREA

### DONALD DAVIS PRODUCTIONS

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Skilled Installers* (Congoleum-Namm); *Your Union, Your Voice & Vote* (Carpet, Linoleum & Soft Tile Crafts Local #1247); *Stretched Wood* (Higgins Stretched Wood); *Sinksmith* (Sinksmith Corp.).

### DIMENSION FILMS

733 N. La Brea Ave., Los Angeles, Calif. 90038  
Phone: (213) WE 7-3506

Date of Organization: 1962

Gary Goldsmith, *President*  
Edward Schuman, *Vice-President*

SERVICES: Writing and production of documentary and educational films. FACILITIES: Offices and editing rooms.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *My Friend, the Enemy*, *Born a Man* (U.S.I.A.); *Rainshower*, *True Story of an Election*, *Money In the Bank-And Out* (Dimension Films).



## Cal Dunn Studios, Inc.

1040 N. Las Palmas, Hollywood, Cal. 90038  
Phone: (213) Hollywood 9-9011

Alan S. Lee, *Manager*

(See complete listing under Chicago area)

## E M C CORPORATION

7000 Santa Monica Blvd., Hollywood, Calif. 90038

Phone: (213) 463-3252

Date of Organization: 1951

David E. Feinberg, *President*  
Robert Hyskell, *Vice-President*  
Leonard Gray, *Art Director*  
Dorse Laupher, *Animation Director*  
Allan Halderson, *Sales Manager*  
Thomas Conrad, *Writer-Director*

SERVICES: Motion picture and slidefilm production, script writing, photography, editing, animation and art production, motion picture scoring, sound recording, facilities for music and narration. FACILITIES: 35mm and 16mm Arriflex cameras, Moviolas, etc., writing, editing and production rooms, sound recording stages, animation production equipment. High speed tape duplicating.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tomorrow's Programmers* (Rand Corp.); *The Man In The Blue Suit* (U.S.A.F.); *The Rigid Rotor Concept* (Lockheed-Calif. Co.); *The Sons of Zeus* (TRW Systems); *SWCS* (Bunker-Ramo Corp.); *Deep Submergence* (U.S. Navy); *Jot - A Night Adventure* (So Baptist Convention). STUDIOS: *This is America's Story* (Houghton-Mifflin Co.); *Deep Space Network* (Jet Propulsion Laboratory).

## EUE SCREEN GEMS

Hollywood Way & Oak St., Burbank, Calif.  
Phone: (213) HO 2-3111

See complete listing under New York City



## JERRY FAIRBANKS PRODUCTIONS OF CALIFORNIA, INC.

1330 North Vine St., Hollywood, Calif. 90028  
Phone: (213) 462-1101

Date of Organization: 1929

Branches: Detroit, Mich. 15226, 1260 Library. Phone: 962-8998. Malcom A. Dooley, *Representative*, Washington, D.C.: 1215 - th

## LOS ANGELES AREA:

### JERRY FAIRBANKS PRODUCTIONS

St., S.W. Phone: 551-1823 Col. Richard F. Fender (ret.), Representative.

Jerry Fairbanks, *President*  
Leo S. Rosenblaus, *Creative Director*

**SERVICES:** Industrial, theatrical and TV motion pictures. **FACILITIES:** Full studio facilities, sound stage, 16-35 camera units including Multi-Cam process, 16mm, 35mm and magnetic sound recording and re-recording; editing, opticals; blue screen, film and music libraries, technical art, creative and music staffs.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Invisible Diplomats*, *If an Elephant Answers*, *We Learn About the Telephone - French Version* (Amer. Tel. & Tel. Co.); *How Much is a Munch?* (Eli Lilly & Co.); *Counter-Attack!* - French, German, Portuguese & Spanish Versions (Parker-Davis & Co.).

### FILMFAIR

10920 Ventura Blvd., Studio City,  
California 91604

Phone: (213) 577-3191

Date of Organization: 1960

August A. Jekel, *President & Executive Producer*  
William D. Jekel, *Secretary*  
Kenneth Chummin, *Vice-President & Animation Director*

Bob Sage, *Vice-President, Live Action Director*  
Dick van Benthem, *Vice-President & Art Director*

Ted Goetz, *Vice-President & Studio Manager*  
Kay Himes, *Treasurer*

George Achi, *Sound*  
Lui Cornell, *Production Coordinator*  
Bob Gips, *Live Action Director*  
Jacques Dury, Jerry Brady, *Editors*

**SERVICES:** Live action and animated films for commercial and industrial accounts. **FACILITIES:** Complete studio. Includes art rooms, animation crane, sound editing and recording, editing rooms and stage.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: *Woman of the World* (Pacific N.W. Bell Tel. McCann-Erickson); *Rocker Woman* (Yellow Pages); *Total - Series* (General Tel./Tatham-Laird, Knueder); *Sauve-nous with Cheese* (Hunts Foods Young & Rubicam); *Light Supper* (Van Camp Seafood Co. Dancer, Fitzgerald, Sample); *Both* (Bosco Dancer, Fitzgerald & Sample); *Hands* (Borax McCann-Erickson); *Confident People* (Dial Soap Foote, Cone & Belding); *Red Refresher* (Libby J. Walter Thompson); *Timmy Cricket* (Heinz Soups Doyle, Dane, Bernbach); *Youth* (Chrysler Young & Rubicam); *Car Wash* (Goodyear Tire Young & Rubicam); *Animals* (Kleenex Foote, Cone & Belding).

### FINE ARTS PRODUCTIONS, INC.

729 N. Seward St., Hollywood, Calif.

Phone: (213) HO 5-0549

Date of Organization: 1958

John David Wilson, *President/Producer*  
Lindsay McDonnell, *Production Manager, Director*

Tom Baron, *Animation Director*  
Dean Spille, *Design*

**SERVICES:** Complete creative and production of feature and short film for TV, theatre and business. **FACILITIES:** All production facilities available. Specialize in animation.

### RECENT PRODUCTIONS AND SPONSORS

TV COMMERCIALS for: *Soccer U.S.A.* (A. G. Spalding); *Magic Mirror* (Fields Chevrolet, Portland Branch & Bauer); *Tower of Pizza* (Gino's Pizza, L. A.); *Fabulous Fifty Two* (CBS); *Anna La Douce* (Mirsch).

### FLAGG FILMS, INC.

6315 Fountain Ave., Hollywood, Calif. 90028

Phone: (213) HO-2-0902

Date of Organization: 1916

Don Flagg, *President*  
Anne Flagg, *Vice-President & Secretary*  
Steve Glick, *Treasurer*  
Hamil Petroff, *Producer-Director*

**SERVICES:** Industrial films; sales films; medical films, TV commercials, 35mm color and b&w, 16mm color. **FACILITIES:** Insert stage; production offices, editing facilities; projection room.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Red Giants*, *Pressure Control* (Massey-Ferguson); *Density Altitude* (FAX); *Age - Minus 60 Days* (Carnation Co.); *Seven Keys to Creativity* (Johnsons' Wax).

### FM PRODUCTIONS

713 N. Highland Ave., Los Angeles, Calif.  
90038

Phone: (213) 937-1622

Date of Organization: 1952

William Morrison, *President, Prod'n. Mgr.*  
Alda Klein, *Editorial Supervisor*  
Thor Putnam, *Asst. Prod'n. Mgr., Art Director, Writer*

**SERVICES:** Motion pictures for business, government, TV programs, commercials. Production services for 16mm motion pictures including: research, writing, photography, animation and editing. **FACILITIES:** 1,500 sq. ft. production facilities including six cutting rooms, art department, projection room, stock film library.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Vacuum Chamber*; *The Pride* (North American Aviation); series of 46, training and documentary (U. S. Navy). TV SERIES: *I Search for Adventure*; *Kingdom of the Sea*; *Danger is my Business* (NBC); *It's a Small World*; *Roamin' with Chill Wills*. TV COMMERCIALS for: Jim Dandy Chunks (Diversa, Inc., Dallas); Kimberly Clark-Kleenex (Foote, Cone & Belding); Glendale Federal Savings (Davis, Johnson, Mogul and Colombatto).

### FORMAT PRODUCTIONS, INC.

4721 Laurel Canyon Blvd., North Hollywood,  
Calif. 91607

Phone: (213) PO 9-3610

Date of Organization: 1963

Herbert Klym, *President*  
Henrietta Jordan, *Vice President Sales*  
Raymond Thursby, *Production Manager*  
Budy Larriva, *Director*  
Joe Siracusa, *Editorial Supervisor*

**SERVICES:** Producers of animated and live action films for TV commercials and programming, theatrical shorts; feature and industrial films. **FACILITIES:** Creative and production facilities.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Lone Ranger* - animated pilot (Weather Organization). TV COMMERCIALS for: Wells Fargo Bank (McCann-Erickson); Carling Beer (Lang, Fisher & Stashower). PRODUCTION SERVICES for: *I Spy* (Sheldon Leonard Enterprises); *Perils of Pauline* (Herbert E. Leonard).

### DOUG GEORGE ASSOCIATES

1137 N. Cole Avenue, Hollywood 90038,

Phone: (213) HO 2-2480

Date of Organization: 1951

Branch Office: California: 250 Golden Gate,  
San Francisco. Pat Patterson, *Manager.*

Douglas F. George, *Owner-Producer*  
Arlette Kupo, *Art Director*  
Nan Hurd, *Creative & Scripts*  
Bob Burbridge, *Photography*  
Terry Follmer, *Staging & Projection*  
Margaret McGarrigle, *Photography*

### DOUG GEORGE ASSOCIATES:

**SERVICES:** Motion pictures; slidefilms; sales and meeting presentations; presentation equipment rentals and sales. **FACILITIES:** Completely equipped photographically; lighting; Ampex and Roberts tape recorders; department; title department including hot

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *The Man From Squirt* (Edison Co.); SLIDEFILMS: *Design for Community Relations*; *Design for Political Action* (Calif. Employees Ass'n.). MEETING PROGRAMS: *Design for Opportunity* (Nat'l. Squirt Bottling); *Design for Improvement* (So. Calif. Edison Co.).



### GRAPHIC FILMS CORPORATION

916 N. Citrus Ave., Hollywood, Calif. 90308  
Phone: (213) 467-2191

Date of Organization: 1911

Lester Novros, *President*  
Jerry C. McGuire, *Vice-President & Secretary*  
Paul Novros, *Treasurer*  
Charles Couch, *Production Manager*  
J. Gordon Legg, *Chief - Animation Dept.*

**SERVICE:** Production of animated and live action films for industry and government; films and special effects for exhibits. Design and publication of booklets, brochures and visual presentations. **FACILITIES:** Animation and live action facilities and staff.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Gift of Hope* (City of Hope); *Why Calibration?* (U.S. Navy); *Supersonic* (Boeing); *Night Attack Techniques*; *Air Combat Tactics* (U.S.A.F.).



### The Jam Handy Organization, Inc.

1680 North Vine St., Hollywood, Calif. 90228  
Phone: (213) HOllwood 3-2321

Service office and production.  
(See complete listing under Detroit area)

### HANNA-BARBERA PRODUCTIONS

3400 Caluenga Blvd., Hollywood, Calif.  
Phone: (213) 466-1371

Date of Organization: 1956

Branch: Chicago, Ill.: One East Wacker  
Suite 3728. Ken Drake, *Vice President*

Joseph Barbera, *President*  
William Hanna, *Vice-President*  
Jess Morgan, *Secretary-Treasurer*  
Ross M. Sutherland, *Vice-Pres., Sales & Industrial Films*

Arthur Pierson, *Suprv. Dir. & Assoc. Prod. Live Action*  
Carl Urbano, *Suprv. Dir. & Assoc. Prod. Animation*

**SERVICES:** Motion picture production - live action and animation - for industry, theatre and television. Permanent staff of over 300 professional artists and technicians. **FACILITIES:** New, fully equipped studio, including sound recording facilities, editorial rooms, art department.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Better Odds for a Longer Life* (Amer. Heart Ass'n.); *More Than A Manager* (Bank of America); *Incredible Voyage of Mark O'Gulliver* (Pamhandle Eastern Pipe Line Co.); *Cost Reduction is a Money-Splendid Thing* (Army Pictorial Service); *Your Voice Is Saving* (General Telephone Co.).



This symbol, appearing on a producer's listing, indicates that display advertising containing additional and useful reference data appears on other pages of this 16th Annual Production Review issue.

**HARRIS-TUCHMAN PRODUCTIONS, INC.**

75 North Highland, Hollywood, Calif. 90038  
 Phone: (213) WE 6-7189

Date of Organization: 1950

Robt G. Tuchman, *President*

Phil Harris, *Vice-President*

Artin Strudler, *Art Director*

Richard G. Wyatt, *Production Supervisor*

**SERVICES:** Creative writing, planning, production of motion pictures and sound slidefilms for sale; training, public relations, sales talks on film; sales meetings, TV commercials, live action or animation. **FACILITIES:** Staff writers and artists; fully equipped stage; all editing facilities for 35mm and 16mm; animation department; projection music library; stock film library.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Your Best Connection* (Aerotquip Corp.); *Within The Quiet Zone* (Calif. Hospital Ass.); *TLC - Tend With Legal Care* (Farmers Ins. Group); *Shelf Products* (Star-Kist Foods, Inc.); *A Search For Many Wonders* (United Wa...)

**JOHN J. HENNESSY MOTION PICTURES**

102 Marengo Ave., South Pasadena, Calif. 91030

Phone: (213) MU 2-2353

Date of Organization: 1953

Jim J. Hennessy, *President Exec. Producer*

Arnold H. Marquis, *Vice-President Manager Education Films*

Jan-Philippe Carson, *Associate Producer*

W.C. Norton, *Music and Sound Director*

Don Hulse, *Art Director*

George Benson, *Casting Director*

**SERVICES:** Producers of industrial, documentary, sales promotion, public relations, training, educational motion pictures; TV commercials and programs; sound slidefilms; sales and promotion of educational films. **FACILITIES:** Creative department; camera, sound, lighting, editing, projection equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Pre-Stressed Concrete Pipe* (Aer. Pipe & Construction Co.); 1965 *Mobil Economy Run: One Day: The Frigidly Way* (Mobil Oil Co.); *SEALAB II* (U.S. Navy W. A. Palm Films, S.F.); *The Questions and The Answers* (Pepperdine College); *Untitled Film* (E. Krans Standard Oil Co. of Calif.).

**HOLLYWOOD ANIMATORS**

601 Sunset Blvd., Hollywood, Calif. 90046

Phone: (213) 576-1190

Date of Organization: 1955

William F. and Jean M. Selleck,

*Owners & Executive Producers*

Eugene Burson, Jr., *Producer*

Ian J. Levi, *Director*

C. "Andy" Andrews, *Sales Manager*

**SERVICES:** Research, writing, directing, photographing and editing of 16mm and 35mm motion pictures for business, TV commercials; animation of live action, including advanced capabilities using Vidifilm camera system. **FACILITIES:** Photographic, lighting and editing equipment; animation stand and special effects rig, miniature moving stage, small insert sound stage.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Starfighters of the Round Table* (Lockheed Calif. Co.); *Instrument for Demons* (FMA, INC.); *Log of Mariner IV* - special effects (Jet Propulsion Laboratory); *Who in World is Swedlow?* (Swedlow, Inc.) **SLIDEFILMS:** *The Right Combination* (Juico Corp.); *World of Torginol* (Torginol of America); *Kaged Homes* (Rohr Corp.).

**Anthony Lane Film Studios, Inc.**

1859 Federal Ave., W. Los Angeles, Calif.

Paul Wurtzel, *in charge*

See complete listing under Minneapolis.)

**LOU LILLY-MINUTEMEN PRODUCTIONS INC.**

1522 N. Van Ness Ave., Hollywood, Calif.

Phone: (213) HO 6-6454

Date of Organization: 1952

Lou Lilly, *Executive Producer*

Ron Sawright, *Production Manager*

Mary Ann Wood, *Office Manager*

Stewart O'Brien, *Editorial*

Lack Perum, *Comptroller*

**SERVICES:** TV commercials, industrial and educational films. **FACILITIES:** offices, editing, stages, etc.

**RECENT PRODUCTIONS AND SPONSORS**

**TV COMMERCIALS FOR:** Royal Crown Cola, Diet-Rite Cola (Royal Crown Cola Co. D'Arcy Adv.); Laura Scudder Corn Chips, Laura Scudder Peanut Butter (Laura Scudder Doyle, Dane, Bernbach, Inc.); Italian Swiss Colony Wine (United Vintners Honig-Cooper & Harrington); Rexall Products (Rexall Inc. BBD&O); Roman Meal Bread Co. (Honig-Cooper & Harrington); X-15 Motor Bike (Mattel, Inc. Carson, Roberts, Inc.); Clorox Bleach (Clorox Co. Honig-Cooper & Harrington); New Dawn Hair Spray (Alberto Culver Co. J. Walter Thompson Co.).

**LORI PRODUCTIONS, INC.**

9046 Sunset Blvd., Los Angeles, Calif. 90069

Phone: (213) CR 4-0539

Date of Organization: 1962

Jack Wipper, *President*

Dick Grant, *National Sales Manager*

Ralph Drewry, *Regional Sales Representative*

Gil Hubbs, *Production Manager*

Ronald Peterson, *Writer-Director*

Beverly Witt, *Executive Secretary*

**SERVICES:** 35 16mm motion picture production and film services. Slidefilms, commercials, theatrical, industrial and business films. **FACILITIES:** Creative department, studio, titles, animation, camera and sound equipment facilities for 35 16mm films.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Third Dimension* (Asphalt Institute of America); *The World of Boats* (Bendix Corp. Fireman's Fund Ins. Co.); *Face of Russia* (Desilu Sales, Inc.); *Growth of Grace* (AMF Pinstoppers, Inc.); *This Is The Cadet* (Bernarr MacFadden Foundation Castle Heights Military Academy); *Magic At The End Of A Brush: A Colorful Idea* (Shm-Make-Up, Inc.); *This Is Reclamite* (Golden Bear Oil Co.); *Flint Systems* (Electronic Specialty Co.); *Sound of Sadness* (Reiss-David Clinic); *The Finishing Touch* (E. L. Bruce Co.); *Where Better Gold Begins* (True Temper Corp.); *The Art of Fantasy* (Buzza Cardozo); *A Name In Space* (Edler Industries, Inc.); *A Road To The Future* (Nat'l. Asphalt Pavement Assn.); *Finger Print Computer Analysis* (System Development Corp.); *Clay Patterson Coverage - Las Vegas* (ABC - Wide World of Sports); *A Better Way* (Cast Iron Soil Pipe Institute).

**LUMAR FILM PRODUCTIONS, INC.**

6223 Selma Avenue, Hollywood, Calif. 90028

Phone: (213) HO 7-5165

Date of Organization: 1960

Bill Webb, *President, Director-Writer*

Don Henderson, *Exec. Vice-Pres., Prod. Supt.*

Tommy Tomlinson, *Producer-Writer*

Cran Chamberlin, *Exec. Producer, Writer*

Lamri Filfield, *Script, Research*

Mary Morar, *Graphic Arts*

Stanton Fox, *Lighting*

Lewis Quinn, John Winfield, *Editing*

James Crabe, Glen Smith, *Photography*

S. E. Ritchie, *Accountant*

**SERVICES:** Motion pictures for sales and communication, films designed for public service television release; military, public relations, industrials, sales, religious, tourist attractions, commercials and test commercials. **FACILITIES:** Facilities and staff for all aspects of 35 16mm production.

**LOS ANGELES AREA****LUMAR FILM PRODUCTIONS****RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Koratron Story, Agent 7-0-0 In The Koratron Affair* (McCann-Erickson); *The Deep Frontier* (Keeco Co.); *Port of Long Beach, America's Most Modern Port, Palm Springs, Paradise Found*

**Fenton McHugh Productions**

7417 Sunset Boulevard, Hollywood, Calif.

90015

Phone: (213) 576-5350

Robert C. Schryver, *Vice-President*

(See complete listing in Chicago area.)

**McNAMARA PRODUCTIONS**

Gateway West, Century City, Los Angeles, Calif.

Phone: (213) 277-0077

Date of Organization: 1951

Don Driscoll, *President & Producer*

Dulle Keller, *Vice-President*

Don Kilban, Jr., *Secretary-Treasurer*

**SERVICES:** Motion pictures for business, industry, government, 16mm or 35mm. Live action and animation. **FACILITIES:** Own all camera, lighting, editing, animation equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Northrop '65* (Northrop Corp.); *The Nuclear Witness* (Gen'l. Atomic Div., General Dynamics Corp.); *Assignment LSI* (Lear Siegler, Inc.); *Wide World of Borax* (U.S. Borax & Chem. Corp.); *Torpedo, MK 16 - Series* (U.S. Navy).

**METRO-GOLDWYN-MAYER, INC.****ANIMATION VISUAL ARTS DIVISION**

6920 Sunset Blvd., Hollywood, Calif.

Phone: (213) HO 6-3393

Date of Organization: 1964

Charles M. (Chuck) Jones, *Director & Producer*

Les Goldman, *Producer & Production Supt.*

Maurice Noble, *Design Director*

Abe Levitov, *Director*

**SERVICES:** Creation, development and production of shorts, featurettes and longer films for theatres, television and commercial purposes. Design and execution of titles and promotional films. Production of program series for television. **FACILITIES:** Entire production complex for animation, experimental and graphic films - including all facilities of a major motion picture studio. Back lot and location capability.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Tom and Jerry Theatricals, The Dot and the Line, Tom and Jerry Television Program* (CBS); *How The Grinch Stole Christmas.*

**MPO-TV of California, Inc.**

500 North Seward St., Hollywood, Calif.

Phone: (213) HO 6-3344

Mel Della, *Vice-President*

(See complete listing under New York City)

**Fred A. Niles Communications Centers, Inc.**

650 North Bronson, Hollywood, Calif. 90004

Phone: (213) HOLLYWOOD 3-5154

Lionel Grover, *Vice-President*

(See complete listing under Chicago area)

## LOS ANGELES AREA:

### PACE PRODUCTIONS INCORPORATED

155 No. La Peer Drive, Los Angeles, Calif. 90045

Phone: (213) BR 2-5067

Date of Organization: 1960

Robert Ellis, *President, Creative Director*  
Bernard Gardner, *Photography*  
Tracy Gustavsen, *Production Assistant*

**SERVICES:** Production of color sound filmstrips from conception to screen. Consultant and script services for audio-visual programs of all kinds. Specializing in films for franchise training and selling, land development, sales and corporate orientation films. **FACILITIES:** No data provided.

### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *Executive Development* - Series of four (Executive Development, Inc.); *The Pace Maker Plan* - Series of three (Jackson Nat'l. Life Ins. Co.); *Techniques for Success* - Series of 11 (Southland Corp.); *Go Grow and Glow* (Carnation Milk Co.); *Seven Films* (A & W Root Beer); *Four Films* (Chicken Delight); *Shelter Cove Company, Lake Havasu City, California City, Salton Sea* (Western Growth Equities).



### PARTHENON PICTURES

- Hollywood

2625 Temple Street, Hollywood, Calif. 90026

Phone: (213) DU 5-3911

Date of Organization: 1951

Charles (Cap) Palmer, *In Charge*  
John E. R. McDougall, *Producer-Director*  
David Bowen, *Producer-Director*  
Don Livingston, *Assoc. Prod., Director*  
William S. Gerrie, *V.P. for Client Relations*  
Norman Glazer, *V.P. Special Services*  
Ted (W. T.) Palmer, *General Manager*  
Marge Benson, *Casting Director*  
Glen Holse, *Art Director*  
Larry Sullivan, *Executive Assistant*

**SERVICES:** Films for business and education; TV documentaries. Datalims Division makes short films for 8mm release. Parthenon-Reel 3 is animation and design affiliate, with separate studio and own equipment. **FACILITIES:** Sound stage with offices, craft rooms, and projection theater adjoining. Full professional equipment in camera, sound, lighting, editorial and projection; 35mm, 16mm and 8mm. Access to all Hollywood resources.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Love That Car, She Purrs Like A Kitten* (Amer. Oil Co.); *Ships and Falls - French* (Amer. Tel. & Tel. Co.); *The Many McLogans* (Standard Oil Div.); *Flaming Gorge* (U.S. Bureau of Reclamation); *The Cancer Researchers, Some Call Them Wonder Drugs* (The Upjohn Co.); *How to Flood Proof Against Rising Waters* (Photo-Engraving, The Craftsman's Art, Play Ball, Son The Hidden Key (Parthenon Pictures).



### PARTHENON-REEL 3

5439 Melrose Ave., West Hollywood 69, Calif.

Phone: (213) OL 3-0630

Date of Organization: 1963

Richard Earle Spivey, *Executive Producer*  
Charles (Cap) Palmer, *Associate*  
David Bowen, *Parthenon Liaison*

**SERVICES:** Animated motion pictures, technical, instructional and theatrical services from concept to delivery. Animation integrated with live-action is produced in collaboration with Parthenon Pictures' talent and facilities. **FACILITIES:** Professional creative art, editorial and camera equipment for animation work.

## PARTHENON/REEL 3:

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** (Animation Sequences) *Snapshot* (Aerojet-General); *Live - from Early Bird* (Douglas Comsat); *Formula for Success* (Douglas Aircraft); *Safety in the Plowshare Program* (Atomic Energy Comm.); *Shillelagh Description Film, Mod IV* (Philco Aeromitonics).

### PICTURES FOR BUSINESS

Box 2309, Hollywood, Calif. 90028

1260 North Wilcox Ave., Hollywood 35, Calif.

Phone: (213) 467-7009

Date of Organization: 1951

Bill Deming, *Executive Producer*

Ann Deming, *Producer-Director*

A. H. Holywell, *Administration*

**SERVICES:** Motion pictures and slidefilms for business and government. TV program production and packaging (live and film). Animated and live TV spot production. Consultation and creative planning services. **FACILITIES:** Studio and location equipment; animation department, complete from planning through photography.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Health & Nutrition* - #1 & #2 (Dairy Council of Calif. Avis Films). **SLIDEFILMS:** *Encore* (Thomas Industries). **PRODUCTION SERVICES for:** *Health & Nutrition* #3 - Concept; *Tech Health* - Script (Dairy Council of Calif.); *Insulated Hand Drills* - Script (Proto Tools); *Sales Promotion Script* (Western Gear); *Management Science Script* (Commac, Inc.); *Automation & You* - Script (Data Processing Management Ass'n.).

### PLAYHOUSE PICTURES

1401 North La Brea Ave., Hollywood 90028

Phone: (213) HO 5-2193

Date of Organization: 1952

Date of Incorporation: 1957

Adrian Woolery, *President*

Jim Pabian, *Producer Director*

Mary Matthews, *Secretary Treasurer*

Bernard Gruyer, *Story & Design Director*

**SERVICES:** Animation specialists in industrial, educational, entertainment and TV commercials. **FACILITIES:** Complete creative staff and facilities for production of 16mm and 35mm color and b&w films from story idea and development through camera and answer print.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Changing Geometry of Flight* (The Boeing Co.); **TV COMMERCIALS for:** Pete & Harry (Carnation Co. Erwin Wasey); High School Grads (U.S. Navy); Bills, Bills (Budget Finance Reach, McClinton); One Man Band (Western Airlines BBD&O); Shaggy Dog Returns (Co. Cal. Ford Dealers, J. Walter Thompson); Pow Wow (Phillip 66 Gasoline, J. Walter Thompson); LEM (RCA, J. Walter Thompson).

### QUARTET FILMS, INC.

5631 Hollywood Blvd., Hollywood, Calif. 90028

Phone: (213) HO 4-9225

Date of Organization: 1956

Arnold B. Gillespie, *President*

Stanley L. Walsh, *Executive Vice-President & Secretary*

Michael R. Loh, *Executive Vice-President & Treasurer*

John Mattias, *Production Manager*

**SERVICES:** Live action and animation for all film media and radio. **FACILITIES:** Complete studio facilities for all film and radio media.

### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS for:** Drawing on Napkins; Tavern Watching, Rapids, Diving, Aqua Clown, Bobsledding, Snow Sking (Theo. Hamm Brewing Co. Campbell-Mithun, Inc.); Tourist; Flashbacker, Helicopter, Clammopolis, Le Club (Nat'l.

## QUARTET FILMS INCORPORATED

Brewing Co., W. B. Doner & Co.); Valley First Telegraph, Press Conference; Palm Reel Skater; Aviator; Press Conference & Jr.; Talk & Jr.; Cheer Leader & Jr. (Green Giant Leo Burnett Co., Inc.); Kellogg Froot Loops Cereal - Flavors; Suit; Foreign Versions; Kellogg Sugar Frosted Flakes - Surfer, Tennis; M&M's Sky Diver; Commuter; Droopy; Kellogg's Krispies - Languages; Lil Queen; Paint; Forty; Down on the Farm; Fair; Crisp Mocha; Snap Crackle (Kellogg Co./Leo Burnett, J. Budweiser Is; Gentlemen (Anheuser-Busch, D'Arcy Adv.); Hand; Bars; Protects; Little bubbles; Moose; Fred Filter; Words; Showdown; Strainer; Fred Filter at Home (American Oil Co./D'Arcy Adv. Co.); Can Sandwich; Staircase; Fleet; Corn Oil Staircase; Corn Oil Sandwich (Westgate Products/Barnes-Champ Adv.); Romeo; Spendthrift Charlie; Henpecked; Elephant; Nanny; Drop Winter; Drop Summer (Continental Gas Co. Clinton E. Frank); Knife Beautiful; Other Knife; Portia; Honeymoon; Carving Contest; Psychiatrist; Store Demo; Marge Calls; Birthday; Chocolate Sunday; Anniversary; Ladies Bridge (Hamilton Beach; Clinton E. Frank).



### RAMPART STUDIOS

2625 Temple St., Los Angeles, Calif. 90026

Phone: (213) DU 5-3911

Date of Organization: 1955

Ted (W.T.) Palmer, *In Charge*

**SERVICES:** Operates as service producer on contract for primary producers, specializing in "photoplay" studio-type work under IATSE union conditions. **FACILITIES:** Sound stage with mezzanine; insert stage; optical room; dressing rooms; projection theater and offices.

### RECENT PRODUCTIONS AND SPONSORS

**PARTIAL PRODUCTIONS for:** Parthenon Pictures; Bay State Film Productions; Video Film; Cadian Broadcasting Corp.; Willard Pictures, Inc.

### ROLAND REED PRODUCTIONS, INC.

650 N. Bronson, Los Angeles, Calif. 90026

Phone: (213) HO 9-1628

Date of Incorporation: 1947

Roland D. Reed, *President*

Duke Goldstone, *Executive Vice-President*  
Jesse C. Corallo, *Production Manager*

**SERVICES:** Producers of TV film series; industrial, educational and public relations motion pictures; TV commercials. **FACILITIES:** Based at Producers Studios with 9 large sound stages.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Line is Drawn; Cidentally Yours* (Dept. of Defense); *Look at World* (Westinghouse Elec. Corp.); *Reef Pots* (U.S. Navy); *To Reach the Dawn* (Reynolds Metals Co.).

### Reeder Motion Picture Productions

417 Garfield Ave., Glendale, Calif. 91204

Phone: (213) 246-4265

Thomas W. Taylor, *in charge*

(See complete listing under Knoxville, Tenn.)

### RIVIERA PRODUCTIONS

6610 Selma Ave., Hollywood, Calif. 90028

Phone: (213) 462-8555

Date of Organization: 1917

**Branch Offices:** Ohio: 3303 Rumson Ln., Cleveland, Phone: (216) RE 1-6076, at Bancati, *Eastern Representative*; Wisconsin: 310 Westmore, Brookfield (Milwaukee), Phone: (414) SU 2-5515, Robert Zens, *Midwest Representative*

F. W. Zens, *Executive Producer*

Leif Rise, *Associate Producer*

Chiff Bertrand, *Production Manager*

**RIVIERA PRODUCTIONS:**

SERVICES: Complete motion picture production from script to final prints for industrial, educational, public relations, advertising, sales, medical, religious, technical, theatrical motion picture, TV programs and spots. FACILITIES: Executive office; studios; editing rooms; projection; sound recording and mixing. Location equipment, musical and sound effects library.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *The Air Force Nurse* (U.S.A.F.); *Decent Literature* (Citizens Committee for Decent Literature); *Keys to Creativity* (Weitzer Co.); *Shores of Hell* (Robert Patrick); *The Challenge to Serve* (Religious of Sacred Heart of Mary).

**ROCKET PICTURES, INC.**

111 No. Western Ave., Los Angeles, Calif. 90027

Phone: (213) HO 7-7131

Date of Incorporation: 1913

Clark Westen, *President*

John Russo, *Executive Vice-President, Sales*  
D. Bartelli, *Vice-President, in Charge of Production*

K. Shaffer, *Secretary-Treasurer*

SERVICES: Creators and producers of ready-made and custom-made programs for recruiting, training, selling and public relations, incorporating motion pictures, filmstrips and records and other audio-visual media. Planned programs include collateral material such as booklets, manuals, charts, direct mail, etc. Single-Step Service from concept to completion. FACILITIES: Shooting stage, recording, art and animation, creative writing and camera department, editing.

**RECENT PRODUCTIONS AND SPONSORS**

FILMS: *The Cigarette Story*; *Highlights of Public Policy* (Farmer Ins. Group); *The Customer Comes First*; *Role of People is Changing* (United Fidelity Bank); *Who Will Remember?* (Farmers-Indemnity's International Ins. Co.); *The Plus That Makes the Difference* (Union Oil Co.); *Is Worthwhile?* (Associated In-Group Donors); *How to Succeed in Banking* (Better Selling Bureau).

**J. K. ROCKETT PRODUCTIONS, INC.**

77 Seward St., Hollywood, Calif. 90025

Phone: (213) 464-3183

Date of Organization: 1926

Anton Webb, *President Executive Producer*  
James Ebling, *Vice-President Production Manager*

Volt Marshall, *Vice-President Creative Services*  
J.M. Webb, *Secretary & Treasurer*  
C. Norton, *Music Director*

SERVICES: Motion picture and filmstrip production services from scripts to answer prints. Specializing in public service, sales and training, and industrial films for industry and government. FACILITIES: Equipped for all phases of film production.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Helium* (Cities Service Helix); *It Needs You, Buchanan* (U.S. Navy); *Two of You* (Univis, Inc.); *Maintenance Failure* (U.S.A.F.); SLIDEFILM: *Success Story*, U.S.A. (Ber. Inst. of Reading).

**RMP Productions of California**

150 N. Van Ness Ave., Hollywood, Calif. 90025

Phone: (213) 446-5561

Clark Reynolds, *Executive in charge*

**RICHARD J. SOLTYS PRODUCTIONS**

1615 W. Burbank Blvd., Burbank, Calif. 91506  
Phone: (213) 543-0373

Date of Organization: 1960

Richard J. Soltys, *Executive Producer*

SERVICES: Documentary and industrial motion pictures in 16mm, such as public and employee relations, sales training and TV films. From research and script to delivery of release prints, TV commercials. FACILITIES: Own building with editorial department, offices, projection, photographic and sound equipment for studio or location shooting.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Cool Head*, *Main Thing*, *The Hawaiian Sugar Industry, Part I - Growing & Harvesting* (Hawaiian Sugar Planters' Ass'n); *Radar Warning System* (Bendix-Pacific); *Monsters and Madonnas - The Life of William Mortensen* (Richard J. Soltys Productions); TV COMMERCIALS for: Plymouth (N. W. Ayer & Son).

**SONAFILM PRODUCTIONS CORPORATION**

1040 N. Las Palmas, Hollywood, Calif. 90035  
Phone: (213) WE 3-7900

Date of Organization: 1958

C. T. Fetterly, *President*  
Philip Stuart, *First Vice-Pres., Exec. Producer*  
D. Livingston Dosch, *Treasurer*  
Roy Ballard, *Vice-President, Dir. of Sales*

SERVICES: Specialize in the creation of communications programs. FACILITIES: Self-contained technical, creative departments; special effects department; machine shops and audio-visual experimental facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Western Canada: Land of International Adventure* (Western Airlines; Air Canada; The Canadian, British Columbia and Alberta Gov't. Travel Bureaus); *The Road Ahead* (Fleetway Corp.); *They Signed for Freedom* (Knott's Berry Farm); *The Elk's Story* (B.P. O.E.); SLIDEFILMS: *The True Revolution* (Calif. Free Enterprise); *The Magic You, Kiss and Make-Up*; *Pam Charts a Course*; others (Ovation Cosmetics).

**SOUNDFILM, INC.**

1800 N. Highland Ave., Hollywood, Calif. 90025

Phone: (213) HO 5-5105

Date of Organization: 1957

Studio and Production Facilities: 707 S. Brand Blvd., Glendale, California 91201. Phone: (213) 6-8329.

John B. Sullivan, *Executive Producer*  
Jack Shnell, *Production Supervisor*  
William Troiano, *Director of Photography*  
William B. Kelsay, *Writer*  
Clark Howat, *Sales & Program Development*

SERVICES: Planning, writing, production of public relations, training, sales promotion, educational motion pictures and TV commercials. FACILITIES: Creative department, studio and sound stage equipped for 16-35mm production.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Lansou* (American Right of Way Association); *6000 Very Important People*; *The Knock on the Door*, *Voice of the Gas Company* (Southern California Gas Co.); *Listing, Closing the Sale* (California Real Estate Association); *The Other Side of the Street* (Los Angeles Substructure Committee).

**Gomut Productions, Inc.**

1017 North Las Cienega, Los Angeles, Calif.  
Richard M. Gottheb, *President*

See listing under SPL, San Francisco Area

**LOS ANGELES AREA****JOHN SUTHERLAND PRODUCTIONS, INC**

201 No. Occidental Blvd., Los Angeles, California 90026

Phone: (213) DU 5-5121

Date of Incorporation: 1913

John E. Sutherland, *President*  
George Gondou, *Vice President & Dir. of Animation*  
Jean Mathers, *Treasurer*

SERVICES: Complete production of live-action and animation films from research and script development through release printing. Industrial, documentary, public relations, sales promotion and educational films. FACILITIES: Motion picture studio, completely staffed animation department. Live-action stage with electrical, grip and sound equipment. Set inventory, mill, paint shop, etc. Editorial department equipped with 35mm and 16mm. Projection theater equipped for 35mm and 16mm.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Spark of Power* (Champion Spark Plug Co.); *Handle with Care* (U.S. Public Health Service); *Traffic Safety* (U.S.A.F.); *Phonology* (Univ. of Calif., L.A.); *Lifeline on Wheels* (American Automobile Mfrs. Assn.).

**TECHNICAL COMMUNICATIONS, INC.**

10340 Santa Monica Blvd., Los Angeles, California 90025

Phone: (213) 273-1440

Date of Incorporation: 1955

Leon Vickman, *Pres. & Prod. Supr.*  
Fritz Miller, *Vice-President, Animation Director*  
K. Bundy, *Animation Director, Writer-Producer*

SERVICES: 16mm and 35mm motion pictures, sound filmstrips, and slide presentations for government and industry, with specialization in technical films for training, engineering sales, and communication of complex technological concepts. Also specialize in animation and script writing services. FACILITIES: Complete creative and production facilities, including 5000 sq. ft. company-owned building, insert stage; animation and art department, animation crane; sound studio; editing rooms, specialized stock film library, animation art background library, sound effects library, live-action department.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Driver Limitations*, *Pilot Vertigo*, *Microelectronics* (U.S.A.F.); *Turboprop*, *Turbine Engine Analyzer*, *Flight Instrumentation* (The Garrett Corp. Signal Oil); *Hytrol Mark II Fraking System* (Hydro-Are); *Ion Engine Orbital Flight* (Electro-Optical Systems Nerox).

**United Film & Recording Studios, Inc.**

390 South Hauser, Los Angeles, Calif.

W. Bailes, *Hollywood Representative*  
(See complete listing under Chicago area)

**JOHN URIE & ASSOCIATES**

5831 Sunset Blvd., Los Angeles, Calif. 90025  
Phone: (213) 466-7701

Date of Organization: 1959

John Urie, *Producer*  
Don Richetta, *Associate Producer*  
Richard Urie, *Business Manager*  
Robert Curtis, *Director*  
Stuart Hagmann, *Director*  
Robert Clouse, *Director*

## LOS ANGELES AREA:

### JOHN URIE AND ASSOCIATES

SERVICES: Live-action, special effects, stop-motion and animation. Producing commercial, industrial, public relations, theatrical and documentary films. FACILITIES: Studio and two sound stages.

**RECENT PRODUCTIONS AND SPONSORS**  
TV COMMERCIALS for: Goodyear Tire (Young & Rubicam); Kellogg's (Leo Burnett); Carnation Co. (Erwin Wasey); Coca Cola (McCann-Erickson); Plymouth (N. W. Aver); One-A-Day Vitamins (Wade); Bank of America (Johnson & Lewis); Hawaiian Punch (Atherton-Privett); ABC-TV Network (ABC); Olympia Beer (Botsford, Constantine & McCarty).

### Van Praag Productions, Inc.

1661 N. Western Ave., Hollywood, Calif. 90027  
Phone: (213) HO 2-2341

(See complete listing under New York City)

### VPI Films of California

1515 N. Western Ave., Hollywood, Calif.  
90035

Don Horter, *President*

(See complete listing under New York City)

### Walker & Grandey Productions

1881 Rollins Road, Building C, Burlingame,  
California

(See Roy Grandey Productions for details)

### JERRY WARNER & ASSOCIATES

1410 N. Van Ness Ave., Hollywood, Calif.  
90025

Phone: (213) HO 2-6511

Date of Organization: 1953

**Branch Offices:** St. Louis, Mo. Area: 2828 Willow, Granite City, Ill. Phone: (618) TR 6-2930. Daniel J. Brady, Illinois: 135 N. Michigan Ave., Chicago. Phone: (312) 611-5152. William S. Meigs.

Jerry Warner, *President Excc. Prod.-Dir.*,  
V. M. Warner, *Vice-President Treasurer*  
Ephraim Schaller, *Production Executive*  
Charles N. Hill, *Producer-Director*  
Frank Gardonyi, *Producer-Director*  
Michael Kraike, *Prod.-Dir.-Special Projects*  
Stan Gilman, *Camera Editorial Supervisor*  
William S. Meigs, *Indus. Theater Planning*  
G. Eckert, *Industrial Theater Staging*  
Mathew P. Brown, *Creative Director*

SERVICES: Planning, writing and production of industrial and sponsored motion pictures; TV commercials, live staging for industry, sales meetings, pageants, commemorative programs. FACILITIES: Film, videotape sound stages, rehearsal stages, studio staff planning and creative writing departments, prop department, casting service, camera lighting, location equipment, transportation, special effects, recording, scoring and dubbing, laboratory supervision, editorial services.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *A New Art in Cooking* (Lawry's Foods, Inc.); *Comage* (U.S.A.F.); *Four Job Rating Film* (U.S. Navy); *Scuse & Nonsense* (Chevrolet Div. General Motors); *This is Pharmacy* (Amer. Pharmaceutical Assoc. Co. Portland-Hills-West); *Shock for Stan* (United Delco Div., General Motors); *Advertising Promotion Film* (Procter & Gamble).

### W C D, Inc.

1025 N. LaBrea Ave., Los Angeles, Calif. 90035  
Phone: (213) HO 3-1113

Stewart Garner, *Manager*

(See complete listing under New York City)

Extra copies of this 16th Annual on request while supplies last. Enclose \$2.00 with order.

### WEXLER FILM PRODUCTIONS, INC.

501 N. Seward St., Los Angeles, Calif. 90035  
Phone: (213) HO 2-6671

Date of Incorporation: 1961

Sy Wexler, *Owner-Producer-Director-Cameraman*

Helen R. Wexler, *Office Manager*

SERVICES: Educational and medical-educational motion pictures. Specialized services of 16mm and 35mm production, color printing, animation and equipment design. FACILITIES: Offices, art dept., animation camera, editing, projection room, 55' x 15' stage.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Clinical Applications of Microporous Tape* (3M Medical Products Div.); *Practical Aspects of Peritoneal Dialysis* (Abbott Laboratories); *Job Corps - What it Is, What it Does* (Teaching Research Div., Univ. of Oregon); *Dog Respiration Studies* (Hemodyne Corp); *Myocardial Revascularization* (Upjohn Co.).

### Wilding-Fedderson, Inc.

8160 W. Third Ave., Los Angeles, Calif.

Phone: (213) OLIVE 1-1860

Jack Minor, *President*

(See complete listing under Chicago area)

### RAPHAEL G. WOLFF STUDIOS, INC.

Offices: 2625 Temple St., Los Angeles, Calif.  
90026

Stage: 1714 N. Wilton Pl., Hollywood, Calif.  
Phone: (213) 386-8649

Date of Organization: 1931

William S. Gerrie, *President*

Charles Palmer, *Consultant*

SERVICES: Sales promotion, industrial, business, technical, training and institutional motion pictures; TV programs and TV commercials. PHOTOGRAPHY INTERNATIONAL, a division of Raphael G. Wolff Studios, Inc. Cameramen in 72 foreign countries and U. S. Film requirements photographed on assignment throughout the world. Complete library of foreign and domestic film. Extensive musical library. FACILITIES: Stages and complete production facilities. Available for rental. Cleared for security for classified production work for national defense.

**RECENT PRODUCTIONS AND SPONSORS**  
(Listed under Parthenon Pictures, Hollywood)

### WONDERLAND PRODUCTIONS

760 Cahuenga Blvd., Hollywood, Calif.

Phone: (213) 462-7385

Date of Organization: 1957

Marvin Bryan, *Executive Producer*

Robert P. Mulqueen, *Production Sprv.*

Sandy Salomau, *Production Coordinator*

William O. Lyman, *Unit Manager*

M. E. Hughes, *Script Supervisor*

SERVICES: Production of motion pictures for business and industry throughout U.S. 35mm and 16mm. All services, script to screen, by permanent, full-time staff. FACILITIES: Company-owned airplane to transport crews anywhere in U.S. or Canada. Company-owned Hollywood studio, editing and production center, complete equipment including sound dubbing, music library, stock footage.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Making Metals Behave* (Metal Treating Institute); *The Proof Is in the Performance* (Wynn Oil Co.); *City Planning* (Amer. Cement Corp.); *There Is a Way* (Guardian Plans, Inc.); *Pools by Anthony* - Series of 10 (Anthony Pools, Inc.); *Bi-Brace* (Bi-Brace Corp.); *Fashions by Computer* (Teeco Corp.); *Industry's Vital Link* (Commercial Metal Corp.); *The Bosworth Story* (Bosworth Corp.); *Magic with Metals* (Allred Heller Co.); *The National Heat Treating Story* (Nat'l. Heat Treating Co.).

### NORMAN WRIGHT PRODUCTIONS, INC.

1536 Hyperion Ave., Hollywood, Calif. 90006  
Phone: (213) NO 5-1191

Date of Organization: 1948

Date of Incorporation: 1951

Norman H. Wright, *President*

Michael M. Wright, *Vice-President*

Peter Wright, *Vice-President*

Gilbert Wright, *Writer-Director*

SERVICES: Production of industrial live action and animation films, public relations corporate slidefilms, training and educational films. FACILITIES: Sound stage and location facilities for types of live action and animation motion picture production.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Halliburtonland* (The Halliburton Co.); *Medical Monitoring* (NAS Spaulding Labs, Inc.); *Progress in Puerto Rico* (Puerto Rican Industrial Development Co.); *Crisis* (United Republicans of Calif.); *Peerless* (Peerless Pumps Div., Food and Machinery Co.); *Conventional Ordnance Delivery - Part II* (U.S. Sevcam (Norman Wright Productions, Inc.)).

## PACIFIC NORTHWEST

### OREGON

#### NORTHWESTERN INCORPORATED MOTION PICTURES & RECORDING

2525 S. W. Front Ave., Portland, Ore. 97202  
Phone: (503) 224-3456

Date of Organization: 1953

Robert M. Lindahl, *President*

Sheldon Goldstein, *Vice-President*

MacDonald MacPherson, *Writer/Director*

Michael Carter, *Recording Division*

Fred Miller, *Director*

John Schaaf, *Director*

Dick Blakeslee, *Cameraman*

Les Parsons, *Recording Technician*

Shannon Hawkins, *Office Manager*

SERVICES: Public relations; sales, industrial training motion pictures; medical films, TV commercials and programs; sound slidefilms; printing, artwork, animation, titling, scoring. Complete production service from script to screen. FACILITIES: 22,000 sq. ft. of space exclusive for motion picture production; sound stage for 16mm and 35mm b&w and color photography; remote trucks; lighting and generators; Astral and Moviola editors; cutting rooms; animation camera and stand; music and sound effects library; interlock projection; hot press titles; 14 x 35mm theater; recording; still photography.

**RECENT PRODUCTIONS AND SPONSORS**  
MOTION PICTURES: *Parks Are For People* (Oregon State Highway Dept.); *Power for Prof* (Pacific Supply Cooperative); *Catheter Technique for Venous Thrombectomy, Triple Valve Replacement; Tricuspid* (U. of Oregon Medical School); *Comparison Tests II* (Hyster Company); *Wood Chip Hauling* (Rader Pneumatics); *WWPA 1966* (Western Wood Products Association); *Man from Salem* (Georgia Pacific Corp.); TV COMMERCIALS for: Tonex, C-20 Soap (Ladson West Advertising); Multnomah Kennebec (Montgomery & Associates); Blitz-Weber Beer (Honig-Cooper & Harrington); First National Bank, Oregon State Highway Department; N.W. Natural Gas Co. (Cole and Weber) Seaside, Oregon (David Evans & Assoc.); Polaris International Livestock Exposition (McCann-Erickson Inc.).

• For year-around reference to specialized producers of business film/tape media, use the detailed listings in the 16th Annual Production Review with their complete references. Look to the Review pages for reliable buyer data.



## WASHINGTON

### Metropolitan Seattle



#### CAMERON FILM PRODUCTIONS

222 Minor Avenue No., Seattle, Washington  
Phone (206) MAin 3-4103

Date of Organization: 1955

Richard W. Cameron, *Owner and Producer*  
Luwig Zwilgmeyer, *Director-Chief Editor*  
Donald Egerstrom, *Chief Cameraman*  
Burt Armstrong, *Film Librarian*

Services: 16mm and 35mm sales, advertising, public relations and training motion pictures; distribution. All services from initial research to final print. FACILITIES: 16mm and 35mm cameras normal, wide-screen and anamorphic photography; 16mm and 35mm animation and stop-action camera, wide-angle through telephoto lenses; also 16mm zoom lens, Magnasync and 14" Magnasync sound systems for studio or location, including screening room, 16mm and 35mm editing equipment; dubbing equipment with optical and magnetic playback; 16mm sync magnetic interlock equipment. Music library; studio; location lighting; trip; transportation equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *C5-A Supportability* (SST-76 The Boeing Company); *A Bright Future* (American Dental Hygienist Assoc.); *Simpson Timber* (Simpson Timber Company).

#### COMMERCIAL PRODUCTIONS, INC.

145 Fifth Avenue Bldg., Seattle, Wash. 98101  
Phone (206) MA 4-8390; MU 2-5450

Date of Organization: 1954

Le C. Thompson, *President*  
Richard G. Larson, *Vice-President*  
L. Lathrop, *Secretary-Treasurer*  
Her D. Irion, Sr., *Sales Manager*

Services: Motion picture and sound recording and production for public relations, sales promotion, industrial and training films; tv programs and spot commercials. Writing, directing, editing and recording. FACILITIES: Ampex MR-70; 3 1/2" and 1/2" tape; 15 or 30 I.P.S. w sel-sync; 16mm camera equipment; 1700 ft. studio and stage; Ampex 350 and 351 tape machines; Magnasync recorders; lighting equipment; Dolby; 12' channel custom mixing facility.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Voters Training Film* (King County); *Weyerhaeuser Beam & Decking* (Cole & Weber); *Fire Retardant Film* (American Plywood Association); *The New Day in Education* (Washington Educational Association); *Winged Film* (Boeing Airplane Co.); *Safari* (Jonas Brothers). FILMSTRIPS: *Lodge in Action* (Elks); *Original of America* (Erv Parent); *Judson Park* (Schwartz Advertising). TV COMMERCIALS for: Needle TV, National Bank of Commerce, Northwestern Gas Co., Blue Bell (Cole & Weber); College Bowl (Western Washington College); Safeway (Romig Fuller); Washington Mutual (C. Smith); Homelite Chain Saws (Soderstrom & Cleveland); Red Cedar (Baker Advertising); Federal Finance (Botsford, Constantine & Curtis).

#### LOUIS R. HUBER PRODUCTIONS

(Affiliate: Northern Films)

Box 98 — Main Office Station, Seattle, Wash. 98111  
Phone (206) ATwater 2-6362

Date of Organization: 1952

Louis R. Huber, *President*  
Glen Bertram, *Secretary*

#### LOUIS HUBER PRODUCTIONS

Services: Educational, promotional and public relations motion pictures, 16mm color and B&W. Film researching, planning, script, narration editing. FACILITIES: Bell & Howell, Cine Special II motion-picture cameras, Hasselblad, Rolleiflex and Contax still cameras, wide assortment of lenses for all cameras, camera and equipment truck for extended field work, Magnasync recorder, multi-channel sound editing, high-fidelity tape recorders, music and sound-effects libraries; stock-film library.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Digging Up the Past*, *Northern Birds* (Northern Films); *19th State* (Readers Digest); *North to Alaska* (19th State Promotions); *Northern Latitudes* (Canadian Video).



#### RARIG'S, INC. (Film Production Division)

5510 University Way, Seattle, Wash. 98105

Phone (206) LAkeview 2-0707

Date of Incorporation: 1916

Associates: Guillon-Graphics, Inc., 2100 North 15th St., Seattle 3, Wash. Phone: ME 3-3875. B. C. Films, Ltd., 1103 The Burrard Bldg., 1030 West Georgia St., Vancouver 5, B. C., Canada. Phone: MU 5-8521.

Max H. Rarig, *President*  
Edith A. Rarig, *Vice-President*  
David Rarig, *Secretary-Treasurer*  
James H. Lawless, *Assoc. Producer*  
Joe F. Nelson, *Assoc. Producer*  
David G. Christensen, *Animation Consultant*

Services: Public relations, sales promotion, industrial and training films, TV programs and commercials. Complete productions from idea to prints. Special services include: writing, directing, editing, recording, studio facilities, animation, mixing and original music. Complete underwater photography including 16-foot boat. FACILITIES: 16mm and 35mm Arriflex and Bell & Howell cameras, blimp, Westrex 16mm magnetic recording, sound stage, lighting equipment. Underwater housings, marine exposure meters, underwater lighting equipment. Full permanent staff.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Glass Cage* (United Good Neighbors); *The Chokerman* (Northwest Forest Industries Film Committee); *Return to Bikini*, *Pharmacology*, series of 6 (University of Washington); *Project Rise* (Rocket Research Corporation).

### Spokane, Washington

#### EMPIRE FILMS CORPORATION

Suite 703, Radio Central Bldg., Spokane, Wash. 99204

Phone (509) MA 4-5570

Date of Incorporation: 1952

C. H. Talbot, *President*  
A. R. Godfrey, *Vice-President*  
M. O. Talbot, *Secretary-Treasurer*

Services: Motion pictures and other audio-visual materials for business, industry, TV and the professions. Studio and location filming and sound consultation, research, script, production and directorial services for both cinematography and sound recording. FACILITIES: Filming and recording facility for lip-sync or wild sound, post recording, interlock projection, film and sound editorial depts., narration, dialogue, dramatic sequences, special music. Camera, lighting, editing and recording operations. No laboratory.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *To Stand So Tall* (El Kad Shrine for Shriner's Hospital); *Fireproof* (Maloney & O'Neil); *Home Hemodialysis*, *Hemodialysis in Hospital* & *Home* (Spokane & Inland Empire Kidney Center, Sweden Freezer Mfg. Co.).



## PACIFIC NORTHWEST

### Other Washington Cities

#### MARVIN FOSTER PRODUCTIONS

309 West B Street, Yakima, Washington

Phone: (509) GL 3-1964

Date of Organization: 1964

Marvin Foster, *in charge*

Services: Motion pictures, TV films and commercials, live and animated, theater trailers. FACILITIES: Creative department, studio, editing facilities, animation, art department, 35 16mm production equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: Washington State Parks film (in production); TV COMMERCIALS: Hodaka Motorcycles (Freedom Advertising Arts for Pacific Basin Trading Co.); Roll-A-Hoop (Zipco Toys).

## HAWAII

### CINE-PIC HAWAII

1947 Pacific Heights Road, Honolulu Hawaii.

Phone: 50-2677

Date of Organization: 1947

George Tabara, *Owner-Producer*

M. D. Myers, *Art Animator*

Spence Brady, Lloyd Stone, *Writers*

Services: Complete 16mm production for motion pictures and TV. FACILITIES: Arriflex S&M, Arriflex 600, Nagra Neopilotone, Westrex, and Magna-sinc magnetic recorders, Mauter Optical; Magna-sinc dubbers and mixers. Stock shots, music library, animation.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Hawaii Fights Cancer* (American Cancer Society & State Health Department of Hawaii); *The Silver Diffusion System* (American Factors Associates); *That's in Hawaii* (USA); *N.P.A. Medic* (Tom Dooley Foundation). TV COMMERCIALS for: Meadow Gold Dairies (McCann Erickson).

## WORLDWIDE SOURCES

### OF SPECIALIZING FILM PRODUCERS

The following pages of this 16th Annual Production Review issue provide the buyer of films and film services with the most complete data available on dependable companies specializing in factual films in Canada, Latin America, Europe, the Middle East, Africa, India, Malaysia, Japan and Australia. Client references are provided as your assurance of active operation of these listed facilities.



## PRODUCTION: CANADA

### ALBERTA

#### MASTER FILMS (ALBERTA) LTD.

515-17 Avenue S.W., Calgary, Alberta  
Phone: 244-2005

Date of Organization: 1955

Robert E. Willis, *President*

A. Bruce McLean, *Vice-President*

Walter Howard, *Secretary-Treasurer*

Gerald Moir, *Director of Photography*

**SERVICES:** Motion picture and sound film strips for industry, education and tourism; Television commercials, live-action and animated. **SERVICES** to independent producers. **FACILITIES:** Auricon Super 1200, Arriflex, Beaulieu, Bolex, Cine Special cameras; art and animation department with Oxberry stand, editing and cutting rooms; full lighting; recording and dubbing.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Closer Than You Think* (Wardair Canada Ltd.); *Calgary Means Business* (City of Calgary Industrial Development); *The Last Frontier* (Great Plains Development Co. of Canada Ltd.); *The Pioneer* (Alberta Wheat Pool). **SLIDEFILM:** *Operation Checkout* (MacMillan, Bloedel & Powell River Ltd.).

### BRITISH COLUMBIA



#### B. C. Films, Ltd.

1404 The Burrard Bldg., 1030 West Georgia  
St., Vancouver 5, British Columbia

Phone: MU 5-5221

Date of Incorporation: 1953

(See listing of Rarig's Inc., Seattle, Wash.)

#### Cherwynd Films Limited

1115 Melville St., Vancouver 5, B. C.

Phone: MUtual 5-0027

A. P. Gardner, *Manager*

(See complete listing under Toronto, Ont.)

#### LEW PARRY FILM PRODUCTIONS LTD.

1759 Capilano Road, North Vancouver, B.C.

Phone: 988-2755

Date of Organization: 1947

L. M. Parry, *President-Producer*

E. H. Parry, *Secretary-Treasurer*

J. Richardson, *Secretary*

R. J. G. Richards, *Solicitor*

**SERVICES:** Motion picture production, industrial films, feature films, television programming, packaging. **FACILITIES:** Offices and studio.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Action on the Columbia*; *Prophecy of the Peace* (B. C. Hydro & Power Authority); **TV PRODUCTIONS:** 21 Segments - *The Latest Hobo* (Storer Broadcasting Company).

### MANITOBA

#### KEN DAVEY PRODUCTIONS LIMITED

695 Sargent Avenue, Winnipeg, Manitoba

Phone: 753-7517

Date of Organization: 1950

Kenneth B. Davey, *President & General Manager*

A. Davey, *Secretary & Treasurer*

E. J. Freeman, *Color Lab Control*

W. Sheldon, *B&W Lab Control*

**SERVICES:** 16mm B&W and color laboratory services; titles; animation; TV commercial production; industrial and medical production. **FACILITIES:** All 16mm production equipment, sound recording and studio facilities.

#### KEN DAVEY PRODUCTIONS:

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Football 1965* (Western Football Conference); *Personnel* (Searle Grain Co.); *Coaching Football* (Winnipeg Blue Bomber Alumni); *Medical X-Rays* (Abbott Clinic); *Rocket* (Alsko Products Ltd.)

#### WESTERN FILMS LIMITED

757 St. Mary's Road, Winnipeg, Manitoba

Phones: 253-0064 4553

Date of Organization: October, 1964

G. T. Henning, *President-Producer*

W. Franz, *Vice-President-Producer*

L. Brown, *Vice-President*

G. T. Brazzell, *Secretary*

**SERVICES:** Motion Pictures, TV films, commercials, live and animated. **FACILITIES:** Creative dept., studio, titles, animation 35 16mm equipment; sound recording in studio or on location, magnetic and optical.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Take 30*, *Telescope* (Canadian Broadcasting Corp.); *City of Rivers* (Dept. of Industry and Commerce, Manitoba); *Grand Rapids* (Carling's Brewery); *Fishing Marketing* (Dept. of Mines and Mineral Resources, Manitoba); *Canadian Wildlife* (Labatt's Brewery). **TV COMMERCIALS** for: McConnell-Eastman (Carling's Brewery); Alcoholic Education Committee; Richardson Mfg.; Foster Advertising (Manitoba Telephone System); United Church of Canada.

### ONTARIO



#### CRAWLEY FILMS LIMITED

19 Fairmont Avenue, Ottawa 3, Ontario

Phone: 728-3513

Date of Organization: 1939

**Branch Offices:** 181 Eglinton Avenue E., Toronto, Ontario, Phone: 485-0325, Anne A. Klover, *Mgr.* 1 Place Ville Marie, Suite 1503, Montreal 2, Que. Phone: 861-9449, Henry Strub, *Mgr.*

**Subsidiary:** Graphic Films Limited, 19 Fairmont Ave., Ottawa 3, Ont., Phone: 728-3513.

**Associate Dubbing Company:** Synchro-Quebec, 1318 St. Catherine Street W., Montreal, Quebec, Phone: 866-8136.

#### OFFICERS AND DEPARTMENT HEADS

F. R. Crawley, C. A., *President*

Gracie Fraser, *Vice-President*

Charles Everett, *Vice-President*

Anne A. Klover, *Manager, Toronto Office*

Henry Strub, *Manager, Montreal Office*

Paul Harris, *Production Manager*

Thomas Glynn, *Unit Manager*

William O'Farrell, *Laboratory Manager and Quality Control*

Glenn Robb, *Asst. Laboratory Mgr.*

Peter Cock, Tom Farley, James Timpie, Seaton

Findlay, Donald Carter, *Senior Producers*

A. E. Avic, *Comptroller*

Sally MacDonald, *Producer's Service Dir.*

Alex Murray, *Executive Assistant*

May Whalen, *Purchasing Agent*

Bod Sparks, *Chief Engineer*

Dave Cochran, *Sound Department Head*

Larry Crosley, *Director of Music*

Stan Bredie, *Camera Department Head*

Guy DesLaverners, *Lighting Department Head*

Vic Atkinson, *Animation Department Head*

Judith Crawley, *Script Department Head*

**SERVICES:** Motion pictures and slidefilms for Canadian and United States industry, Government, education and television; plus recording, editing, animation and extensive laboratory services for producers, independent cameramen, ten provincial governments and other organizations

#### CRAWLEY FILMS LIMITED:

from coast to coast. **FACILITIES:** 42,000 sq. ft. studio buildings, 10-acre studio lot, two stages and two recording studios, 17 cameras, Mitchell, Murrers, Bell & Howells, Arriflex, Cine-Specials and Newman-Sinclair; 1000 lbs. dollies, 375,000 watts of lighting equipment with two generators and transformer station; C. 35mm and Maurer 16mm re-recording theatre with 8 and 1 mixing consoles, Stencil-Holman 35mm and 16mm magnetic recording, 8 magnetic recorders - Rangertone, Ampex, Stello; Magneccorder and Tapak, disc recorder; animation department with Saltzman stands; engineering development facilities; 35mm and 16mm laboratory; casting files; music library; fleet of trucks and trailers. Electronic service dept. and stock shot library.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Saskatchewan Jubilee* (Saskatchewan Diamond Jubilee & Canada Centennial Corporation); *The Beginnings of Exploration*; *The French Explorers*; *The English and Dutch Explorers*; *Molecular Theory of Matter* (Encyclopaedia Britannica Films Inc.); EXPO '67 (Under's Group of Companies & The Canadian Corporation for the 1967 World Exhibition); *Van Clubs of Mississauga* (House of Seagram Limited); *Crossroads* (Grande Ligne Baptist Mission); *Profile Canada*; *Images du Canada* (Canadian Pacific Railway). **TV COMMERCIALS** for: Canadian Dental Association; Victorian Order of Nurses; Aluminum Company of Canada Limited; St. John Ambulance Society; John Doherty & Company; MacLaren Advertising Limited; National Department of Labour; Royal Canadian Legion; Central Canada Exhibition Association; United Community Funds and Councils of America Inc.



#### GRAPHIC FILMS LIMITED

(A Subsidiary of Crawley Films Limited)

19 Fairmont Avenue, Ottawa 3, Ontario

Phone: 728-3513

W. O'Farrell, *Manager*

G. Robb, *Asst. Manager*

Sally MacDonald, *Producers Services*

**SERVICES:** Laboratory and producers service division of Crawley Films Limited, Canada's largest color laboratory. **FACILITIES:** 16mm and 35mm negative-positive developing, 16mm B&H & Howell, 35mm and 16mm printers; 16mm Cron Step printer; Mox 36mm and 16mm edge numbering machines; negative cutting department; sensitometric control. Ultrasonic cleaning; music library; editing; titles and animation; recording and dubbing.

#### Metropolitan Toronto Area

#### ACADEMY TV FILM PRODUCTIONS OF CANADA

433 Jarvis Street, Toronto 2, Ontario

Phone: 925-5997

Date of Organization: 1961

Branch: Mickey Schwarz Productions, Inc., 119 E. 54th St., New York, N.Y. 10022

Phone: (212) 121-7440

Mickey Schwarz, *Owner, Producer, Director*

Ruth Stoll, *Production Assistant*

**SERVICES:** Scripts, artwork; storyboards, layout, animation and live production; editing; etc. **FACILITIES:** 35mm screening facilities; stage; cutting room, etc.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS** for: Duncan Hines Cake Mix (Compton Advertising); Canadian Kodak Job (Baker Advertising); Allstate Insurance (O'Brien); Carling Black Label Beer (F. H. Hurst).

**Audiographic Presentations Ltd.**

Ste 208, 1560 Bayview Avenue, Toronto  
 Phone: 483-0826  
 Gordon Bain, *Executive in charge*  
 (See complete listing under Quebec.)

**CHETWYND FILMS LIMITED**

Grenville Street, Toronto 5, Ontario  
 Phone: 924-4493

Date of Incorporation: Ontario — 1950  
 British Columbia — 1960

Branch: 1118 Melville St., Vancouver 5, B. C.  
 Phone: Mutual 5-0027. A. P. Gardner, *Mgr.*

Arthur Chetwynd, *President & Gen. Mgr.*  
 Anthony Chetwynd, *Vice-President &*  
*Secretary-Treasurer*

Robin Chetwynd, *Manager, Sales, Advertising*  
*& Public Relations*

James McConnell, *Exec. Producer Director*  
 William Street, *Producer/Director*

Robert Brooks, C.S.C., *Dir. of Photography*

James Robinson, *Supervisor, Sound*

Madrey Currie, *Production Secretary*

William Ganci, *Secretary to the President*

SERVICES: 16mm and 35mm motion picture production, color and b&w, for education, sport, travel, industry, advertising, public relations, television, industrial stills; projection service; research, writing, editing, scripting, sound recording, artwork and titling, animation, printing and pressing. FACILITIES: Arriflex, Kodak 16mm and 35mm cameras; 16 & 35mm editing and negative cutting equipment. Sound; Stancil-Hoffman 16mm sprocket; Ampex and Nagra "A" tape recorders; 1/4" sync pulse recording and playback equipment; 3 Magna-synch 16mm dubbers, six-channel custom mixing panel; voice recording studio; sound cutting facilities; small sound stage, screening rooms.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Be a Pro* (Industrial Accident Prevention Assn. & Molson's Brewery); *Step in the Right Direction* (Province of Ontario, Dept. of Transport); *Stanley Cup Finals* (Molson Brewery Limited); *Players 200 Sports Car Racing* (Imperial Tobacco Co. of Canada Ltd.); *Light of the Mind* (University of Toronto); *Grey Cup 195* (Labatt's Ontario Breweries Limited); *Marin Holiday — West Coast Style* (Molson's West-Breweries Limited); *Northern Dancer*; *The Queens Plate 1965* (The Jockey Club Ltd.).

**JACK CHISHOLM FILM PRODUCTIONS LTD.**

102-4 New Street, Toronto 5, Ontario  
 Phone: 925-2281

Date of Organization: 1956

John J. Chisholm, B.S.A. P.Ag., *President*  
 E. di Tursi, B.A., M.A., *Secretary, Treasurer*  
 Gordon Hutchison, *Executive Producer*  
 Harvey Naylor, *Camerman*

SERVICES: Producers of industrial, educational and sales training motion pictures and slidefilms. Specialists in construction, industrial, engineering films. FACILITIES: 16mm and 35mm production equipment. Extensive 16mm Ektachrome stock shot library; Canadian scenic, cities, mini-industrial, wildlife.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Order of Algonquin*; *Seed to Pls* (Ontario Dept. of Lands & Forests); *The Great Lift — At Home — At Work — At Play* (International Nickel Company of Canada Limited); *Dust Control and Ventilation for Underground Operations* (Mines Accident Prevention Association of Ontario); *Punjabi Profile* (The African Church of Canada); TV COMMERCIAL: *International Harvester Company of Canada Limited* (Russell T. Kelley Advertising Agency).

**Thomas Craven Films (Canada) Ltd.**

32 Front Street W., Toronto, Canada  
 Phone: (416) 363-4459

James Swackhammer, *President, Exec. Prod.*

Thomas Craven, *Vice President*

D. William Robinson, *Vice President*

Gordon Milligen, *Production Manager*

(See complete listing under New York City.)

**Crawley Films Limited**

181 Eglinton Avenue E., Toronto, Ontario  
 Phone: 485-0325

Anne A. Klover, *Manager*

(See complete listing under Ottawa, Ontario.)

**The Jam Handy Organization of Canada Ltd.**

Suite 1721 Carlton Tower,

2 Carlton St., Toronto 2, Ontario

Phone: EMPire 3-8556

Wilbur E. Dalley, *in charge*

(See complete listing under Detroit area)

**ROBERT LAWRENCE PRODUCTIONS (CANADA) LTD.**

38 Yorkville Avenue, Toronto 5, Ontario  
 Phone: 925-5561

Date of Organization: 1955

Branch: 2100 Drummond St., Montreal, Quebec

John T. Ross, *President*

Gerald J. Keeley, *Executive Vice-President*

Donald F. Hall, *Vice President, Exec. Producer*

Marilyn Stonehouse, *Vice-Pres. Client Services*

George Caton Jones, *Vice-Pres. Finance*

John Trent, *Vice-President*

Douglas Cowan, *Director*

Fritz Spiess C.S.C., *Director of Photography*

David Langstroth, *Manager, Editing*

Stan Cole, *Supervising Editor*

Barry Bittle, Blanche McDermaid, Peter Eliot, *Producers*

John Winter, *Videotape, Sales*

SERVICES: Motion picture production services, on film and videotape for TV, industry, education and theatres. FACILITIES: Two sound stages, separate recording studios with Westrex system, 2 35mm and 16mm BNC Mitchell, NC Mitchell and Arriflex cameras, Marconi TV recorder and tape-to-film transfer.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Beauty Secrets of a Cover Girl* (Noxema Chemical Co.); *American Cam "Beer Cans"* (Young & Rubicam Advtg.); VIDEOTAPE: *Moment of Truth* (NBC & CBS Networks); *Canadian College Football* (Dept. of National Defense); *Professional Soccer* (O'Keefe). TV COMMERCIALS for: Imperial Oil Ltd., Molson Brewery, Imperial Tobacco, Alberto Culver (Cockfield, Brown & Co.); Nabisco Ltd., Swift Canadian Co., Cheesebrough-Pond's (McCann Erickson); Noxema Chemical Co., Houde & Groth, Kimberly Clark of Canada Ltd. (Spitzer Mills & Bates); Kellogg's (Leo Burnett); General Foods (McKim Advertising); Fry-Cadbury, Polaroid (Doyle, Dane, Bernbach); 3M Company, Chrysler Cars (B.B.D.O.); Johnson's Wax, Clorox Products (Foote, Cone & Belding); Labatt's Brewery (Ronalds-Reynolds); Lyons Tea (J.H. Burley); British American Oil (James Lovick); Wrigley's Gum (Arthur Meyerhoff); Kraft Foods (J. Walter Thompson); Wilkinson Blades (H.V. Petersen).

**SECTION TWO:****Sources for Production in CANADA**

Specializing Producers of Audio-Visual Media from Coast-to-Coast...

**LESSER STUDIO LIMITED**

55 Charles St., West, Toronto 5, Ontario  
 Phone: 924-6611

Date of Organization: 1947

Mort Lesser, *President*

Bruce Walker, *Executive Producer*

Bill Gimmi, C.S.C., *Production Mgr.*

Claude Lewis, *Sales*

SERVICES: 35 and 16mm film production — live, animated and Dynafilm for tv commercials, industrial, sales training and public relations films, slides and slidefilms; script and storyboard services; editing facilities for 35mm, 35-16mm, 16mm-16mm, 35mm interlock screening; Oxberry electronic animation stand w 35mm-16mm Oxberry camera, still photography, animation; art department, hot press titling.

**RECENT PRODUCTIONS AND SPONSORS**

TV COMMERCIALS for: Jello-O (General Foods); Esso Gasolines (Imperial Oil); Metracal (Mead Johnson); Hockey Billboards (Molson Breweries); Corn Flakes (Quaker); Windex (Drackett); Burgerbits (Dr. Ballard's); White Owl (General Cigar) Hoover Vacuum (Hoover Company); Nescafe (Nestle); Crisco (Procter and Gamble); Lektroite Shaver (Remington); Anacin (Whitehall). SPONSORS for: Imperial Oil Company Ltd., Ford Motor Company Ltd., Outdoor Advertising Association, Trans Canada Pipe Lines, Canada Packers, Canadian Dental Association.

**MORELAND-LATCHFORD PRODUCTIONS LTD.**

2298 Yonge Street, Toronto, Ontario

Phone: 455-1136

Date of Organization: 1958, Inc. 1961

Hugh Moreland, *President*

Frank Latchford, *Vice-President*

SERVICES: Producers of films, sound slidefilms, filmstrips, slides, television and radio programs for industry, government, education, religion and public service. FACILITIES: Full production services and facilities.

**RECENT PRODUCTIONS AND SPONSORS**

MOTION PICTURES: *Canadian Industries* (Canadian Industries Ltd.); *The Niagara Frontier* (Province of Ontario); *Traveling* (Canadian National Railways); *This is Canada, Quebec & Ontario* (Air Canada); *A Million Mouths to Feed* (H. J. Heinz of Canada Ltd.); *Badminton* (National Health & Welfare).

For the BEST in Film Production Sources Refer to These Review Pages During 1966!

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## PRODUCTION: CANADA

### MOTION PICTURE CENTRE LIMITED

577 Jarvis Street, Toronto 5, Ontario  
Phone: 924-8329

Date of Incorporation: 1953

G. S. Keddy, *President*  
David A. Smith, *Writer-Director*  
Lillian Owen, *Office Manager*

**SERVICES:** Motion pictures and slidefilms for TV, industry, sales promotion, staff training, religious, travelogues, and public relations use. **FACILITIES:** Auricon, Arriflex cameras, Magnasync and Ampex recording equipment, editing, writing, screening facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *It's Good To Be Back* (C.N. I.B.); *Untitled Film* (St. Lawrence Seaway - Nat'l Film Board); *Untitled Film* (Carton-Thorold, Welland Canal Tunnel); *Freedom in Their Souls* (Canadian Bible Society). **SLIDEFILM:** *So Many Worlds* (Anglican Church of Canada).

### PETERSON PRODUCTIONS LIMITED

121 St. Patrick Street, Toronto, Ontario  
Phone: EM 2-3257

Date of Organization: 1959

S. Dean Peterson, *President*  
Walter J. Rapson, *Secretary*  
Andrey J. Boison, *Treasurer*  
Russell Jones, *Executive Producer*  
Derek F. G. Smith, *Supervisory Editor*

**SERVICES:** Production of television film commercials. **FACILITIES:** Complete sound stage; insert stage with adjoining test kitchen; make-up and dressing rooms; client's pre-production planning room; recording and re-recording facilities; editing and screening rooms; 16mm and 35mm equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS FOR:** Chase & Sanborn Co., Dupont Co., DuMaurier - Peter Jackson Tobacco Co. (Vikers & Benson Ltd.); O'Keefe Brewery (Foster Adv. Agency); Lever Brothers (J. Walter Thompson); Noxema Chemical Co. (Goodis, Goldberg & Soren); Lipton Soup Co. (Young & Rubicam Ltd.); Texaco Corp. Ltd. (Ronalds, Reynolds Ltd.); Massey-Ferguson (Needham, Harper & Steers); Imperial Oil - Atlas Tires (MacLaren Advertising Co.).

### RMP Ltd.

233 Jarvis Street, Toronto, Ontario  
Phone: (416) 366-7917

Zale Magder, *Executive in charge*

(See listing of Bose-Magwood Productions, New York City)

### WESTMINSTER FILMS LTD

5 Balmuto Street, Toronto 5, Ontario  
Phone: 921-3138

Date of Organization: 1959

Branch: 1111 Crescent Street, Montreal, Quebec Phone: 747-6622. Stuart Richardson, *Vice President*

Don Haldane, *President*  
Lee Gordon, *Director of Production*  
Malcolm Cobley, *Producer-Director*  
Kirk Jones, *Producer-Director*  
Peter Alford, *Producer-Editor*  
Philip Hudsmith, *Supervising Editor*  
Margaret Beadle, *Production Manager*

**SERVICES:** 16mm and 35mm films for business, industry, public relations and training, TV spots and sound slidefilms; TV and theatrical productions. **FACILITIES:** All facilities including fully equipped editing rooms, theater, camera equipment, Moviola, etc.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Decision* (The National Com-

### WESTMINSTER FILMS LTD.

ed of Churches of Christ of the U.S.A.); *The Return of Milton Whitty* (Construction Safety Associations of Ontario); *Mining Careers; Principles of Safety* (Noranda Mines Ltd.); *Brewed To Your Taste* (John Labbatt Ltd.).

### Wilding/Canada Ltd.

575 Don Mills Road, Don Mills, Ontario  
Phone: 429-1270

Dick Carlson, *Vice-President*

(See complete listing under Chicago area)

### WILLIAMS DREGE & HILL LIMITED

12 Shuter Street, Toronto 13, Ontario  
Phone: 362-5931

Date of Organization: 1955

Heinz A. K. Drege, *Exec. Vice Pres. Managing Director*

Nat V. Donato, *Director of Sales & Public Relations*

Colin Y. Smith; William C. Bopp; Hans Klostermann; Christa L. Drege, *Producer-Directors*

**SERVICES:** TV Commercials; motion pictures for TV and industry (Advertising, public relations, sales and promotion, travel, education, presentations, etc.). Also "Pictafilm", exclusive patented film production process for b&w and color. **FACILITIES:** For live sync sound productions, 16 35mm camera equipment, Creative, design, commercial art and still photography departments. "Pictafilm" production facilities.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Solid Investment* (American-Standard); *Hello Toronto* (Metropolitan Toronto Tourist and Convention Assn Metropolitan Industrial Commission Metropolitan Toronto Council); *Kihu* (Domtar); *Patterns* (Southern Newspapers); *Nice Bright Sheet* (Canada Glazed Papers); *Conditioned Air* (Dunham-Bush); *Recruiting* (IBM Canada Ltd.), etc.

## QUEBEC

### AUDIOGRAPHIC PRESENTATIONS LIMITED

2065 Sun Life Bldg., Montreal, Quebec  
Phone: 561-9274

Date of Organization: 1961

Branch: Suite 208, 1560 Bayview Ave., Toronto, Ontario. Phone: 483-0826. Gordon Bain, *Executive in Charge*.

### AUDIOGRAPHIC PRESENTATIONS:

Anthony Brian, *President*  
Gordon Bain, *Vice-President*  
Jan Taylor, *Executive Producer*  
Roger Armand, *Art Director*

**SERVICES:** Counseling, production of sound slide films for sales, training, public relations, education. Producers aid for industrial audio-visual departments and equipment sales. **FACILITIES:** All production to camera for still production.

#### RECENT PRODUCTIONS AND SPONSORS

**SLIDEFILMS:** *Beer - A Canadian Heritage* (Dove Breweries); *People Are Our Business* (Coca-Cola Personnel); *The Secrets of Our Success* (Coca-Cola California); *More Homes For More People* (Department of Trade and Commerce); *Work* (Aluminum Company of Canada); *The Kitchen Time Saver* (DuPont Company of Canada); *Nyply Belting* (Uniroyal); *People of the Plain*; *Eskimo Life* (Saskatchewan Government); *Selling Power* (TCF of Canada).



### Crawley Films Limited

1 Place Ville Marie, Suite 1503  
Montreal 2, Quebec

Phone: 561-9449

Larry Strub, *Manager*

(See complete listing under Ottawa, Ontario)



### Synchro-Québec Limitée

1318 Catherine Street West,  
Montreal, Quebec

Phone: 566-5136

Yvon Clarette, *President*  
Andre Seguin, *Vice-President*

**SERVICES:** Dubbing of sponsored films and TV series from English into French and from French into English. Exclusive sales agents Crawley Film Limited. (See Crawley Films complete listing under Ottawa, Ontario.)

### Westminster Films Limited

1414 Crescent Street, Montreal, Quebec  
Phone: 747-6622

Date of Organization: 1959

Stuart Richardson, *Vice-President*

(See complete listing under Toronto, Ontario)

## PRODUCTION: MEXICO & LATIN-AMERICA



### AUDIOVICENTRO

Bio Panuco 116, Mexico 5, D.F., Mexico  
Phones: 14-68-14; 25-40-75

Cable: AUDIOVICENTRO

Date of Organization: 1956

Dr. David Grajeda, *President-Director*

**SERVICES:** Spanish version of foreign films. Dubbing into Spanish for TV shows. Filmstrip production. Optical and magnetic sound recording. Animation. Production of scientific, technical and educational films. **FACILITIES:** Sound studios, Arriflex, Bolex, Cine-Kodak Special cameras, Ampex, Magnasync, RCA sound, Moviola equipment, Vi-Mex title system.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Qui Hacer con la Basma* (State Dept.); *Yurunda Popular* (Organization of Mexican Architects); *Classification de Peces* (Office of Fishing); *Biology* - Series of 35 films, Spanish versions (Encyclopaedia Britannica Films), 15 Films (McGraw-Hill); 10 Films (Film Assoc. of Calif.).

### CINE COMMERCIAL S.A.

Luisiana 81, Mexico, D.F., Mexico  
Phones: 43-33-80, 23-88-30

Date of Organization: 1951

Hans Beimler, *General Manager*

Noemi Hernan, *Secretary*

Miguel Hernandez, *Production Manager*  
Rosa Maria Okimo, *General Accountant & Treas.*

Juan Nelson, *Laboratory Services & Quality Control*  
Ricardo Moreno, *Chief Film Editor*

**SERVICES:** Documentaries for both TV and theatrical picture release; TV films and commercials (see listing). **FACILITIES:** Creative department; studio; 16mm and 35mm production equipment.

#### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Proceso a la Cerveza*; *Quince de Oro* (Cerveceria Cuauhtemoc). **TV COMMERCIALS FOR:** *Orange Crush*, *Raleigh* (D'Arcy Advertising); *Kodak "Girls"*; *Pond's*; *Odorifera*; *Enzadi* (J. Walter Thompson); *Cartier* (Sandler Film Commercials); *Hertz*; *Winston*; *Nylon of Mexico*; *Tissot*; *I.E.M.*; *Omega* (Lau-

## LATIN-AMERICA

CINE COMMERCIAL: MEXICO

Richard & Wood); *Camay Soap* (Noble & McCormick (Augusto Elias); *Loving Foote, Cone & Belding*); *Iberia Airlines* (Publicistas); *Oso Negro Gin* (Publicidad Tecate Beer (Glenn Adv.); *Orlanecci* (Mario Talavera).

## PERU

### ESTUDIOS CINEMATOGRAFICOS ROSELLO

Ca: la Correo n° 3116, Lima, Peru S.A.  
Phone: 30-553

Date of Organization: 1952

Jose Maria Rosello Beltran, *President & Casurcer*

Ricardo Nardo, *Vice President*  
Luis Rosello, *Production Manager*

Services: Complete production of films, b&w color, 35mm and 16mm. Travel, newsreel, productions, TV news, commercials, documentary, etc. FACILITIES: 16mm and 35mm camera, lighting, sound optic and magnetic sound, laboratory b&w 16mm and 35mm, cutting rooms, projection, etc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: 200 *Escuelas* (Cooperacion Espiritual); *Primer Congreso Psiquiatria* (Asociacion Psiquiatria); *De Gaulle en Lima* (Gobierno Peruano); *Cuzco, Puno y Desaguadero* (Ministerio de Turismo); *Poblacion y Desarrollo* (Ministerio de Trabajo).

## VENEZUELA

### AGUILA FILMS

P.O. Box 2902, Caracas, Venezuela

Phones: 71-81-17; 72-53-18

Date of Organization: 1953

Henry Nadler, *President Executive Producer*

Gorge Hamora, *General Manager*

L. H. Nadler, *Controller*

Pero Marquez Barry, *Administrator*

Jaer Blanco, *Film Director*

Favier Lovera, *Chief Cameraman*

Ricardo Ocampo, *Script Writer*

Services: Documentary motion pictures; TV films and commercials. FACILITIES: Creative department, production equipment and lights; projection room (35 and 16mm); editing rooms.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Venezuela-Up-Today* (various sponsors); *A Cigarette is Born* (Tabacalera Nacional); *Caracas - City of Eternal Spring* (Gov't. Public Office); *The Program of Guayana* (Corp. Molana de Guayana); *Valley of Decision* (Anglicanism in Depth).



This symbol over a producer's name in these pages refers to display advertisement in this 16th Production Review issue.

### Worldwide Resources for Production

On this page and in the many others in this issue, film sponsors and advertising agents are provided with details about specializing film production companies throughout the world. The 16th Production Review is literally a "crossroads" of the worldwide community of actual, business and TV filmmakers.

## BELGIUM

### SOFEDI - FILMS

147, Avenue de l'Hippodrome, Brussels 5

Phones: 47-10-03; 47-28-77

Date of Incorporation: 1918

G. A. Magnel, *President*

J. Botermans, *Production Manager*

Services: Production of live and animated 16mm and 35mm sponsored films. Non-theatrical distribution of sponsored films. Member of INFORFILM for Belgium. FACILITIES: Arriflex, Bell & Howell cameras; ColorFran location lighting; studio; four editing rooms; picture and sound; Steenbeck table; 35mm & 16mm viewing theatre; Animation stand with Debric camera; electronic inspection equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Solution Proplac*; *Saving the Vesdre* (Eternit); *Beating the Bandit* (Monsanto-Europe); *Television Waves* (Philips); *Ford-Chevrolet* (Norabel).

## ENGLAND

### ANVIL FILMS LIMITED

Beaconsfield Studios, Beaconsfield, Bucks

Phone: BEAconsfield 2551

Date of Incorporation: 1952

Branch Offices: Realist Film Unit, Ltd., 9 Great Chapel St., London W1. Phone: Gerard 5477. Rowland M. Wright, *Secretary*. World Mirror Productions, Ltd., Beaconsfield Studios, Beaconsfield, Bucks. Phone: Beaconsfield 2551. Ken Cameron, *Director*. Anvil Films (Scotland), Ltd. Gordon Chambers, Mitchell St., Glasgow. Mrs. Russell, *Scottish Representative*.

Ken Cameron, O.B.E., B. Sc., *Director*

R.I.C.H. Warren, *Director*

R.K.T. Scrivener, *Director*

Services: Film production and sound recording. FACILITIES: Full 35mm music recording and re-recording, 35mm and 16mm cameras and cutting rooms. Location facilities and lights.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Quality Reliability Year* (Joseph Lucas Co.); *Infantry Training*; *Armoured Car Driving* (Ministry of Defense); *We Make Music*; *National Youth Orchestra* (Un-sponsored).

### ARMADA PRODUCTIONS

86 Wardour Street, London W. 1.

Phone: GERard 5738

Date of Organization: 1947

John Dooley, *Producer*

H. G. Hurrell, *Chairman*

J. Martin

Services: Producers of documentary, theatrical, industrial, and educational films. FACILITIES: All location facilities for 16 and 35mm film production.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Land of Port* (Geo. Sandeman, Sons & Co. Ltd.); *The Red Planet, Mars* (Armada Productions); *The Port of Plymouth* (Plymouth City Council); *This is Ghana* (Capital Investments Board, Ghana); *Falmouth for Orders* (Falmouth Publicity Committee).

### ASSOCIATED BRITISH-PATHE LTD.

142 Wardour St., London W. 1

Phone: GERard 0444

Date of Organization: 1910

Harry J. Field, *Director & General Manager*

Lionel Hoare, *Documentary Producer*

Ted Bilsdon, *Television Commercial Producer*

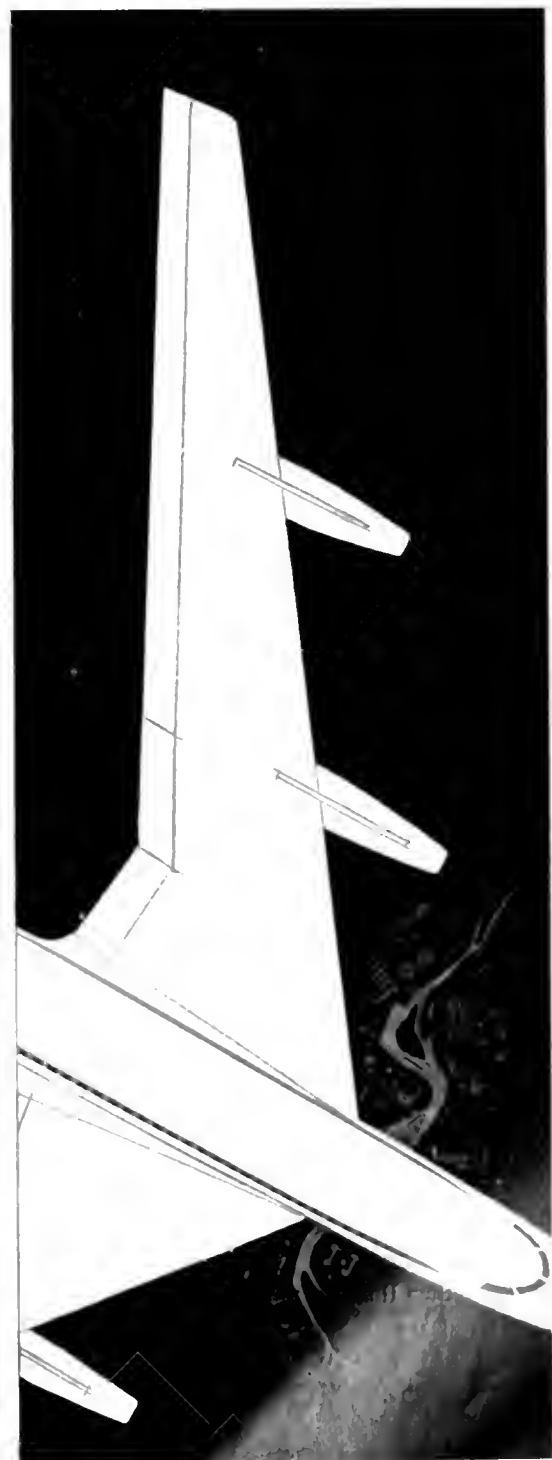
John G. Blair, *Supervising Editor*

Douglas Warth, *Pathe Pictorial Producer*

# BUSINESS SCREEN INTERNATIONAL

Worldwide Production

Facilities: Latin-America, Europe, the Middle East, Africa, Australia, India, Japan and Malaysia



# PRODUCTION: ENGLAND

## ASSOCIATED BRITISH-PATHE

George Newbery, *Sound Supervisor*  
 Sidney Rankall, *Head of Camera Dept.*  
 Harry Wynder, *Head of Film Library*  
 Gillian Adams, *Head of Casting*  
 Geoff Conway, *Head of Stills Dept.*  
 Brian Hamilton, *Personal Asst. to Director & General Manager*

**SERVICES:** Motion pictures, VTR, TV films and commercials, documentaries and interest films.  
**FACILITIES:** Studios, laboratories 16 and 35mm; opticals, rostrums, BNC's, Mitchell's, Arriflex's. Full studio and location equipment; RCA recording studio, cutting rooms, theatres; closed circuit, suite and location.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *Wedgwood* (Josiah Wedgwood & Sons); *World of Cashmere* (Robert Pringle Ltd.); *Design for Today*; *Ambush* (C.O.I.); *End of the Beginning* (Rover Co. Ltd.).

## MARTIN BENSON FILMS, LTD.

King's House Studio, Red Rd., Boreham Wood, Herts, England  
 Phone: Elstree 1592

Date of Organization: 1961

Martin Benson, *Executive Producer*  
 Joan Benson, *Production Manager*  
 David Capcy, *Chief Editor*  
 Michael Boulthée, *Chief Cameraman*

**SERVICES:** 35mm and 16mm production, including research, script and completion. Anywhere in the world. Projection theatre (16mm optical and magnetic). Cutting rooms (35mm and 16mm). Recording Theatre. Art Department. Distribution to TV internationally for suitable subjects. Completion services. Foreign versions. Documentary; commercials, entertainment series for TV.  
**FACILITIES:** Units available anywhere in Europe.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *NCR-Elliott-1100* (Nat'l. Cash Register); *Pattern, Purpose and Prospect* (Elliott Automation); *Brewers Progress* (Charrington Brewery); *Call me Tobias* (Associated Wine & Spirit Traders); *The Bogie Men* (Ben-guela Railway).

## BIRCH-HILL FILM PRODUCTION, LTD.

10, North Audley St., London, W1, England  
 Phone: MAYfair 3958

Dudley Birch, *Chairman & Producer*  
 Douglas Hill, *Director & Head of Camera Dept.*  
 T. A. Williams, *Director & Secretary*  
 Brian Meixyn, *Head of Editing*

**SERVICES:** Complete creative and production facilities for 35mm, 16mm, wide screen and TV motion pictures (live or animated). Commercials; filmstrip, slidefilms. Specialists in public relations films. **FACILITIES:** Lighting; photographic and sound equipment for studio and location work. Research, script writing, art, animation, titles, etc. Full production facilities throughout the world.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *Toward the Highlife* (The United Africa Co.); *Journey Through the Mill* (Thames Board Mills); *A Part to Play* (Lever Bros. (Ceylon) Ltd.); *Search and Rescue* (Company Four of Singapore); *Ods and Fats Project* (Unilever, Ltd.).

## JOHN BYRD PRODUCTIONS

61 Arthur Road, Wimbledon, London S.W., 19  
 Phone: WIMbledon 2183

Date of Organization: 1916

John Byrd, *Producer-Director-Writer*  
 Bettine Abraham, *Film Editor*  
 Marlene Ludin, *Production Associate*  
 Henry Hall, *Lighting Cameraman*

## JOHN BYRD PRODUCTIONS

**SERVICES:** Documentary, travel, TV and entertainment films. Specializing in world-wide assignments. **FACILITIES:** Studio, theatre; cutting rooms. Magnasync 16mm and TR 51 recording system. Arriflex camera equipment.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *Bridging the Highways* (Dorman Long Ltd.); *Heavy Power Cable Laying* (British Insulated Callender's Cables Ltd.); *Conveyors Cut Costs* (Fisher & Ludlow Ltd.); *The VHF Loom* (Wilson & Longbottom Ltd.); *The Grosvenor Bridge* (Maples Ridgway Ltd.).

## CALEDONIAN FILMS

22 Greek St., London W1

Phone: GERard 0702

Date of Incorporation: 1957

Robert R. Bucknell, *Managing Director*  
 James Elderton, *Supervising Editor*  
 J. F. Charman, *Head of Sound*  
 Cedric Williams, *Chief Cameraman*

**SERVICES:** Editing and recording services, in studio or on location. **FACILITIES:** Four cutting rooms equipped with 16mm and 35mm Moviolas, RCA sound transfers and recording, Arriflex 35mm and 16mm cameras, 16mm Arriflex camera, Perfectatone, Nagras, Location Units.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *Calendar*; *Commonwealth Review*; *African Panorama* (Central Office of Information); *Various Films* (Thomson Television international); *Dairy is Big Business* (Kraft Foods-Input Ltd.); *The Telegraphs* (BBC-TV); *Fly Right with Skytours* (Skytours); *Gateway to the Mediterranean* (Gibraltar Gov't.); TV COMMERCIALS for: DAZ; Cadbury's (Young & Rubicam).

## CAMPBELL FILMS LTD.

358 Strand, London W.C. 2

Phone: TEMple Bar 7036-7

Date of Organization: 1959

John Ham-Campbell, M.B.K.S., *Mg. Director*  
 Joan Hall-Guy, *Secretary & Prod. Asst.*  
 Sam Hindley, *Director*  
 Victor Judge, *Chairman*

**SERVICES:** 16mm and 35mm producers, live action narrative and dialogue; complete production and post production services. Producers of C.F.P. Records non-vocal and vocal. **FACILITIES:** Production offices; film picture and sound effects library. Viewing theatre. Three cutting rooms. 35mm AemioLas; 16mm AemioLa; 16mm Aemade.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *Operation Exactitude* (Lucas Electrical Ltd.); *Caesarian Sheep Section* (May & Baker); *Story of Securitor*; *To Match your Courage* (Max Munden Productions); *Eastern Sisters* (Ben Line Shipping); *Cresta Comes to Saurochoi* (Lintas); *Walls Have Faces* (I.C.L.).

## CARRICKFORD PRODUCTIONS LTD.

115 Fleet Street, London E.C. 4

Phone: FLEet 4484

Date of Organization: 1957

Richard Carrickford, *Director-Producer*  
 Sheila Carrickford, *Producer-Writer*  
 Lilian Carrickford, *Writer*

**SERVICES:** Producers of 35mm and 16mm color and b&w documentary, industrial, educational, training, recruiting, public relations, sales promotion and 'prestige' documentary films. **FACILITIES:** 35mm and 16mm production equipment, producing, editing, writing, directing, etc.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *Sierra Leone* (Sierra Leone Produce Marketing Board); *New Face of Taiwan*, *Taiwan Today* (Taiwan Information Service); *Visible Hour* (Q.V.F. Ltd.); *The Link* (Thos. Borthwick & Sons Ltd.); *Germany Today* (Exclusiv Dients); *This Proud City* (Swedish Nat'l. Tourist Ass'n)

## CINECHROME LIMITED

Victoria Chambers, Fir Vale Rd., Bournemouth, Hampshire

Phone: Bournemouth 24333 4

Date of Organization: 1946

Branch Offices: 29-33 Lower Kings Rd., Hemsted, Herts. A. W. Oakes, *Joint Managing Director*.

Bruce Campbell, *Joint Managing Director*  
**SERVICES:** 35mm and 16mm industrial, scientific film production; world language production; tracking, animation; market research; publications. Located in coast, forest and hill country, favorably placed for location material. Can be supplied on a stringer basis by redeployable cameramen. **FACILITIES:** Location sound mobile units; permanent staff including production bureau.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *Pipe Tools for Industry* (A. & J. Hampton Ltd.); *Date with a Plate* (A. & J. Hampton Ltd.); *Antibiotic from the Sea* (Glaxo Laboratories Ltd.); *Safety on the Sea* (Painswick Ltd.); *The Way Ahead* (Ideal-Standard Ltd.); *Owen Organisation* (Rubery Owen Ltd.); *Butter Reservoir* (Esso); *Safety in Store* (Coope & Lysons); *Capacity Package* (International Harvester Co. of Great Britain Ltd.); *Photo Cine Fair* (British Exhibitions Ltd. George Blakemore Adv. Ltd.).

## DRAYTON FILM PRODUCTIONS LTD.

14, Abingdon Road, Kensington, London W.8

Phone: WEStern 4547/8

Date of Organization: 1952

K. W. Daley; J. R. Ward, *Directors*

**SERVICES:** 16mm film producers for complete productions or finalizing customer's own material. **FACILITIES:** 16mm magnetic film production; locked forward and reverse with picture & recording live commentary or from discs on tape at 18, 24 or 25 f.p.s.; 16mm dubbing facilities. 16mm Arriflex camera equipment. Editing and master cutting.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *Dressed for the Job* (Starchley Ltd.); *Paint* (I.C.I. Ltd.); *The Building of a Brewery* (Guinness Exports Ltd.); *Concrete Pays* (Cement & Concrete Ass'n.); *Hidden Market* (H. J. Heinz Co. Ltd.).

## EOTHEN FILMS LIMITED

70, Furzehill Rd., Boreham Wood, Herts, Herts

Phone: ELStree 3130

Date of Organization: 1950

Dr. Phillip Sattin, *Managing Director, Head of Production*  
 Gerald Sattin, *Head of Sales & Development (Director)*

Sheila Sattin, *Head of Accounts Director*  
**SERVICES:** Motion pictures. "Cinettes" (registered trade name of Eothen 8mm cassette film loops). **FACILITIES:** Creative department; skilled editing; cinema. Full production equipment for 16mm or 35mm sound recording in studio or on location. Animation.

**RECENT PRODUCTIONS AND SPONSORS**  
 MOTION PICTURES: *Mixture as Never Before* (British Oxygen Co.); *Pelvic Healing* (Sandoz Ltd.); *The Chau Way* (H. J. Heinz Co. Ltd.); *Conchitis - A Team Affair* (Beecham Research Laboratories); *Learning to Live* (London Foundation for Marriage Education); *To Janet's Son* (Eunley's Infant Foods Ltd.); *Growing Old* (Vitamms Ltd.); *Partial Denture Design* (Reed & Sons Ltd.); *According to Plan* (London Rubber Industries Ltd.). **CINETTES** - 8mm cassette film loops: *The Use of Tubular Bandaging* (ton Products Ltd.); *Basics of Metal Shaping by Chip Removal*, *Learning to Swim*; *Elementary Embroidery Stitches*, *Motion Geometry*, *Practical Home Economics* (Macmillan & Co. Ltd.).



**THE FILM PRODUCERS GUILD LTD.**

House, Upper St. Martin's Lane, London W.C. 2  
 Phone: TEMple Bar 5420  
 Date of Incorporation: 1944

**Associate London Companies:**  
 Films of Today Ltd.; Film Workshops Ltd.; Greenpark Productions Ltd.; Guild Animation Ltd.; Guild House Films Ltd.; Guild Television Service Ltd.; Interfilm Ltd.; The Jenkins Studio; Meriton Park Studios Ltd.; Publicity Films; Sound-Services Ltd.; Talkstrips Ltd.; Technical and Scientific Films Ltd.; Verity Films Ltd.

**Associate European Companies:**  
 Guild Television Service C.m.b.H.; Diffusion D'Information Par Le Film; Lockhart Smith, *Chairman*; T. Burlinson, *Managing Director*; W. Beckett, H. S. Hind, H. G. Jessop, J. Henderson, D. C. B. MacDonalld, E. S. Orden, R. C. Tyrrell, *Directors*

**Services:** Creative advisers, producers and distributors of 35mm and 16mm documentary, industrial, educational, scientific, advertising, sales promotion and national propaganda films; TV cinema advertising films; sound filmstrips; radio, puppets and technical diagram animation, nature films for theatrical distribution; composite shows for conventions and sales meetings; displays; exhibits; printed materials and discoidal installations, including CCTV. **Facilities:** Two sound stages and insert stage at Meriton Park, London; mobile location units. Cutting, recording and preview theatres; Westrex program. Cartoon and animated diagram studios. Lasting dept. Film library and non-theatrical distribution organization.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Montopore* (Monsanto Chemicals); *Economy Run 1965* (Mobil); *Kingdom of Saudi Arabia* (Saudi Arabian Gov't); *Germany 1964* (Bundestegiering Bonn, W. Germany); *Living Cell Part I; The Chemistry of the Cell Part II; The Structure of Proteins and Nucleic Acids* (Council of Europe); *Story of a Well* (Kuwait Oil Co.); *This Really Happened* (Ministry); *Voyage North* (Admiralty); *Infectious Diseases* (Army Kinema Corp.); *And Here Was One* (Allen and Hanburys); *The Bank of England at Work* (Bank of England); *Bank in The Bank* (Banking Information Service); *The Bargain* (Barclays Bank Ltd.); *Air Age* (British European Airways); *Conduits Still* (British Electrical Conduit Mfgs.); *New Alloys* (Beecham); *Where the Profits Lie* (Lobby & Sons); *Centrifugal Pumps* (British Carbon Chemicals); *Suspects All* (British Police Ass'n.); *Against the Tide* (B.I.S.F.); *Our Own Light* (British Lighting Industries); *Why Research* (British Petroleum Ltd.); *Steel* (British Titan Products); *Handling with Power* (Chloride Publicity); *Key to the Future* (C.O.I.); *Out Shopping* (Consumer Commission); *Put Your Work* (British Electrical Development Ass'n.); *A World Transformed* (Ferranti); *Like Us* (Freemans); *Family Album* (Gaslight); *Story of Mail Transport*; *Two of a Kind* (General Post Office); *Diamond and Control* (Industrial Diamond Information Bureau); *Medical Control for Machine Tools* (Machine Tool Trades Ass'n.); *To Comfort Always* (Manchester Hosp. Board); *Letter from Liz*; *One Man in the Bank*; *Why Not Uncle Wilby* (Midland Bank); *Anchor and Cables - Buoy Work* (Ministry of Defense); *Stress Grading of Timbers* (Industry of Technology); *Electrons in Harness* (Hart Ltd.); *Best of Both Worlds* (Pilkington Bros.); *Meet Mr. Cap* (Regent Oil); *The Neighbour* (Richard Thomas and Baldwins); *Eight Halton Fields* (Shell Mex and B.P.); *Four Seasons*; *Spacemaker - Low Rise Flats*;

*Spacemaker - Multi-Storey Flats* (Shepherd Bldg Group); *Power from Fusion Part II, The Problem of Containment* (United Kingdom Atomic Energy Authority); *The Paper Machines* (Walmisleys); *A Clear Call* (M.O.D. - Admiralty); **STUDIOS:** *The Science of Security* (Securicon Ltd.); *The Way to Success in Carpet Selling* (Federation of British Carpet Mfgs.); *Wake Up to Opportunity Parts I & II, Talkie striptease '66* (Electrolux); *Guards Trousers* (Guards).

**WALTER GARTON FILM PRODUCTIONS**

163 Woodland Dr., Anlaby, Hull, Yorks  
 Phone: HUT1 57351

Date of Organization: 1958  
 Walter M. Garton, *Proprietor*

**Services:** Motion pictures, 16mm TV newsfilms (BBC). **Facilities:** Double headed projection (16mm).

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Hull's First Flyover* (Hull Corp. Town Planning Dept.); *A Matter of Course* (Hull Corp. Education Committee); *Modern Fish Meal Handling* (Mfgs. Equip. Co. Ltd.); *The Story of Telephone House* (Hull Corp. Tel. Dept.); *On Tap* (Hull Corp. Water Dept.).

**GATEWAY FILM PRODUCTIONS LTD**

470-472 Green Lanes, London N. 13  
 Phones: Palmers Green 1003 & 7440

Date of Organization: 1946  
 W. H. Baddeley, *Managing Director*  
 C. W. Bending, *Educational Director*  
 G. L. Smart, *Sponsored Production Mgr.*  
 Robert Webb, *Educational Sales Director*  
 Josef Leszczynski, *Chief Sound Recordist*

**Services:** Production of motion pictures for industry, public relations, sales, training, education, religion, TV. Distributors of educational films. **Facilities:** Sound stage 40' x 20'; sound recording; editing rooms, animation.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *A Man Must Die* (Baptist Mission); *Children Cannot Wait* (Nat'l. Children's Home); *Human Teeth* (General Dental Council); *Hurricane & Typhoon* (Colt Ventilation & Engineering Co. Ltd.); *Lights that Shine* (Methodist Mission).

**HALAS & BATCHELOR  
 CARTOONS FILMS LTD.**

Lysbeth House, 10A Soho Square, London, W. 1

Phone: GERard 7651-2  
 Date of Organization: 1944

**Representative:** RTV International Inc., 105 Park Ave., N.Y., N.Y. 10022. Phone: HA 1-0680 Stephen Mann

**Associate:** Lanis de Rochemont Associates Inc., 18 E. 18th St., N.Y., N.Y. 10017. Phone: PL 5-9710

**Representative:** European Artists, Kampchaussée 12, Hanburg 205, West Germany. Phone: 718675. Eberhard Kruger

John Halas, *Director*  
 Joy Batchelor, *Director*  
 S. Eckman, Jr., C.B.E. (U.S.A.), *Director*  
 Jack King, *Chief Editor*  
 Bernard Gitter, *Sales Manager*

**Services:** Staff of 50 for animated film production for advertising and entertainment for TV and cinema. Industrial, public relations and educational films. **Facilities:** Studio for both celloboid animation and 3-dimensional puppet, model animation. Five animation cameras, including an Osberry, 3 model camera setups. Editorial and projection equipment for 35mm and 16mm.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Symphony Orchestra*;

HALAS & BATCHELOR CARTOONS FILMS

*The Vacuum Cleaner*, *The Music Academy*, *Professor Yapp's Memoirs*, *The Palm Court Orchestra*, *The Maestro*, *Buds, Bees and Storks* (BBC Television Enterprises); *Dodo* (Series of 75 films) (Aurore Ltd. Embassy Pictures); TV COMMERCIALS for leading advertising agencies in United Kingdom and overseas

**I.C.E. FILMS, LTD.**

30, Old Compton St., London  
 Phone: GERard 4537; 2130

Date of Organization: 1961

**Branch Office:** Cranville Chambers, Yelverton Rd., Bournemouth, Hants  
 H. C. Townley, Esq.  
 B. F. Thompson, *Managing Director & Sales*  
 B. Wilkins, *Film Director*  
 L. Fawcett, *Film Editing*  
 M. Thompson, *Sound*

**Services:** 16mm sound color industrial and documentary film producers. **Facilities:** Scripting, studio, sound studio, two cutting rooms, animation, 16mm production facilities, studio and location.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Introduction to the 1900 Computer* (International Computers & Tabulators Ltd.); *The Future Came Yesterday* (Ditto); *The Vital Link* (Armstrong Patents Ltd.); *Pontin's Choice* (Pontin's Holiday Camps); *Pig Farming* (T. W. Taylor Ltd).

**KINOCRAT FILMS LIMITED**

55, Cromwell Road, London S. W. 7  
 Phone: FRObisher 2242

Date of Organization: 1937

Gerald Cookson, *Managing Director*  
 D. Brian Gibson, *Technical Director*  
 James Watson, *Sales Director*  
 Alec Snowden, *Production Manager*

**Services:** Production of 16mm and 35mm technical, industrial, sales, TV and all other films for specialized purposes. Audio-visual division covers filmstrip and sound slide production, closed-circuit TV (b&w and color), service facilities and studio for outside production units. **Facilities:** Sound and silent stages, 16mm and 35mm editing, sound recording, dubbing and post-synching, also foreign-language versions, pre-view theatre, titling, scripting, animation, location services, permanent technical crews and staff.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Last and Safest* (Castrol Ltd.); *The Roadholders* (Dunlop Rubber Co. Ltd.); *Heart of a System* (BSA Hatford Pumps); *The Nature of Fire* (Fire Protection Ass'n.); *Cooking a Million* (J. Heinz & Co. Ltd.)

**DERRICK KNIGHT & PARTNERS LTD.**

512 Broadwick St., London W. 1  
 Phone: GERard 0761

Date of Organization: 1957

Derrick H. Knight, *Managing Director*  
 Brenda M. Henderson, *Director*  
 Robin Donet, *Director*  
 Rodolph H. Nassauer, *Director*

**Services:** All types of motion picture production, with special emphasis on social documentary. Production services and United Kingdom representation. **Facilities:** Fully equipped 16mm and 35mm cutting rooms.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *One of the 100 Best* (Society for the Aid of Thalidomide Children); *All the News* (Thomson Newspaper); *One of the Family* (The Spastics Society); *Times of Harlow* (Harlow Development Council); *A Time to Heal* (Nat'l. Coal Board).

## PRODUCTION: ENGLAND

### LIEDER FILMS LTD.

29 Poland St., London

Phone: GERrard 1258

Date of Organization: 1963

Bill Smeaton-Russell, *Managing Director*  
*Producer-Director*

Eye Shaw MacKenzie, *Production Director*

Honorable Simon Scott, *Director*

Michael Henshaw, *Secretary*

SERVICES: Production of motion picture and TV films. FACILITIES: All production facilities.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Al Hussein* (Lieder Films Ltd.), *S.C.F.* 1965 (British Commonwealth Save the Children Fund); *Pattern of Gypsum* (British Gypsum Ltd.); other films for Granada TV; BBC-TV, Columbia Pictures, etc.

### LITTLETON PARK FILM PRODUCTIONS LTD.

Shepperton Studios, Shepperton, Middlesex

Phone: CHertsey 2611

Date of Organization: 1961

Ronald Spencer, *Managing Director*

Roy Boulting, *Director*

Sidney Gilliat, *Director*

Victor Haase, *Director*

Erica Masters, *Production Mgr.*

SERVICES: Specialized film production company of British Lion Films, producers of feature, documentaries, sponsored and advertising films, training films, TV commercials, etc. FACILITIES: All the facilities of Shepperton Studios.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Three Weeks in Britain* (British Travel Ass'n.); *Hers to Command* (Central Office of Information); *Big Break* (British Lion Films Ltd.); *A Child's Guide to Blowing up a Car* (Ford Motor Co. Ltd.); TV COMMERCIALS for Crosse & Blackwell Soup (Greenlys Adv. Ltd.)

### MARISH FILMS LTD.

36, Buckland Ave., Slough, Bucks

Phone: SLough 21630

Date of Organization: 1946

Frank A. Taylor, *Producer, Director*

J. Warburton, *Secretary*

SERVICES: 16mm and 8mm industrial, educational and medical film production. Editing, dubbing and script writing. Animation and distribution. FACILITIES: Equipment and lighting.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Dead Easy* (Home Safety Ass'n.); *Metal Cutting, Knee-Type Milling Machine* (Self-sponsored); *Manual Handling of Equipment* (Southern Electricity Board); *Purpose in Activity* (Bucks Education Authority).

### MOTTERSRAW COMMERCIAL FILMS

Union Road, Nether Edge, Sheffield, Yorkshire

Phone: Sheffield 53351

Date of Organization: 1929

E. R. Mottershaw A.I.P. *Managing Director*

F. R. Mottershaw M.B.K.S. *Director*

*Film Production & Still Photography*

E. R. Gillott, *Senior Cameraman*

P. B. Jones, *Theater Manager*

A. Dalbey, *Sales Manager*

SERVICES: 16mm productions, sales, technical, educational, etc.; sound recording, mixing, etc. FACILITIES: Dubbing theatre, cutting rooms, 'studio 32'x40' preview theatre.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Power in a Tube* (Roston & Hornsby Ltd.); *Move to the Point* (Sheffield Twist Drill & Steel Co. Ltd.); *The Yorkshire Derwent Scheme* (Sheffield Corp. Waterworks); *Forging Method* (Daniel Doncaster & Sons Ltd.); *Continuous Casting* (Davy-Ashmore Ltd.)

### STEWART FILMS LIMITED

2 Orchard Road, Malvern, Worcestershire

Phone: MALvern 4975

Date of Organization: 1950

Date of Incorporation: 1956

Branch Office: Studio, Cutting Rooms and Preview Theatre: 82 St Clifton Hill, London, N.W. 8. Phone: Maida Vale 7296; 1238. Hugh Marsh, Studio Manager; Paul Tye, Art Director.

John R. F. Stewart, *Managing Director*

Richard J. Need, *Director*

Hugh Marsh, *Director*

R. K. Hardy, *Director*

SERVICES: 35mm and 16mm motion picture production, scripting, editing. FACILITIES: Editing and sound recording; insert and model stage; Arriflex, Mitchell, Newman-Sinclair 35mm cameras.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Instructional Technique - Part IV; Helicopter Handling in Ships; Introduction to Undersea Warfare* (Royal Navy); *Parving '65* (Cement & Concrete Ass'n.); *Medical Series* (Nicholas Laboratories).

### SWIFT FILM PRODUCTIONS

1 Wool Road, London S. W. 20, England

Phone: WIMbledon 2040

Date of Organization: 1952

T. Peter Hadingham, M.B.K.S., *Director*

SERVICES: 16mm b&w and color film production, specialising in documentary and industrial subjects; live dialogue, foreign versions and all stages of part-production. Sound recordings for films, filmstrips and exhibitions. FACILITIES: 16mm cameras, lighting and recording equipment, cutting room.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: Part production for 11 films (Educational Foundation for Visual Aids). TV COMMERCIALS for: *Ralph Reader Gang Show* (Boy Scouts Ass'n.)

### TALKING PICTURES, LTD.

27 Albermarle Street, London W. 1

Phone: GROsvenor 7466

Date of Organization: 1960

Myron L. Brown, *Director*

Talbot N. Hainault, *Director*

Derek S. Greaves, *Director*

N. G. Brown, *Production Supervisor*

R. V. Baker, *Engineering Supervisor*

T. A. Hodson, *Account Producer*

M. D. Fitzgerald, *Account Producer*

SERVICES: Motion picture production (live and animated); preparation for foreign versions; sound slide films; slides; conference management; exhibition devices. FACILITIES: Creative department; rostrum camera; 16mm and 35mm editing facilities; 16mm and 8mm sound transfer facilities; sound cartridge facilities for Salesmate and La Belle projectors.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Aerial Carpets* (Chemstrand Ltd.); *Bayeux Tapestry* (self-sponsored); *Stamps*; *The Juvenile Market* (Fleetway Juvenile Press); *Introducing Presspack* (The Metal Box Co.); *Management of Diabetes* (Miles Laboratories).

### WORLD WIDE ANIMATION LTD.

34 Cursitor Street, London E. C. 4

Phone: HOLborn 7666

Date of Organization: 1955

Hindle Edgar, *Managing Director*

James Carr, *Director*

V. L. Price, *Director*

SERVICES: Animated cartoon films, film credits and titles. FACILITIES: Same as World Wide Pictures Ltd.

### WORLD WIDE ANIMATION LTD.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *The History of Shaving*, *Television; Klystrons* (Philips, Eindhoven)

### WORLD WIDE PICTURES LTD.

34 Cursitor Street, London E. C. 4

Phone: HOLborn 7666

Date of Organization: 1912

James Carr, *Chairman of Group*

V. L. Price, *Joint Managing Director*

Hindle Edgar, *Director*

C. T. Parris, *Director*

SERVICES: 35mm and 16mm sponsored publications, documentary, training and sales film for industry and Government depts, TV programs. FACILITIES: Theatre and cutting rooms; 85' x 43' studio with full equipment and ancillary facilities. Western Electric recording theatre with latest equipment.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Cauldron Bubble* (U.S. Ice Companies Ltd.); *Founded on Science* (Gargoyle Wimpey & Co. Ltd.); *Challenge and Reward* (Central Office of Information); *Meeting Tomorrow* (Unilever Ltd.); *T M O 135* (Shell International Petroleum Co. Ltd.)

### WORLD WIDE TELEVISION

#### FILM SERVICES LTD.

34 Cursitor St., London E. C. 4

Phone: HOLborn 7666

Date of Organization: 1957

James Carr, *Director*

V. L. Price, *Director*

J. A. Harris, *Director*

SERVICES: All types of TV and cinema advertising films. FACILITIES: See World Wide Pictures Ltd.

RECENT PRODUCTIONS AND SPONSORS  
TV & THEATRE COMMERCIALS for: Esso "Ter" Series (Esso Petroleum McCann-Erickson Ltd.); Rothmans "Clock" Series (Rothmans International Ltd. Greenlys Ltd.); Cadbury's "Milk Tray Series" (Cadbury's Ltd. London Press Exchange); Peter Stuyvesant "International" Series ("Stuyvesant International Ltd."); Schweppes "Sd." Series (Schweppes Ltd. Ogilvy & Mather L.).

## PRODUCERS IN FRANCE

### LES ANALYSES

#### CINEMATOGRAPHIQUES

15 Avenue de Segur, Paris, France

Phone: 705-84-20 +

Date of Organization: 1947

Georges Roze, *General Manager*

Jean Vincent, *Edition & Equipment Mgr.*

Robert Arquier, *Production Manager*

Gerald Bagneres, *Sales Manager*

Yvette Roze, *Office Manager*

SERVICES & FACILITIES: Department Production and Realization. Documentaries, industrial and sales promotion films, 16mm and 35mm and filmstrips. Department Ultra-Révéli: Studios (high speed Kodak camera, Department Fin). Editing, titles, effects, synchronization, dubbing (cutting rooms, projection rooms). Department Equipment: Authorized dealer for Bell & Howell. Department Edition, Diffusion and sale of set-training and human relations films.

RECENT PRODUCTIONS AND SPONSORS  
MOTION PICTURES: *Les Clics sont ce Qu'ils ont* (Credit Industr. & C. Bank); *L'Altion Dne Safer* (Ministry of Agriculture); *Calculates Electroniques* (Delegation Generale Rech. Scientifique); *Air Pur* (Projesme de la Seine); *Vedettes en Couffées* (Aznavour Petula Clark).



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**KODAK CAROUSEL AV-900 Slide Projector.** Jamproof slide tray holds 80 slides of any thickness up to 1/8 inch. This means longer showings without interruption. Trays can be changed in seconds. Instant access to slides for editing or interchanging. Gravity

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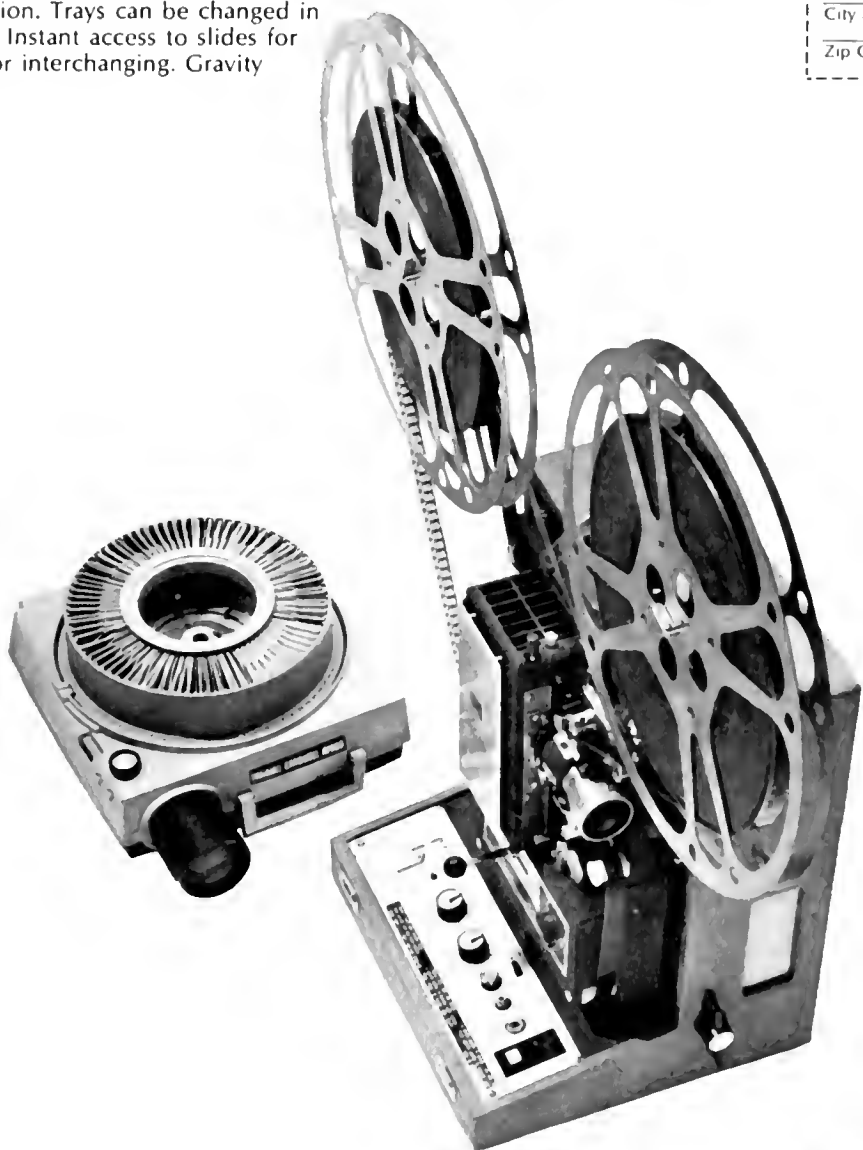
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**EASTMAN KODAK COMPANY**  
 Rochester, N.Y. 14650

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## PRODUCTION: EUROPE

### LES CINEASTES ASSOCIATES

24 Chemin de Presles, Saint-Maurice,  
Seine, Paris

Phone: Entrepot 65-50

Date of Organization: 1953

Jacques Forgeot, *President*  
Howard Barnes, *Advertising Creator*  
Daniel Panquet, *Production Director*

**SERVICES:** Bilingual staff in French, English, German, Italian. Cartoon dept., stop motion; live action; photo animation; marionettes; music; design. **FACILITIES:** Six stages, laboratory, projection cinema, dressing rooms, restaurant, sound studios adjacent.

### RECENT PRODUCTIONS AND SPONSORS

**TV COMMERCIALS:** for Institute of Life Insurance (J. Walter Thompson New York); Arrow Shirts (Young & Rubicam, New York); Pax (Ted Bates, Paris); Johnnie Walker Whiskey (S. H. Benson Ltd., London); Lanerossi (S.P.N., Milan); Shreddies (Hobson Bates Ltd., London).

### CINEMA ET PUBLICITE

24 Avenue Marceau, Paris, France

Phone: 225-21-25

Date of Organization: 1939

Jacques Meynot, *President*  
Jacques Zadok, *General Manager*  
Pierre Picherit, *Public Relations*

**SERVICES:** Advertising films, 35mm Eastmancolor and black and white for commercial TV and cinema. **FACILITIES:** Exhibition of advertising films in cinemas; exclusive screening rights in 1420 cinemas in France, 510 in North Africa, 98 in West Africa, 65 in Madagascar, 52 in French Caribbean Islands and Polynesia.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** series of films for Martini (International); Renault; Compagnie Francaise de Distribution Total; Paie (Colgate-Palmolive).

### LES FILMS PIERRE REMONT

35 rue Washington, Paris 8<sup>e</sup>, France

Phone: 359-95-70

Date of Organization: 1948

**Branch Offices:** Animation Studio: 1, rue Lord Byron, Paris 8<sup>e</sup>. Phone 359-52-16. Studio: 37, avenue de la Republique 91-Arcueil. Phone: 735-03-30. Auditorium: 10, rue du Chateau 92-La Garenne-Colombes. Phone: 221-63-59

Pierre Remont, *President Director General*  
D. Dinka, *Director*

J. P. Gamaña, *Director*  
Dominique Remont, *Director*  
Guy Delecluse, *Lighting Cameraman*  
Bob Zombovitch, *Lighting Cameraman*  
Antoinette A. Pinet, *Secretary*

Jean Claude Monier, *Creative Art Director*

**SERVICES:** Motion pictures, TV films and commercials (live or animated). **FACILITIES:** Creative department, studio; optical titles, animation, 16mm and 35mm production equipment with sound recording in studio, magnetic or optical sound 35mm and 16mm.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Contons Fleurette* (Confederation Internationale du Lin et du Chanvre), *The Juggler, Merci, Mr. Schmutz, Villa Mon Réve* (Self-sponsored); *Le Bonhomme Tetard* (O.B.T.F.); **TV COMMERCIALS FOR:** Monsaxon (Procter & Gamble Sigla-Milano), *Magie Chocolate* (Bowditch J. W. Thompson), *Sky Dining, Mountain Climbing* (Coling Jean Lang Fisher & Saslow), *Paie* (Colgate-Palmolive/Fiverite), *Cravete Deformation* (Champagne Moët & Chandon K.I.R.), *Paradis, Un Chantant, Au Restaurant, Boxac* (Quaker Oats-Havas Conseil); *Aparage* (Oreal Continental Publicite); S.P.I.C. (Procter & Gamble B.E.P. Lanesme).

## Other French Cities

### COMPAGNIE LYONNAISE de CINEMA

71 rue de la Republique, Lyon 2<sup>e</sup> (Rhône)

Phone: 37-85-92

Date of Organization: 1938

**Laboratory & Screening Room:** 271 cours  
Emile Zola à Villeurbanne (Rhône)  
Phone: 84-87-98

Henri Girard, *President*  
Victor Kandelakt, *Administrator, Director-  
General*

Audre Jalibert, *Sales Director*

**SERVICES:** Production of short and feature films, industrial films and TV commercials. **FACILITIES:** Production equipment, laboratories and viewing theatre, double screen viewing room.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Au Service du Chantier Moderne; Nouvelle Gamme* (Richard Continental); *Ionisantes avec la Matière* (Commissariat Energie Atomique); *Control Data at Cern* (Control Data Holding AG, Minneapolis U.S.A.); *Wheelabrator Steel Shot et Steellets* (Wheelabrator-Allevard).

## GERMANY

### DEUTSCHE DOKUMENTAR-UND WERBEFILM

#### HELLO WEBER GMBH & CO KG.

1 Berlin 15, West Germany

Phone: 90-01-21

Date of Organization: 1954

Hello Weber, *President Producer*  
Hubertus v. Wyranch, *Sales Manager*  
Gerhard Frank, *Production Manager*

**SERVICES:** Film production; industrials, documentaries, cinema-TV and advertising films. **FACILITIES:** Studios for any technique — live action, animation.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Berlin-Industrial Center* (Senat für Wirtschaft); *Auf Schritt-Tritt* (Henkel, Düsseldorf); *IBM Arca-Film Report 1* (IBM, Paris); *Berlin Impressions* (Senat, Berlin-West); *Sound of Success* (IBM, Deutschland).

### FILMSTUDIO KURT PIT MULLER

506 Bensberg-Frankfurt, Eidechsenweg 8-10

Phone: Bensberg 64175

**SERVICES:** Industrial and educational films, features, advertising, films for cinema and TV. **FACILITIES:** Normal and trick cameras; micro and macro film apparatus for scientific work; two trick tables, rear-projection; optical printer, cutting room, sound recording, studio, auditorium.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Acrodynamik, Die fahrenden Spahmacher* (Westdeutscher Rundfunk). **TV COMMERCIALS FOR:** *Tesafilm, tesaband, tesanoll* (P. Beiersdorf & Co., AG); *Kuppersbusch, Musterung-Mobcl*.

### GONG-FILM BODO MENCK

Hofweg 53, 2 Hamburg, Germany

Phone: 22-35-17

Date of Organization: 1956

**Branch:** Schanzstrasse 25, Industriegebiet Ost, 215 Buxtehude. Phone: E385

**SERVICES:** Production of sponsored films, synchronizing and distribution of sponsored films for non-commercial use in Western Germany, Austria, etc. **FACILITIES:** Studio, camera equipment, playback, etc., 35mm.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Berlin's a Hit; Stein der Weisen; Unternehmer-Perspektiven; Heute sind es Millionen* (Ministry of Federal Property).

### Halas & Batchelor Cartoon Films, Ltd

European Artists, Kampchaussee 12, Hamarg  
205, West Germany

Phone: 715675

Eberhard Kruger, *Representative*

(See complete listing under London, England)

### INDOC-INDUSTRIE- & FERNSEHFILM GMBH

4 Waldhornstrasse, Munich

Phone: 57 33 10

Date of Organization: 1962

Volkmar R. Kahlert, *Managing Director &  
Producer*

**SERVICES:** Production of documentary films specializing in industrials; TV spots. **FACILITIES:** Cameras and lighting equipment (Colorin), cutting rooms; location shooting; special packages of cross-country vehicles for extreme grade location.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Raising; Anno Domini* (L.C.M.L.V. (German Federal Post Ministry)); *YTONG* (YTONG GMBH); *Steel Tubes for Better Water* (Mannesmann AG); *Heavies in far-ness* (MAN). **TV COMMERCIALS FOR:** *Silvertouch Lighters*.

### LEONARIS-FILM DR. GEORG MUNCK

Meisenweg 2, Boeblingen, Germany

Phone: 07031, 21641

Date of Organization: 1956

Georg Munck, M.D., *Writer, Director of  
Technical Films*

Eckehard Munck, *Writer, TV Commercial  
Features*

Bernd Scheithauer, *Writer, Director of  
Agricultural & Technical Films*

Peter Jacobi, *Head of Animation Studio*

**SERVICES:** Medical, chemical, pharmaceutical and agricultural motion pictures; TV commercials. **FACILITIES:** TV entertainments on higher level; animation in the field of education and science. **FACILITIES:** Life-shots; technical animation; graphic aids; equipment for synchronization in all languages.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *2 cm Leben* (Medizinisch Pharmazeutische Studiengesellschaft e.V., Frankfurt); *Umsatz mit Kunden* (Deutscher Braukassenverlag Hoechst, Stuttgart); *Diabetes* (Farbwerke Hoechst AG., Frankfurt); *Rat* (Gebr. Claus Maschienenfabrik GmbH., Hesse Winkel); *Nachts in Deutschlands Betten* (Zweite Programm des Deutschen Fernsehens).

Because of short travel distances within these countries, producers are listed alphabetically.

## HOLLAND

### AGO-FILMPRODUKTIE

Prinses Beatrixhof 149, Naarden

Phone: 30669

Date of Organization: 1959

Albert Gols, *Managing Director*  
Antonie Ellemers, *Head Production Department*

**SERVICES:** 16mm and 35mm motion picture production. Tricages and animations. Sound recording, dubbing and mixing. Editing silent no sound. Blimps, dollies, lighting equipment, crane, etc. Pilotton sound recording system. Special effects and music library. **FACILITIES:** Special team and outfit for quick TV reports throughout Europe.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *In de Wolken* (Schreiner jr., ways The Hague); *Spiegels van Europa* (Nhb



**DENMARK**

**ARNO STUDIO A/S**

Meldahlsgade 1, Copenhagen, Denmark  
Phone: Minerva 3050

Date of Organization: 1950

Arved Tholke, *President*  
Ilse Schultz, *Secretary*  
Knut Johansen, *Treasurer*  
Carl Otto Petersen, *Production Manager*  
Axel Pless, *Chief Sound Engineer*  
Jorgen Thomsen, *Chief Sound Engineer*  
Poul Mathieson, *Assistant Sound Engineer*  
Per Bressendorff, *Photographer*  
Borge Madsen, *Electrician*

**SERVICES:** Production of motion pictures for government, industry, education and TV. Recording; editing; dubbing into various languages. 16mm and 35mm optical track; 16, 17½, 35mm magnetic tracks; 5mm magnetic striped prints. **FACILITIES:** Mixing studio; narration studio; eight cameras (Arriflex, Debric, Bell & Howell) soundproof and silent, lighting equipment, 80,000 watts; 35mm and 16mm optical recorders; six-channel mixing console; gramophone recording, music and sound effects library. Electronics service dept.; engineering research dept.; three projection rooms; two trucks.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Quiet Revolution* — English, French, Italian, German, Finnish, Norwegian, Swedish, Portuguese and Danish (Ford). **DUBBING:** for: U.S. Government and sponsors in Sweden, Finland, Denmark and elsewhere.

**JORGEN BAGGER FILM PRODUCTION**

Store Strandstraede S, Copenhagen  
Phone: 0125-1122

Cable: BAGGERFILM

Date of Organization: 1956

Jorgen Bagger, *Chairman & Managing Director*

Hans Harboll, *Chief of Production*  
Bodil Romer, *Chief of Administration*

**SERVICES:** Production of 16mm and 35mm documentary, industrial, educational, advertising and TV films and sound-slides. **FACILITIES:** Camera and sound equipment for the same.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Story of My Life* (Jydsk Telefon); *Danish Textiles* (Federation of Danish Textile Industries); *The Leaping Stag*, *The Smokers*; *Promise of Pleasure* (A.M. Hirschsprung A/S); *Training of Bank-employees* (Den Danske Landmandsbank A/S); *A Penn'orth of Tobacco* (Skandinavisk Tobakskompagni A/S).

**IB DAM FILM A/S (LTD.)**

6, Kvaesthusgade, Copenhagen K.  
Phone: Minerva 3505

Date of Organization: 1959

Ib Dam, *Managing Director*

**SERVICES:** 16mm and 35mm film production of documentary, educational, public relation and advertising films. **FACILITIES:** 16mm and 35mm Arriflex cameras, ColorTran, Kudelski tape recorder, etc.; 16 and 35mm editing tables.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *57 Billion Bubbles* (BASF, Germany Karl Kroger, Denmark); *Danish UN-soldiers*, *May-Day*, *May-Day*, *May-Day* (Danish Armed Forces Information & Welfare Service); *How to Make a Flower* (Ass'n of Danish Nurserymen); *Modern Medicine*, *Eucidin* — *A New Antibiotic* (Leo Pharmaceutical Products, Denmark); *Centralized Responsibility* (Christiani & Nielsen A/S, Denmark); *Safer Roads Ahead* (Karl Kroger, Denmark); *The Danish Dairy Story* (Danish Cheese & Butter Export Boards);

Travel Ass'n. (NRV)/The Hague). London in 5 Days ("Zeeland" Shipping Co. Hook of Holland); *Shoemakers of Europe* (BATA BDL, London); *The Storks and the Man* (VPRO-TV, Hilversum).

**CARILLON FILMS N.V.**

Erningimelaan 45, Rijswijk-ZH, Holland  
Phone: 070-95-67-65

Cable: Carillon Films The Hague

Date of Organization: 1949

Branch: Slangenburg 38, Amsterdam-Bvt. II, de Haan, *In Charge*.

Ed de Wit; Gerard J. Raucamp, *Managing Directors*; *Executive Producers*  
Henk de Haan, *Sales Manager*

And van de Wal, *Script Dept. Head*

Jim van der Steen, *Narration Dept. Head*

Johnny Erends, *Senior Producer*

Joseph Deukeleire, *Camera Dept. Head*

Ja Kozelka, *Art Director*

Paul Heyneman, *Art Director*

Peter Konings, *Sound Dept. Head & Foreign*

*Version Dubbing Service*

Elga Servass, *Editing Dept. Head*

Alman Kozelka, *Animation Dept. Head*

J. H. Bloemen, *Administration Dept. Head*

**SERVICES:** From script to screen in 35 and 16mm color, live-action, animation and soundslides. Publications, tourist and sales promotional films; commercials and spots. Distribution arrangements for sponsored films. Foreign versions dubbing services. Foreign narrations in: French, German, Spanish, Portuguese, Brazilian, Dutch, Danish, Swedish, Norwegian, Italian, Arabic. **FACILITIES:** Shooting stage; Newman Sinclair, Arriflexes, Ears, Bell & Howell, 16 and 35mm cameras; blimps, dollies, booms; 100,000 watt lighting equipment; sound with Philips 4 channel 17½mm, 4 channel 35mm and 4 channel twin or triple track 35mm stereophonic sound; Leevers-Richar Nagra sound recording system with synchro; fully automatic 35mm Crass-Berlin animation camera and stand; 40-seat screening theatre for 35mm and 16mm and double-head magnetic soundtracks; script dept. with research library; editing files, sound effects and music library; editing room facilities with 35mm Steenbeek (Nemascope) for magnetic tracks in 17½mm and 35mm; 35mm Aemiola; 16mm, 17½mm and 35mm Moviola with soundtracks.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Television*, *How Does It Work?*; *Deepfreezing* (Philips); *Oats* (Oats Information Bureau); *Polio* (Polio Fund); *Fibres*, *Man of the A.K.U.*; *Hotel Indonesia* (Intercontinental Hotels); *Carnaval* (Heineken Breweries); *Indonesia Builds* (Indonesian Government).

**M. M. CHANOWSKI PRODUCTIONS N.V.**

Nieuwe Prinsengracht 21 en 25, Amsterdam  
Phones: 50271; 51864; 55242

Date of Organization: 1962

Branch Office: New York: 122 East 42nd St., New York 10017, Mr. W. Rosenfeld.

M. M. Chanowski, *President & Producer*

Miss S. S. Hofstee, *Secretary*

W. Schmuacher, *Producer*

E. Jansen, *Art & Animation Director*

F. Brenkman, *Assistant Producer*

P. Roof, *Chief Film Editor*

C. Dolleman, *General Sales Manager*

K. Stein, *Treasurer*

R. Bon, *Asst. Treasurer*

R. Felling, *Chief Sound Dept.*

D. Brinkman, *Laboratory Service &*

*Photography*

H. Klardy, *Cameraman*

**SERVICES:** Motion pictures; TV series; commercials (live and animated); slidefilms; a.v. shows;

multi screen performances, records; distribution for TV films in Europe (Goodson & Todman). **FACILITIES:** Creative department, studio; animation department with Oxberry camera; background; aerial image, optical bank, etc. Laboratory; 35mm and 16mm cameras, 35mm and 16mm perfor; sound studio, etc.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *Yehudi Menuhin Presents* — series of 13 films (Hamaar N.V.); *Maazel Plays Bach* (N. V. Philips); *A V. Snows for: The Dutch Army*; Renault; Coca Cola; AKU; Unilever. **TV COMMERCIALS:** for: Seven-Up (J. Walter Thompson); Mars & Milky Way (Ted Bates); others.

**N. V. CINECENTRUM**

Gravelandseweg 50, Hilversum

Phones: 02950; 13551

E. J. Verschueren, *Managing Director*

J. Dudok van Heel, *Managing Director*

F. Vaal, *Sales Manager*

W. Gerdes, *Production Manager*

P. Buis, *Head, Film Distribution Dept.*

R. Decossaux, *Head, Sound Dept.*

J. Eekhout, *Head, Laboratory*

**SERVICES:** 35 & 16mm motion picture production in black & white and color. Live action; model animation and cartoon. Slides and filmstrips in black & white and color, silent and sound. Sound recording, dubbing and mixing. Editing, subtitling. 35 & 16mm black & white and color printing and processing. **FACILITIES:** Shooting stage; 4 dubbing theaters with recording equipment. 60 cameras (Debric; Arri; Bell & Howell; Newman Sinclair; Arricon) with accessories. Blimps, dollies, etc. Lighting equipment. Piloton sound recording system. Sound effects and music library. Screening theaters.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *V.A.* (Ministerie Verkeer en Waterstaatbedrijfsleven); *Corps Mariniers* (Kon. Ned. Marine); *Staal aan Zee* (Kon. Ned. Hoogovens en Staallab. NV); *UW reisroutekaartje* (P.T.T.); *Pappaboem* (Min. van C.R.M.).

**OSCAR FILM FILMPRODUCTION CO. LTD.**

Weesperzijde 111, Amsterdam

Phone: 58304

Date of Organization: 1959

Pieter W. A. de Man, *President & Producer*

Marianne Mulders, *Secretary*

W. Smits, *Producer*

A. Griekspoor, *Asst. Producer*

J. Konigs, *Director*

B. Csanky, *Animation Director*

**SERVICES:** TV and cinema-commercials (live-action, stop-motion and cartoon); TV and documentary films. **FACILITIES:** Creative and technical department; studio-crow; cartoon animation department; stop-motion department; sound studio, projection, etc. 16mm and 35mm production equipment.

**RECENT PRODUCTIONS AND SPONSORS**

**MOTION PICTURES:** *The Fairy Tale of the Ugly Duck* (Citroen Cars); *The Age of Concrete Steel* (Meteor Beton N.V.); *The Life of the Miner* (Katholieke Mijnwerkers Bond). **TV COMMERCIALS:** for: Polaroid (Doyle, Dane & Bernbach); Smarties; Remington Shaver (J. Walter Thompson); Omo (Lintas N.V.); Quaker Oats (Intam Ltd.); Gillette (Prad N.V.).

**Dependable Sources for Filming Abroad**

☆ Foremost talents in film production throughout the world are included among these listed companies; their services are available for completed films and, in many instances, for cooperative services as required for overseas sequences, location assistance, crew and camera hire, etc. Only companies supplying client references are accepted for listings in this 16th Review. ●

## PRODUCTION: EUROPE

### I. B. DAM FILM — DENMARK

*All This and Sunshine Too* (Tourist Ass'n of Bornholm); *The Story of a Combine Harvester* (Dronningborg Maskinfabrik A/S, Denmark); *Production Power* (G.A.L. Thorsen, Denmark); *Spinlon — Quality in Every Fiber* (A/S Kaj Neckelmann, Denmark); *Flying Holidays* (Scandinavian Airlines System); *Vety Combine Harvesters* (Vety A/S, Denmark); *Tulip Factory* (Tulip, Denmark); others.

### LATERNA FILMS

10, Sect. Jørgensalle, Copenhagen

Phone: Hilda 4151

Date of Organization: 1955

Mogens Skot-Hansen, *President & Producer*

Leif Larsen, *Treasurer*

Erik Overbye, *Production Manager*

Arne Lintner, *Head, Technical Department*

**SERVICES:** Motion picture and TV films (live or animated). Assistance to foreign producers; rental of equipment. **FACILITIES:** Creative department; 16mm and 35mm production equipment; sound recording, editing, mixing, studio or location.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Milkpowder* (Danish Agricultural Marketing Board); *A New Reality* (International Council of Educational Films); *Danish Shipping* (BP Oil Co.); *Meet the Dances* (Danish Nat'l Travel Ass'n.); *Embassy in Bangkok*; *Thai-Danish Expedition* (Royal Danish Ministry of Foreign Affairs); *Danclard for Me* (Danish Agricultural Producers, London); *Give Him a Chance* (Traffic Information Board); *Royal Visit to South America* (Danfoss).

### MINERVA-FILM A/S

Toldbodgade 15, Copenhagen

Phone: MI no 1

Date of Organization: 1936

Torben Madsen, *President*

**SERVICES:** Complete 35mm and 16mm equipment and facilities; production of all films and slidefilms. **FACILITIES:** Complete professional cameras; cameramen; recording and cutting equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *U.S.S.R. Landscape & Climate*; *U.S.S.R. A Collective Farm*; *U.S.S.R. Siberia* (Minerva-Film A/S); *The City in the City* (Frederiksberg Municipal). **SLIDEFILM** for: Danish Government Film Office. **TV COMMERCIALS** for: Burmeister & Wain A/S; Danish Horticultural Council.

### NORDISK FILM (Group)

Mosedalvej, Copenhagen, Denmark

Phone: (01) 30-10-33; Telex 5006

Date of Organization: 1906

PRODUCING GROUPS

A/S Nordisk Films Kompagni

Erik Balling, *President*

A/S Nordisk Films Teknik

Ove Sevel, *President*

A/S Nordisk Film Jr.

Ove Sevel, *President*

A/S Nordisk Tegnefilm

Ove Sevel, *President*

A/S Nordisk Kortfilm

Mrs. Tove Hebo, *President*

A/S Nordisk Reklamefilm

Eric Dibbern, *President*

**SERVICES:** Group of specialized firms produces features, documentaries for government, industry, TV, animated films; commercials and advertising films. **FACILITIES:** Complete studio facilities with full equipment, sound stages; complete laboratory, 35mm and 16mm Eastman color and black; Ektachrome 16mm developing and print-

### NORDISK FILM GROUP:

ing, sound studio; projection rooms, cutting rooms, stages; dubbing.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Mor bag rattet*, *Landmandsliv*; *Sla først Frede*, *Gift* (Self-sponsored); *Danfoss* 1965 (Danfoss); *Carl Nielsen* (Danish Gov't.). **DUBBINGS:** *Ballerina* (Walt Disney); *Eskimo Artist* (Nat'l. Film Bd., Canada). **TV COMMERCIALS** for Ajax (Colgate).

### ORION FILM INC.

Middelfartvej 121, Odense V, Denmark

Phone: (09) 12-75-18

Date of Organization: 1947

Tage Larsen, *President*

Ebbe Larsen, *Director*

Lionel Chisnall, *Sound Engineer*

Kristian Seeberg, *Script*

**SERVICES:** Production of 16mm and 35mm documentary, industrial, educational and TV films. **FACILITIES:** Camera, light and sound unit, 16mm and 35mm cinema.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *A Branch of a Big Tree*; *The Marshland* (B.P.-Gas); *Harby* 1965 (Community of Harby); *Dreslette* 1965 (Community of Dreslette); *The Gardener's New House* (F.D.B.'s Construction Office).

## NORWAY

### CENTRALFILM A/S

Akebergveien 56, Oslo 6, Norway

Phone: 67-63-93

Date of Organization: 1953

Knut-Jorgen Erichsen, *Managing Director*

Kjell Austad, *Manager*

**SERVICES:** Production of all types of sponsored films and slidefilms. **FACILITIES:** Studio with 200 KW; 35mm and 16mm cameras; recording and cutting equipment; theatre. Close cooperation with companies in Denmark, Finland, Sweden.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Aluminium — The Metal of the Future* (Norsk Aluminium Co.); *The ABC of Skiing* (Member of Alcan group); *Furnishing with Finesse*; Productions for Shell; Esso; Unilever, and others.

### SVEKON FILM

Seiersbjerget 7, Bergen, Norway

Phone: 14688-14680

Date of Organization: 1950

Haakon Sandberg; Sverre Sandberg, *Owners*

*Managing Directors*

**SERVICES:** Production of 16mm and 35mm documentary, public relations, advertising and educational films for distribution in U.S.A. **FACILITIES:** 16mm and 35mm cameras — Arriflex, Arriflex Pro 600, Magnasync recording equipment; sound studio.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Bergen Anno 1964*; *Bergen Anno 1965* (Bergen Privatbank); *NODEST* (Nordiske Destill. Verk); *Discovering Art in Nature* (Norwegian Education Dept.).

## SWEDEN

### AB CENTRAFILM

Kaknaes, Stockholm NO, Sweden

Phone: 63-14-30

Date of Organization: 1947

Per Olof Nilma, *President*

### A/B CENTRAFILM:

**SERVICES:** Production of all types of sponsored films and slidefilms. **FACILITIES:** Studios, cameras, cameramen, recording, cutting equipment, laboratories, etc.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Four Ericophones* (L. J. Ericsson); *What's SCA* (Swedish Cellulosa C); *Toy* (Marabou); *105:an* (SAAB); *Brown* (Sandvik).

### FORBERG-FILM AB

Kungsgatan 27, Stockholm

Phone: 10-16-55

Date of Organization: 1934

Date of Incorporation: 1937

Ove Forberg, *President*

John Sjöqvist, *Director Sound Slidefilms*

Leif Hedenberg, *Director Motion Pictures*

Agge Lidberg, *Head Photographer*

Kaljo Pill, *Art Director*

Thyra Hultgren, *Treasurer*

**SERVICES:** Motion pictures; slidefilms; TV films; adaptation of films and slidefilms for Sweden, Danish and Norwegian markets. **FACILITIES:** Studio; full 16mm production equipment with sound recording; complete facilities for slidefilms.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The Twins* (British Mer Corp.); *Building for Tomorrow* (Solna Sta.). **SLIDEFILMS:** *Ecco Hydric* (Atlas Copeo A); *Electronic Oven* (Husqvarna Vapenfabriks A); *TA Products* (Tour Argenturer AB).

### SVENSKA AB NORDISK TONEFILM

Apelbergsgatan 55, Stockholm, Sweden

Phone: 23-71-60

Date of Organization: 1929

Arne Elmgren, *Managing Director*

Fred Terselius, *Sales Manager*

Ronald Sundberg, *Production Manager*

**SERVICES:** Production services in 35 and 16mm for documentary, education, PR, advertising and training films, spots and slides. Distribution of sponsored films for non-theatrical screening. **FACILITIES:** Special A. V. department. Stage and sound studios. Editing.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Concentrated Food Production* (County Council of Stockholm); *The 1st Summer* (Swedish Tobacco Co.); *A New Me* (City of Stockholm Children's Welfare Dep); *A Land to Settle Down In* (Province of Adale); *Modern Saw Mills* (Dynas AB); *The White Teddy Bear* (UNICEF); *Joint Effort* (Labour Market Board). **SLIDEFILMS:** *The ML-method* (Swedish Volvoline Oil Co.); *Put Power to Work* (Hagglund & Soner); *Old MacDonald* (Scandinavian Airlines System); *The Story of the White Ship and the Goods* (Wallenius Ship Agency); *Corporation in the North* (Nordic Council).

## ITALY

### AMERICAN FILM SERVICE - AFILM S.R.L.

26 Via Francesco Carrara, Rome

Phone: 389774

Date of Organization: 1963

**Affiliate:** Trans-Africa Films Ltd., P. O. box 593, Tripoli, Libya. Suleiman Zanni, *Director*.

Waren Kiefer, *Producer-Director*

Renzo Lucidi, *Editorial Director-Producer*

Terence Cooke, *Laboratory Services*

Mira Brtka, *Animation Director*

Federico Mueller, *Chief Film Editor*

Franca Danesi, *Sound Editor*

**SERVICES:** Complete production of motion pictures, TV films, and live or animated commercials and training films. **FACILITIES:** 35mm and (ABOVE LISTING IS CONTINUED ON PAGE 11)

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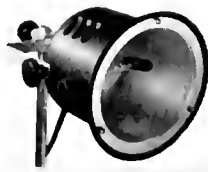
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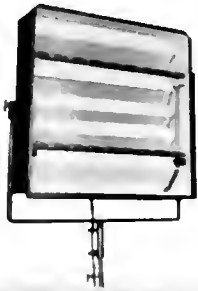
Prices start at \$36.90



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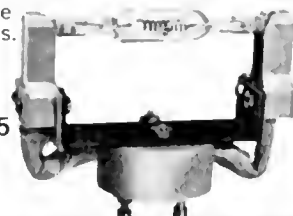
Prices start at \$125.00



## QUARTZ ADAPTER

Replace conventional medium bi-post lamps with ColorTran long-life quartz iodine lamps.

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## PRODUCTION: EUROPE

AMERICAN FILM SERVICE:

16mm facilities. All Arriflex equipment with Nagra and Magnasync recording facilities. Foreign language dubbing studio. Documentary and training film unit permanently on location in Libya.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Intruders* (Self-sponsored); *Wellhead to Tanker*; *Electricity in Oil Production*; *Hydraulic in Oil Production* (Oasis Oil Co.); *Libya on the Move* (Standard Oil Co. Libya).

## YUGOSLAVIA

### ZAGREB FILM

Ulaska 70, Zagreb

Phones: 412676; 413338

Date of Organization: 1955

Emil Ivanc, *General Manager*

Dr. Dragutin Kohnan, *Commercial Manager*

Zelimir Matko, *Export Manager*

Ladislav Santak, *Production Manager-Documentaries*

Nikola Kostelac, *Production Manager-Cartoons*

SERVICES: Production of cartoons; documentaries; short features; educational shorts; TV spots; short publicity films. FACILITIES: Cartoon studio—largest in middle Europe.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Circus Rex*; *Reunion*; *The Superfluous Man*; *The Human Body*; *The Project*; *Long Live Youth*; *Sunt Lacrimae Rerum*; *Seasonal Workers*; *Do You Hear Me?*; *The Bridge*; *Sunny Adriatic*; *Wages for Cold*; *Zagreb, May 8th, 1945*; *Our Daily Matos 1873-1914*; *The Telephone*; *Far Away I saw Mist and Mud*; *Perpetuum & Mobile, Ltd.*; *Metamorphosis*; *A Visit from Space*; *A Modern Fable*; *Devil's Work*.

## MID-EAST: TURKEY

### BAYSAL FILM

Taksim Sarayi, Istanbul, Turkey

Phones: 44 77 78; 44 77 79

Date of Organization: 1949

Kemal Baysal, *President, Executive Producer*

Sami Gucer, *Director of Production*

Turgut Oren, Ali Ugur, Sumer Natan, *Camera-men*

SERVICES: Specialists, color motion picture production, 35mm correspondent for CBS, ABC, New York, MTS&WS, London. Public relations, theatrical, television shorts in color or black & white. FACILITIES: Complete color laboratory facilities, two 35mm Arriflex, two 16mm Paillard Bolex cameras, 16mm and 35mm zoom lenses; CinemaScope lens, 35mm widescreen, ColorTran lighting equipment.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Tough Steel Construction*, completion (Koppers Co. U.S.A.); *Tursil Wash powder*, Ufa (Turyag Co.); *Süde Istanbul*, Det Cukalis (Turkish Is Bank).

### Additional Reference in First Supplement

• More data on overseas products or service will be provided as additional listings are received to appear in a first Production Review supplement.

## PRODUCTION: AFRICA

## LIBYA

### Trans-Africa Films Ltd.

P.O. Box 593, Tripoli, Libya

Suleiman Zummi, *Director*

Donald Kieler, *Production Manager*

Frank Nesbitt, *Writer-Director*

SERVICES: 16, 35mm documentary and training film unit permanently on location.

(See listing of American Film Service, Rome)

## KENYA

### FACTUAL FILMS LIMITED

P. O. Box S290, 6, Malik Street, Nairobi, Kenya

Phone: Nairobi 27704

Date of Organization: 1958

John C. Gee, *Managing Director*

Luke Broadley, *Technical Director*

SERVICES: 35mm and 16mm production of advertising, public relations, industrial and educational films. Personnel, equipment, transport, preview theatre and studio rental. Courier-cameraman service for photographic assignments. FACILITIES: 35mm and 16mm cameras; Magnasync recording and dubbing equipment; Kellar Cinette sound sync editing; 16mm preview theatre.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Better Maize Growing* (Twiga Chemical Industries Ltd.); *Sure Guard* (Car & General Equipment Co. Ltd.); *Outdoor Girl* (Gala of London Ltd.); *Sugar* (National Sugar Board); *Alka Seltzer* (Miles International).

## SOUTH AFRICA

### FILMS OF AFRICA (PTY) LIMITED

Lone Hill Studios, P. O. Box 11112; Johannesburg, South Africa

Phone: 706-1344

Date of Organization: 1949

G. H. W. Groom, *Director*

J. Blake Dalrymple, *Director*

SERVICES: Commercial and industrial 35mm & 16mm advertising and public relations films. FACILITIES: Sound stage; stereo and monaural sound; 5 Steenbeck editing tables; Arriflex cameras, dollies, etc.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Callaher Story* (Callaher of London); *The Castle* (Shell); *Migrants*; *River of Diamonds* (Dept. of Information); *Tokyo* (State Express).

### VIDEO INTERNATIONAL PRODUCTIONS

P. O. Box 23464, Johannesburg, South Africa

Phone: 724-3602; Branch Office: P.O. Box 1615, Salisbury Rhodesia.

Date of Organization: 1959

Geoffrey Mangin, *Executive Producer*

SERVICES: Motion pictures, slide-films, TV films and commercials, language translations. Film production and distribution, equipment and staff for hire. FACILITIES: Creative departments; studios; titles; animation; 16 and 35mm production equipment with sound recording in studio or on location; 16mm magnetic sound.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Ajax Variety Show* (Colgate-Palmolive); *Pondani Comes to Grief* (South African Road Safety Council); *New Church Thinking* (Dutch TV); *Instruction in Copper* (Copper Development Association).

## PRODUCTION: FAR EAST

## INDIA

### ASIA TELEFILMS

No. 1-1-214 Viveknagar, Hyderabad-20, Andhra Pradesh

Phone: 36112

Date of Organization: 1964

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

Miss S. Neelima, *Executive Director*

R. Pushpa, *Director Story Dept.*

R. Krishnan, *TV Consultant*

M. Bharati, *Art Director & Choreographer*

N. Blunoesch, *Chief Editor*

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

Vinod, *Manager, Stock-shots & Newsfilms*

SERVICES: Production and distribution of sponsored industrial films, educational, commercial and TV shorts; travelogs and features; news and special event coverage. FACILITIES: All production facilities including staff of English-speaking artists. Dubbing and narration. Creative planning from script to screen. Audience research, promotional and publicity services. Orchestras, dances and music department; oriental and erid costumes.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Romance of Pepper* (New Era Agencies); *The Dancing Bells* (S.S.V. Institute); *From Fields to Forms, series*; *The Fabulous Story of the Pearl of Asia*; *The Lyric of Stones*.

## HONG KONG

### FARKAS FILM COMPANY

275 Gloucester Rd., Hong Kong

Phone: 241585

Date of Organization: 1955

Branch Offices: Hong Kong Hilton, P. O. Box 7-8810, Ray Woodbury, *General Manager*, New York; 257 Park Ave. South, New York, N.Y. Richard Farkas, *Vice-President*

Marvin Farkas, *President*

SERVICES: 16mm and 35mm production; equipment; crew rental. FACILITIES: 16 and 35mm Arriflex cameras; complete magnetic and optical American equipment; synched recorders; lighting generators; still laboratory.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *A University Rises*; *Chateau of Refugees* (USIS); *I Spy*—pilot (T&L Productions); *American Aid in Southeast Asia* (NET) *Philippines Telecommunications* (IT)

## MALAYSIA

### CATHAY-KERIS FILM PRODUCTIONS LTD.

532-D, East Coast Road, Singapore 15

Phone: 493181

Date of Organization: 1952

Tom Hodge, *Managing Director & Executive Producer*

SERVICES: Motion pictures, TV films, commercials, industrial and public relations films. FACILITIES: Two sound stages; complete studio; 5 & 16mm production equipment, with sound recording in studio or location; modern processing and printing laboratory. All equipment available for hire with technicians.

### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Blood Transfusion* (Industry of Health); *New Refinery* (Mobil); *Urban Development* (Housing Board) TV COMMERICALS: *Waterbury's Compound*; *Coty* (Coty); *Titoni Watches* (China Co.); *Baldm* (Masters (Baton & Benson)); *Nescafe*; *Ideal* (Bensons International).

# ARRIFLEX 35

MODEL  
2C

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very  
heavy  
in  
performance!

## NEW reflex viewing system

- \_\_\_\_\_ larger field
- \_\_\_\_\_ divisible finder
- \_\_\_\_\_ interchangeable ground glass

Filming jobs break fast these days—demand the best equipment. Good reason to check out the new Arriflex 35 2C. Pick it up, heft it. This one has the right feel—and at no more than 13 lbs! Makes for hours of effortless filming—studio or location, on the run or in the crowd.

And now a completely new reflex viewing system on the model 2C camera provides the cameraman with significant filming advantages. More reason than ever why Arriflex is the undisputed favorite when the action really counts.

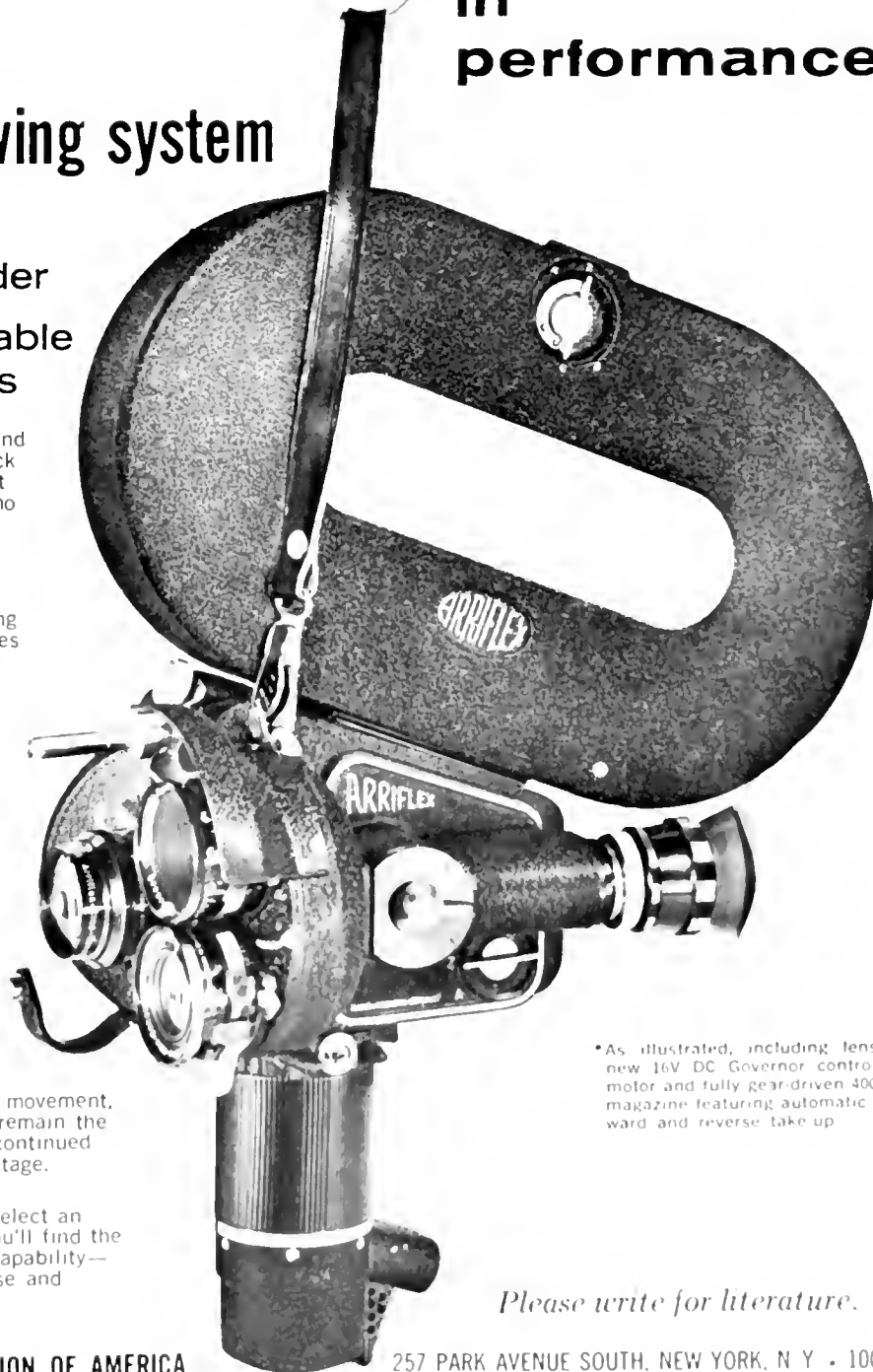
A new larger, brighter field (868 x .735 — 2.35:1 Scope aspect ratio) makes exact framing and precise focusing easier than ever. A new divisible finder provides for interchangeable eyecup with correction lens mount, detachable eyepiece, and accepts periscope finder attachment. A new interchangeable ground glass system permits the cameraman to make changes himself—quickly and on the spot. A series of ground glasses are available with industry's standard markings.

The basic features of the Arriflex 35 are retained. The famous Arriflex cardioid film movement, mirror-shutter and precision film gate remain the heart of the new model 2C cameras—continued assurance of proven theatre-quality footage.

You couldn't choose a better time to select an Arriflex 35 for your next assignment. You'll find the new model 2C a tool of extraordinary capability—a revelation in versatility, handling ease and economy of operation.

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\*As illustrated, including lenses, new 16V DC Governor controlled motor and fully gear-driven 400 ft magazine featuring automatic forward and reverse take up

*Please write for literature.*

## PRODUCTION: JAPAN

### EDUCATIONAL FILM EXCHANGE, INC.

3 Ginza Nishi 6-chome, Chuo-Ku, Tokyo  
Phone: 571-9355

Date of Organization: 1949

E. Kanazashi, *President*  
S. Kubota, *Sales and Office Manager*  
J. Hirao, *Studio Manager*  
K. Shromizu, *Kyushu Branch Manager*  
S. Kubota, *Chubu Branch Manager*  
K. Hirota, *Kansai Branch Manager*  
N. Saito, *Fukushima Sub-Branch Manager*  
A. Hataya, *Sapporo Sub-Branch Manager*

SERVICES: Production and distribution (also renting film libraries) of educational and cultural films, children's films (drama and animation); TV films, commercials and filmstrips. FACILITIES: 17,390 sq. ft. studio; four stages, 4,592 sq. ft.; other buildings, 3,963 sq. ft.; 600,000 watts power supply; 600.00 watts lighting

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Princess Thumb* (Ningyo Eiga); *Crystals and Electrons* (Tokyo Cinema); *Children without Play-Ground* (Sakura Eiga); *Metropolis Tokyo* (Kiroku Eiga); *Pendulum Movement* (Iwanami Prod.).

### INTERNATIONAL MOTION PICTURE CO., INC.

Katakura Bldg., 4th Floor, Kyobashi, Chuoku, Tokyo

Phone: 281-5778

Date of Organization: 1952

Iai Mitsu, *President*  
Shokichi Mogami, *Director*  
Montonosuke Umemura, *Director*  
Katsuzo Okumura, *Treasurer*

SERVICES: Producers of industrial and business films, TV films; newsreel and documentary assignments. 35mm and 16mm. FACILITIES: Full time camera, sound and office staff; own production equipment.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Kanagawa* (Kanagawa Prefectural Gov't.); *Lift Rafts* (Mitsubishi Electric Co.); *Japan Screen Topics* (Japanese Ministry of Foreign Affairs); *Pearl Culture* (Takashima Pearl Co.); *Olin Safety Flare* (Dinken Sangyo Co.).

### IWANAMI PRODUCTIONS, INC.

Kanda, Misaki-Cho, Chivoda-Ku Tokyo

Phone: Tokyo (262) 3551

Date of Organization: 1950

Isamu Kobayashi, *Managing Director*  
Terzo Oguchi, *Executive Producer*  
Keiji Yoshino, *Executive Producer*  
Takeji Takanura, *Executive Producer*  
Nobuhiro Kawakami, *Treasurer*  
Yuzo Kitahara, *Secretary*

SERVICES: Production and sales of documentary, educational, public relations, feature, TV films, slides and photographs. FACILITIES: 16 and 35mm cine cameras, animation stands, 35 and 16mm projectors, editing equipment, stages.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *New Wealth for New Nations* (Nippon Suisan Kaisha Co. Ltd.); *Ken and His Music School* (Nippon Gakki Co. Ltd.); *Reconstruction of City Center* (Shimizu Construction Co. Ltd.); *High Ways in the World* (Iwanami Productions, Inc.); *Cold Chain in Japan* (Science & Technology Agency).

### SHU TAGUCHI PRODUCTIONS, INC.

No. 8-1, 3-chome, Nishi-Shimbashi, Minato-ku Tokyo

Phones: Tokyo (431) 4161; (431) 4741; (431) 6851

Date of Organization: 1948

## SHU TAGUCHI PRODUCTIONS:

Takeshi Kawai, *President-Producer*  
Yasushi Taguchi, *Director-Producer*

SERVICES: 16mm and 35mm films, color or b/w for business and industry; sales promotion, public relations, educational, medical, scientific and travelog films. FACILITIES: 35mm N. C. Mitchell, Arriflex, Evemo cameras; 16mm Cine Kodak Special, Arriflex, Nagra III, Bell & Howell Filmo cameras; editing room.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Sacro-abdominal Combined Method as a Radical Operation for Rectal Cancer* (Kanazawa University); *Mitsubishi Textile Machinery*; *The MU-2*; *Mitsubishi Concrete Pump*; *Mitsubishi Mechanized Shield*; *Mitsubishi Dopol Cement Plant*; *Yumbo Power Shovel* (Mitsubishi Heavy Industries Ltd.); *Construction of the Ohta River Drain* (Ministry of Construction); *Fluorine* (Sun Star Dentrifice Co.); *Alltag in Deutschland*, Japanese version (German Embassy, Tokyo); *The New Zealanders*, Japanese version (Embassy of New Zealand, Tokyo).

## AUSTRALIA

### ARTRANSA PARK TELEVISION PTY. LTD.

Warringah Road, French's Forest, Sydney New South Wales

Phone: JY 9311; Cable: Artfilm Sydney

Date of Organization: 1956

Branches: 218 High Street, Kew, Victoria, Melbourne, G. Pollock, *in Charge*, 229 West 43rd Street, New York 36, N.Y., H. Hughes, *International Representative*; 5a Princes St., Hanover Square, London, Patrick Crookshank.

J. H. M. Oswin, *General Manager*

L. Becker, *Manager*

R. Hannam, *Assistant to the Manager*

S. Piddington, *General Sales Manager*

B. Fletcher, *Sales Manager*

A. Ezzard, *Senior Producer-Director*

A. R. Litchfield, *Mgr., Documentary Dept.*

G. Lowry, *Manager, Prod. Facilities*

E. Taylor, *Director, Photography*

G. Pike, *Animation Director*

C. Woolveridge, *Art Director*

A. Allen, *Chief of Sound*

SERVICES: Feature production, TV program production, TV commercials and theatrical advertising films, documentary, training and industrial films. Equipped to handle film, videotape, animation production. FACILITIES: 35 and 16mm film production equipment, Mitchell BNC, Arriflex cameras; Oxberry optical printer and animation camera; Westrex, Magnasync sound equipment. Sound stages, lighting, etc. Videotape installation - 3 Ampex recorders with selective editing.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Road to the West* (Dept. of the Interior); *Hickory Made Me a Swamp* (Dowd Assoc. Pty Ltd.); *Spray Irrigation* (Comalco Aluminium Pty Ltd.); *Simpsonian Documentary* (Simpson Pope Dist. (N.S.W.) Pty. Ltd.); *Dollar Bill* (Decimal Currency Board); *Let's Go Fishing* (Australian Broadcasting Commission).

### AUDIO VISUAL PROMOTIONS PTY. LTD.

572 Princes Highway, Rockdale, New South Wales

Phones: 59 7108; 59 7303

Date of Organization: 1961

James Finnegan, *President, Exec. Producer*

Shirley Finnegan, *President, Exec. Producer*

Ronald Sheward, *Writer-Director*

Tony Eden, *Art Director*

Maurice Roberts, *Business Manager*

Marguerita Sheward, *Artist*

Peter Kinder, *Cameraman*

## STUDIOS: AUSTRALIA

### AUDIO-VISUAL PROMOTIONS:

SERVICES: Sound slidefilms, motion picture for public relations, sales promotion, dealer and training, education, sales meetings and technical training and selling. Fairchild 400 Rear View MK IV, MK V 8mm and repeater movie projector distributor. FACILITIES: Linhof and Nor A. V. P. animation stand; lighting for studios; location photography; studios, dark rooms.

#### RECENT PRODUCTIONS AND SPONSORS

SLIDEFILMS: *The Very Idea*; *The Elements of Filament Sale*; *The Story of a Put Up Job* (Mitsubishi Mining & Manufacturing Co.); *A Knight's Day*; *What's the Point?*; *Attitudes Top Bakeries*; *Air Cargo* (Qantas); *Hi-Talk* (Parke-Davis); *Polycolor & People* (Wm. Lambert); *A Modern Chicken Dinner* (Wm. Grace); *The Hydraulic Brake* (British Automotive Industries); *Catering for Safety* (Snow Mourning Authority); *Raplag* (Bell's Asbestos).

### AUSTRALIAN INSTRUCTIONAL FILMS PTY. LTD.

39 Pitt Street, Sdney, New South Wales

Phone: 27-6557. Cable: Austfilm

Date of Organization: 1951

Lex Halliday; Jean Halliday, *Directors*

SERVICES: 16 and 35mm industrial and documentary productions in association with Halliday Productions. Liaison with international feature film producers. FACILITIES: 35mm and 16mm equipment and facilities.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Fibretex* (Bradford International); *Fire Boss* (Wormald Bros.); *Downside Up* (Hammex Export); *An Adventure-TV* (Hammex Export).

### ROY A. DRIVER & ASSOCIATES

31 Agnes Street, East Melbourne, Victoria

Phone: 63 1956

Date of Organization: 1910

R. A. Driver, *Managing Director, Producer*

G. M. Driver, J. T. Driver, *Directors*

J. T. Driver, *Director*

SERVICES: 16mm and 35mm production service for industrial, sales promotion, public relations, educational and training films, colour and b/w. FACILITIES: Production; scripting, recording and editing facilities. 16mm and 35mm laboratory service.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *The Work Shop* (Victrola Industry); *Let's Spell* (Teachers College); *Net Clay* (Brick & Pipe Industries); *Warburton Railway* (Railways Historical Society); *Prodage* (State Electricity Commission).

### PERIER FILM PRODUCTIONS PTY. LTD.

24 Jamison St., Sydney, New South Wales

Phones: 27-6527; 27-4049

Date of Organization: 1947

Reg. Perier, *Managing Dir. Prod. Dir.*

Mildred Flann, *Director Exec. Producer*

John Pike, *Film Editor*

Laura Nicholson, *Colour Transparencies*

SERVICES: Producers of 16mm documentary, education, business and TV films; 35mm filmstrips and transparencies. FACILITIES: Sound studio and editing facilities, 16mm and 35mm photographic and magnetic sound recording equipment; full range still cameras.

#### RECENT PRODUCTIONS AND SPONSORS

MOTION PICTURES: *Six Hours at Sandown*; *Indiville and Beyond*; *Mini-Misery*; *Mini Antie Rally* (British Motor Corp. Aust.); *Who says the Piper* (Rockdale Municipal Council). TV COMMERCIALS for: Sunbeam Corp. Ltd.; Dagar Gedy & Malloch (Pitt & Assoc.); Cornelius Ltd.; Lincoln Electric Co. (L. B. Reimie Act.).



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    - No awkward battery case to get in your way, no bulky weight tugging at your shoulder
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    - Also available for Eclair 16 camera and others
    - New! Available now for the first time.
- Stretch powercables for all model Arriflex Cameras. Retracted length 11" as illustrated. Stretches to 6'



#### CINE 60 LW BLIMP FOR ARRI 16-S

Hi-impact plastic. Weight 12 lbs. Use with 8V constant speed or 115V sync motor. Use with sync signal generator. Lens follow focus from outside. f-stops visible from outside. May be hand held using shoulder brace.

\$960.00



#### ZOOM MOTOR DRIVE

For Angieneuve 12-120 mm zoom lens. Powered by 3.6-volt rechargeable nicklecadmium cells. Hand unit has built-in charger, zoom direction and speed controls.

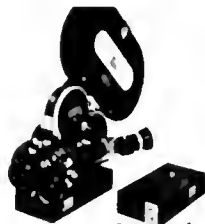
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A new member of our growing family of power packs. Designed to operate all Sun Guns requiring 30 volts. Has rechargeable G-E nicklecadmium batteries, built-in charger.

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For Arri 16's, S, M or BL. Screw and socket mount attaches battery to camera. Battery & camera become one unit. For tripod, shoulder pod or hand held shooting. GE nickel-cadmium batteries, built-in recharger, overload circuit breaker. 8.4V.

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#### CINE 60-PRENZEL SHOULDER POD

A unique double-shoulder tripod that can be used with all conventional cameras having 1/4 in. or 3/8 in. base socket. Affords complete mobility, leaving both hands free for handling camera and accessories.

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Write now for complete information and specifications.



Motion Picture Equipment Film Center Bldg. 630 Ninth Ave., New York 36, JU 6-8782

# Annual Production Review

## A Guide to Film Writers



### ARMINGTON & MEISTER

220 East 54th St., New York, N.Y. 10022

Phone: (212) MU 8-3909

Date of Organization: 1960

H. F. Armington, *Writer-Director*

I. W. Meister, *Industrial P. R. Consultant*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Dental Care for the Mentally Retarded* (Sturgis Grant Productions, Inc. E. R. Squibb & Sons); *Know Your Clouds*; *Helicopter Air-to-Ground Rocket Fire* (U.S. Army Aviation School); *Alpha Ray Monitoring* (U.S. Army Chemical Center and School).

### JOHN C. BANCROFT

5715 North Campbell, Chicago, Ill. 60645

Phone: (312) ARdmore 1-7747

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Steel Cable Conveyor Belting* (Atlas Film Corp.; B.F. Goodrich); *The 191 Answers* (Atlas Film Corp.; Allis-Chalmers); *Product Motion Pictures* (Atlas Film Corp.; Container Corp. of America); *Industrial Equipment Films* (Reid H. Ray; John Deere); *New Developments in Long Boom Cranes* (Reid H. Ray; P & H Harnischfeger); *Building Sales in Central City* (Reid H. Ray; EMOXY); *Technology on the Move* (Rudy Swanson; A.O. Smith Corp.); *Look Who's Talking* (Douglas Film Industries; Am. Dairy Assn.); *The Atrium House* (Reid H. Ray; Weyerhaeuser Corp.); *C-141 Training Films* (Wilding; U.S. Air Force). SLIDEFILMS: Reid H. Ray (Financial Public Relations Association); Douglas Film Industries (Ekco; Sears); Pilot Productions (Universal Casting Corp.; General Bathroom); John B. McDonald (Oakridge Properties).

### SHERMAN BECK

207 East 43rd St., New York, N.Y.

Phone: (212) OXford 7-1459

Date of Organization: 1947

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Turning Point* (Peckham Productions; USIA-TV); *Those Who Lead* (Gerald Productions; U.S. Army); *Time For Decision* (Kerkow Productions; U.S. Navy); *Now is the Time* (Kolarek Productions; Gestetner Corp.). SLIDEFILM: *Operating Programs, 1965* (Mobil International Oil Co.).

### WILLIAM BERNAL

161 DuBois Ave., Sea Cliff, N.Y.

Phone: (516) OR 6-1664

Date of Organization: 1941

William Bernal, *Writer-Producer*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Starlight Searchers* (Film Graphics, Inc. for Goddard Space Flight Center); *Earth Detectives* (Film Enterprises, Inc. for U.S. Geological Survey); *Next Best Thing to Being There* (Film Graphics, Inc. for Bell Telephone); *Report to the Nation* (Film Enterprises, Inc. for Department of Defense); *Lieutenant in Space* (Grumman Aircraft Engineering Corp.); *Graphic Data Processing, The Hot Iceberg, The Fresh Look* (IBM Corporation); *Laminated Key to Industrial Design* (Film Enterprises, Inc. for National Electrical Manufacturing Assn.); *Stratagem*: *Get the Beer Facts* (Visualscope, Inc. for American Brewers Assn.); *Gleam of Gold* (Visualscope, Inc. for Lever House); *Calette Challenges* (Girl Scouts of America).

### SPENCER BOSTWICK'S PLANFILM, INC.

1647 Wisconsin Ave., N.W., Washington,

D.C. 20006

Phone: (301) 265-4161

Date of Organization: 1958

Spencer Bostwick, *Owner - Head, Script*

*Production and Storyboard Services*

Barbara Ross, *Editorial Assistant*

Sara Bostwick, *Head, Music Services*

### RICHARD W. BRUNER

663 Fifth Ave., New York, N.Y.

Phone: (212) PL 2-7510

Date of Organization: 1963

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Project 8* (Burnford for American Can Company). SLIDEFILM: *Liberate the Captives* (National Council of Churches). INDUSTRIAL SHOWS: *The Difference That Makes a Difference*; *The Look of the Leader* (American Air Lines); *New Products* (J.C. Penney).

### COE-PEACOCK, INC.

Governor's House, 8400 Wisconsin Ave.,

Washington 14, D.C.

Phone: (301) 656-5240

Date of Organization: 1961

Lowry N. Coe, Jr., *Partner*

Clifford L. Peacock, *Partner*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Smoky Mountain Magic* (Matteo Associates for Paramount Pictures); *Wonderful Whirl* (Matteo Associates for Eastman Kodak Company); *Days to Remember*; *Nerve Center*; *Partners in Production* (GM Photo for Chevrolet); 1965 Buick Open Golf Tournament (GM Photo for Buick); *Basic Nursing Care—Cardiac Patient*; *Diabetic Patient*; *Neurological Patient*; *Admission to Hospital Ward*; *PM and AM Care* (U.S. Navy); *Upset - Loss of Control of Jet Aircraft in Turbulence* (Federal Aviation Agency); *Break-through '66* (GM Photo for Oldsmobile); *Sailor With a Future* (Ralph Lopatin Productions for U.S. Navy); *Research Rides the Rails* (GM Photo for Electro-Motive); *Testing the General Sheridan*; *Testing the Shillelagh Missile* (Aberdeen Proving Ground); *Happy Holidays in the Smokies* (Matteo Associates for American Oil Co. and Ford Motor Co.); *Integrated Circuits - Mass Production Style* (Westinghouse); *Kip Catches Up* (American Red Cross); *T-78 Engine - On Target* (GM Photo for Allison).

### DEAN COFFIN & ASSOCIATES

7261 Hollywood Blvd., Los Angeles 90046

Phone: (213) 876-8979

Date of Organization: October, 1965

#### RECENT SCRIPTS, PRODUCERS & SPONSORS

SALES MEETINGS & SHOWS: Procter & Gamble year-end management meeting; creative assistance (Jerry Fairbanks Productions; Ray Patin Productions). Tidewater Oil Company; design of dramatized dealer meetings, script, follow-through direction; Tidewater Portable Sales Meetings (Kerbawy-MPO productions). MOTION PICTURE: Procter & Gamble (Jerry Warner & Associates).

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### CREATIVE IMAGES

115 West 71st Street, New York, N.Y. 10023

Phone: (212) SU 7-2626

Date of Organization: 1957

Harvey Yale Cross, *Writer-Director*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Beneath the Nuclear Power* (Lester Associates for Niagara-Mohawk Power Corp.); *Alaska!* (Theaterama for Alaska Centennial); SLIDEFILMS: *Energy's Future*; *Nuclear Station* (Lester Associates, Inc. for Niagara-Mohawk Power Corp.). TV COMMERCIALS for: Peckham Productions (Crestwood Advertising).

### TED DE ALBERICH

14 Yarmouth Rd., Chatham, New Jersey

Phone: (201) 635-5678

Ted de Alberich, *Writer-Director*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *Counterinsurgency*; *Psychological Operations*; *Destructive Techniques in Assault - First Cavalry*; *Loudspeakers in Psychological Operations*; *Psychological Operations in Counterinsurgency*; *ASA Officer Career Development*; *Simplex 2-Channel DFS System, Amptron Tube*; *Automatic Transmission TX-100, Mechanical Power Flows Automatic Transmission TX-100*; *Hydraulic Controls* (U.S. Army); *Federal Paperboard Salesmeeting* (Williams & Linn); *Beth Israel Memorial Park* (Beth Israel Cemetery Association).

### EDITORIAL SERVICES, INC.

1276 West Third St., Cleveland, Ohio 44115

Phone: (216) TOWER 1-4577

Date of Incorporation: 1952

William D. Ellis, *President*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Weather-Tite Story* (Industrial Motion Pictures for the Weather-Tite Co.); *Faces of the Land* (GM Photo for Electric Div.); *Care & Handling of Bearings* (Industrial Motion Pictures, Inc. for Bearings, Inc.); *The Designer* (Griswold-Eshelman Adv. Agency for Machine Design Magazine). SLIDEFILM: *Magic Mirrors* (Cinecraft, Inc. for Bobbie Brook).

### JANE FITZ-RANDOLPH

1845 Bluebell Ave., Boulder, Colorado 80501

Phone: 422-4436

Date of Organization: 1959

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

SLIDEFILMS: *If You're for Colorado* (Gerald Ward for Governor's Local Affairs Study Commission, State of Colorado); *Peppy the Climber* (Professional Education and Research).

### DON FRIFIELD

55 West 42nd St., New York, N.Y. 10036

Phone: (212) 565-5230

Don Frifield, *Writer-Director*

#### RECENT SCRIPTS, PRODUCERS AND SPONSORS

MOTION PICTURES: *The Heat's On* (MPO for U.S. Steel); *The Promise of Illinois* (Illinois Bell); *New Horizons: Brazil*; *New Horizons: Argentina* (Film Authors for Pan American Airways); *Foreign Languages and the Young* (Jack Lieb Productions for Department of Health, Education and Welfare); *The Great Society* (WETA-TV, N.E.T.); *The Attack Carrier* (Aerolog, Inc. for

Comman Aircraft(); *The Executive's Garden of Ghees*; *So Now You Have an Agreement*, *The Amphibious Navy* (U.S. Navy); *Long Island: The Way We Live Now* (Aerolog for Long Island Lighting Co.); *Destination Bermuda* (Film Audits for Bermuda Trade Development Corp.); *T-1 Line Officer* (Jack Lieb Productions for U.S. Navy); *Scalab II* (Jack Hennessy Productions for U.S. Navy). SLIDEFILMS: A.T. & T.; American Airlines, TWA; Pepsi-Cola

**JAMES B. GAHAN**

21 Claremont Ave., New York, N.Y. 10027

Phones: (212) MO 6-0025; SU 7-5400

Date of Organization: 1952

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *1-A Telephone Answering* (apid for A.T. & T.); *System Support - Now It's Ten* (Bendix Corp.); *Metal-On Applications* (Johns-Manville); *Cathode Ray Tubes*; *LARC-V Amphibious Lighter* (U.S. Army). SLIDEFILM: *From Sea to Big C* (Johns-Manville).

**TONY GORSLINE, FILM MAKER**

333 East 21st Street, Costa Mesa, Calif. 92627

Phone: (714) 642-5251

Date of Organization: 1963

Tony Gorsline, *Writer, Director*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *Escapac*; *Quick Change Pouch-DC-9 Dollar Saver* (Douglas Aircraft Co.).

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Date of Organization: 1946

**ROBERT HECKER**

745 N. Highland Ave., Hollywood, Cal. 90035

Phone: (213) WE 7-1016

Date of Organization: 1960

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *On the Shoulders of Saturn*; *Communication Satellites* (Douglas Aircraft Co., NASA); *The Lonely Child* (Los Angeles County); *Supersonic Transport* (Lockheed Aircraft); *Within the Quiet Zone* (Harris-Tuchman Prods.); *The Story of Milk* (Charles Cahill Prods.); *XV-9A Helicopter* (Hughes Tool Co.); *Parachute Rescue* (U.S. Navy); *Project Ranger* (Jet Propulsion Lab).

**BRUCE HENRY**

Victory Heights, Stone Lake Wisconsin 54876

Phone: Stone Lake 865-2937

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**THOM HOOK ASSOCIATES**

3726 Oliver St., N.W., Washington, D.C.

20015

Phone: (202) KE 7-1415

Date of Organization: 1965

Thom Hook, *Owner*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *Blanket for Survival* (Calvin deFresnes for Federal Aviation Agency); *TV News Clips* (Monumental Films for U.S. Air Force); *Talos Guided Missile* (U.S. Navy); *Aqua-Land Show* (Aqua-Land). SLIDEFILM: *Central Cleaning is Here* (Black & Decker).

**CHARLES E. HUSTON**

7337 Beechwood Drive, Mentor, Ohio 44060

Phone: (216) 255-3159

Date of Organization: 1961

Charles E. Huston, *Writer-Scripts and Lyrics*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *Just Lucky* (Wilding for Goodyear Tire & Rubber Co.); *The Light Touch* (Wilding for General Electric); *Packaging for Profit* (Goodyear Tire & Rubber Co.); *Farming Under Glass* (Cinecraft for Cleveland Vegetable Growers Assn.); *Fractional Numbers, Decimal Numeration* (Educational Research Council of Greater Cleveland). INDUSTRIAL SHOWS: 1965 Spring Dealer Meeting (Wilding for Goodyear Tire & Rubber Co.); National Sales Conference (Wilding for Champion Spark Plug Co.). MEETINGS: Wilding for General Electric; Westinghouse.

**PAUL W. JENSEN**

115 South Benton St., Palatine, Ill.

Phone: (312) 358-1137

Date of Organization: 1963

Paul W. Jensen, *Writer*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *Time to Pressure Pour* (Film Motivators for Amsted Industries); *Demonstration Film* (Filmack Studios for Eunnig); *Fuse Protection for Today's Fault Currents* (Filmack Studio for Economy Fuse); *Four for More*; *Your Type of Farming*; *The New Sound of Heavy-Duty Power*; *The Best of Everything*; *The Word is Power* (International Harvester). SLIDEFILMS: *The Trouble With Price* (Square D Company); *The Power of Food*; *The Real You* (National Live Stock & Meat Board); *Leadership in Action* (Burt Munk & Co. for Zenith Radio); *Vacation With Pay* (Burt Munk & Co. for Hotpoint); *The Beauty of Star Glow* (Film Motivators for Marshall-Burns Div. of Technicolor).

**PHILIP KALFUS**

1323 51st Street, Brooklyn, N.Y. 11219

Phone: (212) GEDney 5-1075

Date of Organization: 1953

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *Thermo-Electrics* (Carter-Princeton Electronics); *Quality is Everybody's Job* (Industrial Education Films); *The Professional Nurse* (U.S. Army); *Testimony and Courtroom Demeanor*, *Search and Seizure*; *The Rules of Evidence* (Institute for Law Enforcement Education); *The Fallout Story and Radiological Decontamination* (U.S. Office of Civil Defense).

**DAVID e. KENNEDY — SCRIPTS**

617 Central Trust Towers, Cincinnati, Ohio

Date of Organization: 1964

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *Inguinity, Determination & Quality* (Carson Productions Kolder of Kohler); *Paint a Picture of Consoweld* (Carson Production Consoweld); *The House on Finley Lane* (K & S Films for Magna-American); *The Earl of Sandwich* (K & S Films for Frey Packing).

**ALEXANDER KLEIN**

521 West 112th St., New York, N.Y. 10025

Phone: (212) AC 2-7634

Alexander Klein & Staff, *Writers*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES for Remington Rand; U.S. State Department, Manufacturers Trust Co., Du Pont, Esso, Pfizer, Good Housekeeping, Paramount Pictures, Screen Gems, Boys Clubs of America.

★ The "star" over a writer's listing in these pages denotes advertising text for additional reference elsewhere in this Production Review.

**GUIDE TO WRITERS****DAN KLUGHERZ**

45 Arrandale Avenue, Great Neck, New York

Phone: (516) HUter 2-5737

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *United Film on Education in England and the U.S.*, *Marked for Failure* (National Educational Television); *Canada in Crisis*; *Room Down Under* (National Educational Television and Westinghouse Broadcasting Co.).

**ED KNOWLTON**

Box 365, Charlton City, Massachusetts 01508

Phone: (617) 245-5586

Date of Organization: 1963

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *The Flavor of Maine* (Harris Huey for Maine Sardine Council); *Adventure in Abrasives* (Bay State Film Prod. for Norton Company); *Interceptor Aircraft*; *SAM Employment* (Sun Dial Films for U.S. Navy); *Nature Remains* (Morse Allen, Inc.).

**SUMNER J. LYON**

515—5th Street, Wilmette, Illinois

Phone: (312) ALpine 1-1526

Date of Organization: 1961

Sumner J. Lyon, *Film Writer-Consultant*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *Land of the Yoti*; *High in the Thin Cold Air*; *The Mountain* (Telecine Film Studios for World Book Encyclopaedia); *City That Cares* (Henry Ushijima Films for City of Chicago); *Weapons Go* (Wilding Inc. for Air Logistics Command). SLIDEFILM: *Scree-Com* (Wilding Inc. for DuKane Corp.).

**DOUGLAS C. McMULLEN — Script Services**

16 Kellogg Drive, Wilton, Conn.

Phone: (203) 762-3145

Date of Organization: 1960

Douglas C. McMullen, *Writer*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *Report to the Medical Profession*; *Research Augmented by Computer*; *Applications Unlimited*; *Industrial Testing*; *The IBM 2260 Display Station*, *The Telephone Information System* (I.B.M.); *Piece by Piece* (GM Photo-Manufacturing Development); *Genesis of A Foundry* (GM Photo-Central Foundry Division); *Hey Charlie!* (GM Photo-Chevrolet P & A); *The Thrust of Change* (I.M.F. — Hoffman-La Roche); *On-Line Systems For Baking* (Film Enterprises — IBM World Trade); *Tumors of the Salivary Glands* (G. McNamee Productions — The American Cancer Society). SLIDEFILM: *Presidents are People* (C. Hans Productions — Y.P.O.). MEETING: *In Advance of Progress — Action!* (GM Photo — Euclid Division).

**OSMOND MOLARSKY**

P.O. Box 6, Sacramento, California

Phone: (916) 922-6563

Date of Organization: 1946

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**

MOTION PICTURES: *A Very Special Calling* (BuPers, U.S. Navy); *Dishwashing Machines — Maintenance* (BuShips, U.S. Navy); *Abc Lincoln in Indiana* (National Park Service). SLIDEFILMS: *Series of eight—political education subjects* (International Brotherhood of Teamsters). VIDEOTAPE: *When to Talk Right* (Job Corps Litton Industries).

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Date of Organization: 1961

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MOTION PICTURES: *Your Business is Show Business* (General Pictures Corp. for Firestone Tire & Rubber Company); *Pigs Go To Market* (Fordel Films for Cyanimid International); *Mark VII Arresting Gear*; *Mark II Bridle Arrestor*; *Mark VII Barricade*; *B-27 Arresting Gear*; *Nose Gear Launch* (Fordel Films for Naval Photographic Center); *Unit Movement By Air*; *Your Army Pay* (Army Pictorial Center).



### BYRON MORGAN ASSOCIATES, INC.

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Phone: (202) 333-5155

Date of Organization: 1961; Inc. 1965

Associated with: Gotham Rhodes Ltd., 45 Rockefeller Plaza, New York, N.Y.

Byron Morgan, *Writer-Director-Producer*

### EDWARD R. MURKLAND, WRITER

Box 38, New Milford Connecticut 06776

Phones: (203) EL 4-3301; EL 4-5660

Date of Organization: 1962

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *This is USS Black Base*; *Down the Drain* (Matt Farrell Productions, Inc. for United States Steel); *Milk Bottle Magic*; *Modern Bulk Handling of High Energy Explosives* (Matt Farrell Productions, Inc. for Hercules Powder Company); *Look on the Bright Side* (Matt Farrell Productions, Inc. for J.M. Huber Corporation); *Principles of Data*; *Getting Real Objectives in Data Taking*; *Prospecting While Data Taking* (Connecticut General Life Insurance Insurance Company). MEETINGS: Three Day Meeting; Graphic Arts Slide Presentation (Charisma Group for Eastman Kodak).

### NICK NICHOLSON

6222 Rex Drive, Dallas, Texas 75230

Phone: (214) EM 8-0903

Date of Organization: 1961

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *New GM Truck Presentation* (GMC); *The Story of Potash* (U.S. Bureau of Mines); *Mark IV Auto Air Conditioning* (The Mitchell Co.); *Introducing Skylark Gran Sport* (Buick Division, GMC); *Thousand Mile Miracle* (U.S. Army Corps of Engineers); *Humble Oil Story* (Humble Oil). SLIDEFILMS: Montgomery Ward Riverside Auto Air Conditioning (Frigiking).



### EDDIE O'BRIEN — THE WRITER

Wilton, Conn. 06897

Phone: (203) 762-8400

Date of Organization: 1960

Edward A. O'Brien, Jr., *Writer-Director*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *Delcorama*, 1966 *Sales Meeting*, *All the Help He Can Get* (GM Photo — United Delco); *Who Says Nobody's Perfect?* (Pontiac); *Operation Auto Mechanic* (GM Photo — GM Service Section); *John F. Gordon Retirement Film*; *L.C. Good Retirement Film* (GM Photo — GM Public Relations) *At Home in a Buick*, *Buick for 1966* (GM Photo — Sales Com-

### EDDIE O'BRIEN — THE WRITER:

munications, Inc.); *Security, Sensitivity and Salesmanship* (GM Photo — Chevrolet). SLIDEFILM: *The Road to Success* (IBM World Trade).

### STAN PHILLIPS

1060 Bannock St., Denver, Colo. 80204

Phone: (303) 534-6494

Date of Organization: 1962

Stanley C. Phillips, *Writer-Consultant*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *More Than Food* (Thos. Barbe Productions for Colorado State Department of Health); *Segregation of Granular Materials in Storage Bins* (Inorganic Chemicals Division, FMC Corporation). SLIDEFILMS: *Children Film* (Audio Visual Dynamics for Child Welfare League of America); *Sales Demonstration* (A Audiovisual Ground School System). TV COMMERCIALS for: OK Tire & Rubber Co.; Unidyne Industries, Inc. (Western Cine Productions for Standart & O'Hern Agency); Leo Payne Pontiac (Garrett & Co.).

### HENRY R. POSTER

South Farm Road, Port Washington, New York 11050

Phone: (516) PO 7-1310

Date of Organization: 1961

Henry R. Poster, *Writer, Consultant*

Joyce Keys Poster, R.N., *Research*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *We Do it Better With Steam*, *Continental Cuisine . . . Better With a Flaw* (Aegis for American Gas Assoc.); *In the American Fashion* (Amer. Inst. of Boys Wear); *Decorating From the Floor Up*; *Man Made Fibre and Carpet*; *Schools for Today and Tomorrow*, *Projections!* (Aegis for Chemstrand); *The Surgical Tie Test* (Ethicon, Johnson & Johnson); *This Is Washington* (P-N-C for WTOP); *Acid Neutralization* (Aegis for Warner-Chilcott); *The Invisible Barrier* (Lax for U.S. Plywood). SLIDEFILMS: *Iterations* (SRDS Data); *Hundred Percent Selling* (Sumner Corp.).

### HARRY PRESTON

1279 W. Forest Ave., Detroit, Michigan 4820

Phone: (313) 831-1786

Date of Organization: 1952

Harry Preston, *Writer, Director, Producer*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
MOTION PICTURES: *So You Want a Brochure* (Cargano Assoc.); *Milwaukee-matic* (Detroit Arsenal). MOTION PICTURE TREATMENTS: *New Maths* (Educational Research Council, Cleveland); Chevrolet and Dodge (Robert Fisher Productions). TV PROGRAMS: Highway Traffic Safety Center. LIVE SHOW: Displays & Exhibits for D Pont.



### CARL PUGH

13124 S.W. 64th Court, Miami, Fla. 33156

Phone: (305) MOhawk 1-9440

Carl Pugh, *Writer*

**RECENT SCRIPTS, PRODUCERS & SPONSORS**  
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**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Brewer System Drug Flow* (Brewer Pharmaceutical Eng., Co.); *Living Gardens of Longwood* (DuPont Co.); *Industrial Hygiene* (BuMed U.S. Navy); *Electromagnetic Radiations* (U.S. Air Force); *Noah* (New Church Films).

### MARSHALL RIGGAN

2300 Stanley, Fort Worth, Texas  
 Phone: (517) WALnut 4-9669

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *The Pequot Hand* (ABC-TV); *The F-111 Story*; *Operation Small Fry* (General Dynamics); *The Radiologically Protected Pod*. (U.S. Army); *The Saturday Place* (Safety Films, Inc. for Missouri Sheriffs Assn.); *The Diversa Story* (Bill Stokes Assoc. for Diversa, Inc.); *The Search*; *The Shape of Imagination* (Southern Baptist Radio-TC Commission); *The Inside Men* (Bill Stokes Assoc. and ICS Corp.) SLIDEFILMS: *Charley Great and the Glory Machine* (Bill Stokes Assoc.); *The Cornerless Square* (Dr Pepper); *How About A Bakery in Thy Store?* (Bill Stokes Assoc. for Just Baked Supply Co.); *Down-hole, Looking Up!* (Bill Stokes Assoc. for Larkin Packer Co.).

### M. G. RIPPETEAU

1427 Church St., Evanston, Ill. 60201  
 Phone: (312) UN 4-9043

Date of Organization: 1959

M. G. "Rip" Rippeteau, *Writer, A-V Consultant*  
 Virginia C. Rippeteau, *Secretary/Bookkeeper*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Reliability is a Key Word* (John Colburn Assoc., Inc. for Keystone Railway Equipment); *The Farm Progress Show* (Jack Lieb for Prairie Farmer); *Keep Goin' Mowin'*; *Protect Your Power With Hytran* (International Harvester Co.), SLIDEFILMS: for Society for Visual Education; Fred A. Niles; Wilding, Inc.



### WOODY SIEGEL

Film Center, 630 Ninth Ave., New York, N.Y.  
 Phone: JU 2-3450

(See Production listing, Telic, Inc., NYC)



### WILLIAM L. SIMON FILM SCRIPTS, INC.

2407 1/2 Eye St. N.W., Washington, D.C. 20037  
 Phone: (202) FEderal 3-7514

Date of Organization: 1958

William L. Simon, *Writer*  
 Arayne Abeles, *Associate*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Meat, A Winner* (Monumental Films for The Esskay Co.); *Accident Prevention* (Public Health Service); Congressional Report Film (Audio Prods. for U.S. Air Force); *Vietnamese Junk Navy*, *Alliance of Neighbors*; *The Joint Chiefs of Staff* (Dept. of Defense); *The VOL Ring Story*, *SPAR* (Monumental Films for N.O.I.).

### PAUL C. SNYDER, JR.

9016 Washington Dr., Des Plaines, Ill. 60016  
 Phone: (312) 827-8469

Date of Organization: 1965

Paul C. Snyder, Jr., *Writer, Director*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Three Faces in Limbo* (WTFW for Am. College of Obstetricians & Gynecologists); *Rasic Life Science Presentation*

PAUL C. SNYDER: CONTINUED

(Encyclopaedia Britannica Films, Inc.); *Opportunity-One* (Mori Bleckman for City of Chicago). SLIDEFILMS: *The Pursuit of a Market*; *The Wonderful World of Massage*; *The Big Package* (Becker & Goessl, Inc. for John Oster Mfg. Co.).

### STANFORD SOBEL

103 Park Avenue, New York, N.Y. 10017  
 Phone: (212) LEExington 2-1450

Date of Organization: 1947

### RAY SPERRY

2332 Manchester Avenue, Cardiff, Calif.  
 Phone: (714) 753-7118

Date of Organization: 1961

Ray T. Sperry, *Writer*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Invitation to Better Neighbors* (Copley Productions); *San Diego - City in Motion* (Improvement Districts, City of San Diego); *1,000 Feet Deep for Science* (Westinghouse Underseas Division). SLIDEFILMS: *Nutrilite Opportunity*; *Nutrilite Key Opportunity* (Ralph Hall Prods. for Nutrilite Products); *Living Legend of Abraham Lincoln*; *Scripps Memorial Hospital* (Copley Productions). TV COMMERCIAL: *Freedom's Roll Call* (Copley Productions for Freedom's Foundation).

### J. M. STARBECKER, INC.

8700 Manchester Rd., Silver Spring, Md.  
 Phone: (301) 557-5648

Date of Organization: 1954

J. M. Starbecker, *President & Treasurer*  
 Eugene Starbecker, *Writer-Director*

Marcia Marlow, *Steve Stelean, Writers*  
 Irma Einheber, *Barbara Belew, Secretaries*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Virginia*; *New York*; *Anytime City* (Humble Oil Co.); *And Then Came Day You're Old* (Hebrew Home for the Aged); *The FLR-12 System* (Intl. Tel and Tel); *Yield and the Sonic Boom* (Federal Aviation Agency).

### GENE STARBECKER

475 Fifth Ave., New York, N.Y.  
 Phone: (212) MU 3-1093

Gene Starbecker, *Write-Director*  
 Pam Kline, *Secretary*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Once Upon A Time* (Pitman Publishing Co.); *New England Odyssey* (Eastern Air Lines); *In the Years to Come* (NASA); *Salt* (John Bransby Productions); *The Earthquake Puzzle* (Dept. of the Interior).

### KENNETH STUBBS

1334 Wisconsin Avenue, N.W., Washington, D.C. 20007

Phone: (202) 338-4449

Kenneth Stubbs, *Writer and Artist*

Date of Organization: 1954

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Aviation Physiology-Basic Orientation*, *Climbing the Navy Advancement Ladder*; *Structureborne Noise Measurement Techniques*; *Naval Aircraft Maintenance Program* (U.S. Navy); *Engine Generator Technique* (U.S. Marine Corps).

\* The "star" over a writer's listing in these pages denotes advertising text for additional reference elsewhere in this Production Review

**PETER J. STUPKA**

690 Maple Street, N.W., Washington, D.C. 20012  
 Phone: (202) RAndolph 3-6427  
 Date of Organization: 1945

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Life in the Fleet Marine Force* (U.S. Navy & Marines); *Experiments in Concrete Demolition* (U.S. Army). SLIDEFILM: *Better Letters* (U.S. Dept. of Agriculture).

**DON SWEET**

302-153rd Street, Flushing, N.Y., 11354  
 Phone: (212) 463-9095  
 Date of Organization: 1963

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Put An End to Painting* (Depicto Films for Du Pont); *The Secret World of Treasure Cay* (W.H. Smith Assoc. for Treasure Cay Ltd.); *With My Own Eyes* (Depicto Films for Madison Square Garden Center). SLIDEFILMS: *I Wish I Could Throw My Iron Away* (Depicto Films for Du Pont); *Andante - Srenata* (Depicto Films for J.P. Stevens); *Breakthrough in Bombholing* (Depicto Films for Singer Mfg.); *What A.S.T.A. Does For You* (Jam Handy for Amr. Soc. of Travel Agents); *The American Travel Opportunity* (Roger Wade Productions for American Express); *The Book Wholesaler's Role in Acquisitions* (Depicto Films for Baker & Taylor Emphasis on Technical Excellence (Roger Wade Productions for L.I. Jewish Hospital); *The Business Volunteer Chairman* (Applied Concepts for Amer. Cancer Society). MEETING PRESENTATIONS: Westinghouse Sales Meeting; U.S. Rubber Sales Meeting (Depictorama); Univac Sales Meeting (Target Films); Pepsi Cola Sales Meeting (Contempo); Mobil Sales Meeting (Porter Hery); J. C. Penney mtg. (Applied Concepts).

**JOHN TATGE**

322 East 34th St., New York, N.Y. 10016  
 Phone: (212) LE 2-3697

Date of Organization: 1961

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 SLIDEFILMS: *Coin Station Profile* (Visualscope for AT & T); *The Automated Dealer* (Visualscope for Service Bureau Corporation); *IBM 1130* (Visualscope for IBM); *The Color Reproduction Guide* (Graphic Arts Technical Foundation); *Corporate Staff Advertising* (RCA).

**FRAN TUCKSCHER AND ASSOCIATES**

711 - 14th St., N.W. Washington, D.C. 20005  
 Phone: (202) EXecutive 3-6664  
 Date of Organization: 1955

Fran Tuckscher, *Writer-Director*  
 Ken Nathanson, *Editorial Supervisor-Researcher*

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 SLIDEFILMS: *Explosion of a Myth* (National Education Assn); *Management Improvement Program* (Agency for International Development); *The Challenge of the Sea; Management of the Sea; Chemistry of the Sea* (U.S. Navy; Art Designers).

**HOWARD TURNER**

57 West 75th Street, New York, N.Y. 10023  
 Phone: (212) TRafalager 3-3211

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Life in the Balance* (Equinox Films, Inc. for Standard Oil Co. of New Jersey); *Radio Tower Restoration* (Richard Lyford Productions for American Telephone & Telegraph); *Atomic Power Today* (Seneca Productions, Inc. for Atomic Industrial Forum).

**WRITERS GUIDE**

**DICK UPTON**

415 S. Fourth Ave., Libertyville, Illinois  
 Phone: (312) 362-0174

Date of Organization: 1960

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Designed for Profit* (Pilot Productions for Iowa Mfg. Co.); *The Air Force Occupational Medical Program* (Atlas Film Corp. for USAF); *The USAF Hospital Pharmacy* (Fred A. Niles for USAF); *One for the Money* (Sport-lite Films for Thompson Industries. SLIDEFILM: *While the Evil Days Come Not* (Henry Ushijima for The Salvation Army). MEETING PRESENTATIONS: Jam Handy Organization for Kelly Girl, Telecine for Bell & Howell; Telecine for McDonald's Systems; Wilding, Inc. for Wheelhorse Products.

**ROBERT WALD**

33 Windham Place, Glen Rock, N.J. 07452  
 Phone: (201) 445-5234

**RECENT SCRIPTS, PRODUCERS AND SPONSORS**  
 MOTION PICTURES: *Horizons Unlimited - Series of 3* (U.S. Atomic Energy Commission); *Keep Talking; Big Tom; Devil Hole; Elk Hunt; DTC Progress Report; Ammunition for Non-Nuclear Warfare* (Army Pictorial Center for DOD and U.S. Army). SLIDEFILM: *Your Mind's Eye - Series of 5* (Gotham Film Productions, Inc. for AT&T).

**BENJAMIN S. WALKER**

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 Phone: (301) WH 6-0156  
 (CONTINUED ON THE FOLLOWING PAGE 223)

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(CONTINUED FROM THE PRECEDING PAGE 86)

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Phone Perivale 6666

Cables: Gebescope-Greenford

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A. H. Hall, *General Manager*  
L. Francis, *Film Sales Manager*  
D. R. Pluck, *Film Hire Sales Manager*

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

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

### TECHNICAL FILM CENTRE

152 Stadhouderslamm, The Hague, Netherlands  
Phone: The Hague 55.83.00; Cables: TECH-FILM

K. J. Blaauw, *Managing Director*  
L. deVries, *Managing Director*

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

### ASIA TELEFILMS

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

D. M. Sapru, MA, FRES, *Chairman*  
Miss S. Neelima, *Executive Director*  
N. Mohan, *Manager, Films Distribution Dept.*

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



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Hollywood, California 90038  
Telephone (213) 467-2191

# GRAPHIC FILMS CORPORATION

## Overseas Production Studios in Australia

(CONTINUED FROM THE PRECEDING PAGE 87)

**SENIOR FILM PRODUCTIONS PTY. LTD.**  
44 Pakington St., St. Kilda, Melbourne, Vic.  
Phone: 94-0774; Telex: SENFIL

Date of Organization: 1960

David Bilcock, Co. *Chairman/Managing Director*  
Nick Vastchenko, Co. *Director/chge. Slides Productions*

George Kischkowski, *Manager*  
Keith Hounslow, *Co-Director/Producer-D*  
*Chief Cameraman*

Len Heitman, Co. *Director, Lighting*  
Mal Bryning, *Director*  
Robin Copping, *Live & Spec. Effects Cam*  
David Bilcock, Jr., *Film Editor*

**SERVICES:** 35mm motion pictures, audio-visual 8mm films for Fairchild Projectors; slides for advertising, public relations, sales training, education and TV; documentaries for industry. Specialized color and b&w still photography. TV slides. **FACILITIES:** 50' x 62' main stage, 50' x 0' sound stage available for lip sync filming; cyanama; 35mm N. C. Mitchell with blimp, two 35mm Arriflex cameras with zoom and macro lenses; single frame stop motion motors for Arriflex and Mitchell cameras; Baby dolly, Me-Richardson sound boom; full lighting and sound recording; 35mm Moviola; 16mm and 35mm projectors with double heads.

### RECENT PRODUCTIONS AND SPONSORS

**MOBIOX PICTURES:** *Refining & Quality Control* (Shell Co. of Australia); *Then and Now* (A.I. Cologne); *Gold* (Neptune Oil Co. of Australia); *Mobilco Chain Saws* (Mobile Industrial Equipment); *Surprise of the Year* (Toyota Motor Co.); *Be Bank Close to You* (S.S.B. Vic.); *Bandstand in Mexico* (Gloveweave Shirts); *Decorator Pal* (Burnie Board).

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1965 - 1966**

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**Northern California Chapter**  
Vin Agar, *Chairman*

**San Diego Chapter**  
Michael Joseph Reese, Jr.,  
*Chairman*

**For Information, Write**  
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**Noted Personalities to Appear**  
at National Conference in June  
☆ National Conference program plans are materializing in fine style. Several prominent personalities have agreed to make lecture and discussion appearances. Among them are Gene Fowler, Jr., outstanding Hollywood editor; George Pal, noted producer of animated cartoons and short subjects; Dan McGovern, popular member of the Air Force at Edwards Air Force Base; and Joseph Mascelli, Editor of the ASC Cinematographer's Manual, well-known cinematographer, and author of "The Five C's of Cinematography".

A "Cineposium" — a panel show produced for Educational Television wherein motion pictures are screened and then discussed — is also scheduled for one session of the conference.

Bob Dickenson of Magnasync Corp., Convention Exhibit Chairman, says that more than 20 exhibit booths have been spoken for to date. Some well-known companies who have never before exhibited at the IFPA convention have requested space.

**Palmer Talks on Pre-Production Planning at Cinema Workshop**

☆ IFPA headquarters have been buzzing with various activities over the past six to eight weeks in connection with the upcoming National Conference and the co-sponsorship of the University of Southern California Department of Cinema workshop series.

The USC workshop got underway on February 9th with a lecture by Charles "Cap" Palmer, President of Parthenon Pictures, on pre-production planning — the role of the producer and sponsor.

Roy L. Deets, IFPA Editorial Vice-President, was invited by Herbert E. Farmer, Course Coordinator and Assistant Head of the Department of Cinema of USC, and Donald Perrin, Chairman of the SMPTE Education Committee and also on the USC Cinema staff, to make his second appearance as a lecturer on these series. He will follow "Cap" Palmer and talk on scriptwriting for business and industry. The course continues through May 25th at the University.

**Time to Confirm Reservations!**

☆ Better make your reservation at the Miramar in Santa Monica for those impending June 2-4th National Conference dates.

**IFPA JOURNAL**

**INDUSTRY FILM PRODUCERS ASSOCIATION, INC.**



San Diego hears about Sealab II underwater project: at head table (l to r) chairman Mike Reese; Aquanaut Jay D. Skidmore (standing); Roy L. Deets, editorial vice-president of IFPA, Elaine Dolnick, recording secretary and Conference chairman; and Paul DeMello, financial vice-president.

**Sea Lab Aquanaut on San Diego's Program**

The January meeting of the San Diego Chapter presented films and a discussion of the recent Sea Lab II underwater experiments conducted recently off the coast of La Jolla, California.

Jay D. Skidmore, one of the aquanauts, was the guest speaker. Also attending the meeting were three representatives from IFPA's National Office in Los Angeles: Elaine Dolnick, Recording Secretary; Paul DeMello, Financial Vice President; and Roy L. Deets, Editorial Vice President. (See photo)

Mr. Skidmore related many interesting experiences undergone by the aquanauts as they lived as much as 45 days at a depth of

250 feet below the surface of the waters off La Jolla.

Most interesting to the filmmakers in the audience were his descriptions of the problems of loading film in motion picture camera magazines within a changing bag when the temperatures were running at 92 degrees with a humidity of approximately 90 percent!

Fighting was also a big problem at those depths. Even with an ASA 200 film and four special-designed underwater quartz lights, it was nearly impossible to get enough light to photograph at a distance greater than 10 or 15 feet. Sometimes, even this short

A LISTING OF SUSTAINING MEMBERS OF THE  
INDUSTRY FILM PRODUCERS ASSOCIATION

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Byron Motion Pictures, Inc.	Hollywood Film Company
Cinema Research Corporation	Magnasync Corporation
Cinesound Corporation	Mole-Richardson Company
Color Reproduction Company	Photo Equipment Company
Consolidated Film Industries	S. O. S. Photo Cine-Optics
Filmservice Laboratories	Telefilm Incorporated

# THE INDUSTRY FILM JOURNAL

## Mascelli, George Stoney at San Francisco

The January meeting of the San Francisco Chapter was honored with a visit and lecture by the noted cinematographer-writer, Mr. Joseph V. Mascelli, A.S.C., editor of the A.S.C. "Cinematographers Manual".

A fluent speaker who knows how to keep an audience entertained while imparting highly technical information, Mascelli discussed with the San Francisco filmmakers the principles of motion picture photography as so explicitly detailed in his recent book: "The Five C's of Cinematography."

National conference opens June 2!

### Documentary Film Maker, Aide Discuss Technique With Chapter

The November IFPA meeting featured George Stoney, well-known maker of sponsored films and William Godsey, assistant to Mr. Stoney, in a discussion of their techniques for adding that "extra something" that lifts a sponsored film from the run of the mill to a moving human document.

Mr. Stoney produced the noted training film for Southern midwives, *All My Babies*, on a commission for the Georgia State Department of Health, and has recently completed the second in a series of four films concerned with



William Godsey and George Stoney (at left and right) addressed meeting of the San Francisco Chapter.

the problems encountered by law enforcement officers.

This film, *The Mask* — which deals with the problem of alcoholism — was shown to IFPA members during the meeting.

Prior to this screening, San Francisco Chapter Chairman, I. Vin Agar, introduced Mrs. Elaine Dolnick, IFPA National Recording Secretary and Conference Coordinator.

Elaine told the local members of the plans for the coming convention at Santa Monica June 2-4, including the many interesting events to be scheduled for the wives of visiting IFPA members at the conference.

\* \* \*

**Ray Jewell's Film of "Yankee"**  
Featured on a CBS-TV Program  
Ray Jewell, Publicity Chairman of the Los Angeles Chapter of IFPA, had a film which he has directed and photographed aired over the CBS Network on February 11th.

The film, *Voyage of the Brigantine YANKEE*, dealt with the round-the-world voyages of the famed square-rigged sailing ship. It was produced by the National Geographic Society in association with David L. Wolper Productions.

Jewell, who is currently producing and directing films for the U.S. Air Force at Lookout Mountain, California, served as special cinematographer for two years for Capt. Irving M. Johnson, owner of the YANKEE, during the exciting cruise.

Another film short based on this same trip, *Mariners Ahoy*, was filmed and directed by Ray Jewell for Warner Brothers.

\* \* \*

**Mount Everest Film Wins an Award at Trento Film Festival**

Norman G. Dyhrenfurth, noted explorer and filmmaker, recently won an award for his Mount Everest climb film at the Trento Film Festival in Italy despite the fact that, by mistake, all the TV commercials which were inserted



Aquanaut Jay D. Skidmore, a guest of San Diego Chapter

distance was impossible because of the sediment in the water.

However, the pictures shown by Mr. Skidmore at the meeting were very good for the circumstances involved. A regular release film of the Sea Lab experiment is now in editorial and production phases.

\* \* \*

### 12 Active, Sustaining Members Added to Association's Roster

Ten new active members and two sustaining members have joined IFPA since our last JOURNAL column. The active members are: Jerry L. Kalman, Santa Monica; Robert "Bob" Dickenson, La Canada; Walt Hoffman, Van Nuys; James F. Vormelker, Anaheim; Roy L. Low, Los Angeles; Emerson Shaw, Los Gatos; James Smith, San Francisco; Bess Brady, Sacramento; David Geeting, San Francisco; and Samuel Orr, Linwood, Pa.

The Sustaining Members are Photo Equipment Co. of North Hollywood and Telefilm, Inc. of Hollywood.

\* \* \*

### Western Electronics Conference to Have Science Film Theatre

The Western Electronics Conference (WESCON) has requested IFPA to organize and supervise their "Science Film Theatre" presentations during the upcoming WESCON Annual Conference on August 23-26, 1966.

All IFPA regular and sustaining members will receive particulars on this event at an early date.

\* \* \*

### Dyrenfurth in Hitchcock Movie

Harald Dyrenfurth, National President of IFPA, did a two-week stint as an actor in the current Alfred Hitchcock production: *The Long Goodbye*, starring Julie Andrews and Paul Newman, at Universal Pictures.

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the National Geographic Society's television showing of the film had been left in. Understandably, Norman suf-

## Leadership Profile: Meet Michael Reese, Jr.

IN THIS ISSUE we get better acquainted with the energetic and hard-working Chairman of the San Diego Chapter of IFPA, Michael J. Reese, Jr.

"Mike" — as he is affectionately called by his friends — is a native of Fort Worth, Texas. The details are not disclosed, but it was not long ago.

He came to photography by a hasty decision, brought on when he joined the Navy in 1951. There he was given the choice of making his way in the Navy as a radar technician or getting involved in photography. Mike chose photography and the Navy sent him through a rigorous photographic and motion picture schools.

During his nine-year hitch, Mr. Reese was for awhile in charge of the photo lab of the Naval Postgraduate School in Monterey, California. He served in the Korean War as a member of the Amateur Camera Group.

Mike's Navy days found him working in all types of surface vessels and submarines as a staff photographer. But the Navy didn't keep him on the water all of the time. He also got in many hours as an aerial photographer and as a circuit TV cameraman, fly-

ing in every type of plane utilized by the Navy. Most of this military career was spent in Asia and its surrounding waters.

Then, like so many Navy personnel, when it came time for



Michael J. Reese, Jr.

discharge and return to civilian occupations, Mike settled down in San Diego, California.

He went to work in the motion picture department of General Dynamics/Convair, where for the past five years he has served as a Photographic Specialist. Here too, Mike broadened his travel experiences through the utilization of all types of vehicles from blimps to helicopters and back to boats while shooting and directing motion pictures.

As a matter of fact, when one looks at — or hears about — the career of Mike Reese, it is inevitable that you reach the conclusion that photography has made Mike an authority and connoisseur of the various modes and methods of locomotion. Also a top-notch motion picture cameraman and director.

Mr. Reese's motion picture experience has not been confined to military and industrial phases. He has worked on a film for Warner Brothers, and has done many TV commercials.

Through his direction during the past year, the San Diego IFPA Chapter has grown considerably. He has also driven up from San Diego (and back in the same night) to attend many of the Los Angeles Chapter meetings. Additionally, whenever called upon, Mike has given much of his time and advice to the National Board

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Alliance physician William A. McCrea teaches son Bruce to operate tractor in "Time . . . and a Place to Grow" featured on this page.

**A** 26-MINUTE DOCUMENTARY motion picture depicting the actual experiences of three families in Alliance, Ohio, who have been aided or influenced by their life and health insurance policies, has been released by the joint sponsors, the Institute of Life Insurance and the Health Insurance Institute.

The film entitled *Time . . . and a Place to Grow*, was produced by Vision Associates, New York, and photographed in the streets and homes of Alliance, and in the City Hospital and one of the elementary schools. It demonstrates how life and health insurance payments are helping three families build financial security for themselves.

#### Families in Real Life Roles

The families, all of whom portray themselves in the film, were selected with the help of C. Ted Ermlich, a district manager of the Ohio National Life Insurance Company, who also appears in the film. He comments on the role life and health insurance plays in the lives of each family.

The first sequence screens the family of Mrs. Eldon Biery, recently widowed, who is financially able to carry on, for the time being, because of the life insurance owned by her late husband. The educational aspirations of her three boys are vividly portrayed.

In the second sequence, the family of Mr. and Mrs. Leland East are shown in a crisis caused by Mr. East's hospitalization, but alleviated by the assistance of health insurance payments over this difficult period.

The family of Dr. and Mrs. William McCrea are shown as typical of a self-reliant American family where the father has fully provided for their financial future, and has passed this philosophy on to the children.

The motion picture was directed by Lee R. Bobker of Vision Associates and is narrated by Alex-

## Insuring the Future of America's Family

### Insurance Institutes Sponsor "Time . . . and a Place to Grow"

ander Scourby. An original "folk song" composed for the film is sung by Judy Collins, folk singer.

Dr. Harlan B. Miller, Educational Director of the Institute of Life Insurance, said, at a recent New York premiere, that the film was very purposefully made in black and white rather than color, because he feels that black and white documentaries are more believable.

Informality, low key lighting and the skillful use of hand-held cameras also were used to create the effect of real life rather than "play-acting." This is a mood film with many poetic qualities; it is not meant to teach or pass along "hard" information, but to motivate — to create an awareness of

the part life insurance should play in family management.

#### Serves Schools and the Public

*Time . . . and a Place to Grow* was produced in response to requests from schools offering personal insurance as a course of instruction, and from community groups which have expressed interest in materials that help generate discussions in family money management. It is designed to replace a classic I.L.I. film of 1948 — *For Some Must Watch*.

The film can be purchased by life insurance companies of life underwriters' associations at cost, \$75. The film will also be available on a free loan basis some months from now through the nationwide facilities of Association



Leland East's family was spared from financial disaster as he recovers in Alliance City Hospital (see story on page 204).

Films and Modern Talking Picture Service, Distribution to TV stations will be handled by Association Films.

\* \* \*

### "Smoke, Anyone?" Shows Teen Viewers How This Habit Can Kill

The fact that a million students now in high school will eventually die of lung cancer due to smoking is dramatized in a new film, *Smoke, Anyone?* Produced for junior and senior high schools, the 10-minute color motion picture combines live action and animation. It is available for purchase from the Center for Mass Communication of Columbia University Press.

The film urges teenagers to consider the facts before starting a lifetime habit that is the most important cause of chronic bronchitis, coronary heart disease and lung cancer. Appealing to the young person's ambitions, circle for independence and ability to make mature decisions, it helps him distinguish between the advertised sensations and sophisticated notions of smoking and the unrelenting truth.

*Smoke, Anyone?* uses a restrained, understated technique that concentrates on visual emphasis. A portion of the film is devoted to an animated view of the effect of smoking on the air passage of the lungs.

\* \* \*



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500 Halstead Avenue, Mamaroneck, New York  
Telephone: (914) 698-6350, NYC Line: 933-3322

### 35 Top College Football Plays of 1965 in New Du Pont Film

A 15-minute film which shows and discusses 33 top plays executed during the 1965 collegiate football season. The film was produced by Du Pont Photo Products Department for the National Collegiate Athletic Association.

The film is available free to NCAA members through National Collegiate Film Services, 133 W. Chicago Ave., Chicago 60601. DuPont meets other requests.

# Sketchbook of Julius Wile's Product Line

## Art and Tele Picture Gives Inspirational "Lift" to Salesmen

SALESMEN OF THE Julius Wile line of imported wines and spirits were given an exciting background look at their own sales in a new film, *The Sketchbook of the Wonderful World of Julius Wile*, released for use in important November sales efforts.

The film is an inspirational supplement to printed material in each salesman's kit. Cleverly tied in



Still from Wile "Sketchbook" scene.

In the firm's new advertising campaigns, it shows how each product in the line enhances the reputation of the House of Wile, identified with discriminating means since 1877.

The film, produced by Wile, Inc., New York, which has been associated with Julius Wile in previous successful films, is a slick blend of live photography and art to demonstrate the quality of each of the Wile products such as Peter Dawson Scotch Whisky, Pimm's Cup, and London Club.

Other notable settings illustrate Wile standouts as Dry Sack, Antinori Italian wines, Rhine Rhines and Moselles, Benedictine and Bollinger champagne.

Credits for the colorful new film go to Woody Siegel, who wrote

and co-directed; Ed Boughton, who also co-directed, and edited; Stan Popko for art; Martin Thall for settings. The lively, tuneful musical score was created by Bob Velazco of Musifex.

Julius Wile has found the new film to be so effective its use has been continued after the holiday season; it is now being used for sales training and indoctrination of new personnel.

\* \* \*

### Exciting New Goodyear Film on Craig Breedlove's "Wildest Ride"

★ *The Wildest Ride*, a motion picture account of Craig Breedlove's assault on the 500-mph speed record that came precariously close to being "the last ride," was shown to 11,431,418 viewers on 263 telecasts during 1965 according to the distributor, Modern Talking Picture Service, Inc.

*The Wildest Ride* was filmed on the Bonneville Salt Flats in Utah and was produced for the Goodyear Tire & Rubber Company by Sportlite News. The 13½ minute film shows how Breedlove's jet racer was clocked at a record 526.28 mph only to run out of control at the end of the course. The three-wheeled racer subsequently sped four miles beyond the end of the track, shattered two utility poles, jumped an earthen dike and came to rest in an 18 foot deep pool of water. Breedlove escaped without injury and went on to achieve a record 600.601 mph, driving a new four wheel jet racer later in the year.

According to an announcement from the Goodyear Tire & Rubber Company, one of the sponsors of the trial, the filmed account of Breedlove's latest accomplishment is now in production.

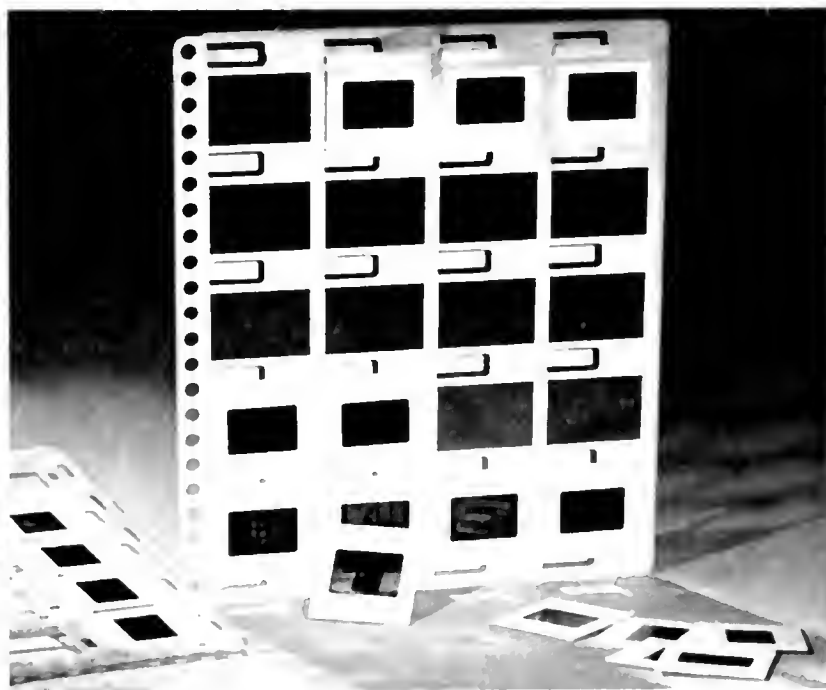
\* \* \*

Other news of current films appears throughout this issue.



*Dear Mr. Producer  
When you deliver my filmstrips please send them in Plasticans. We prefer Plasticans because they are strong, light weight, have well-fitting lids . . . . . and because it's so easy to remove the film without damage. You may use any of their six standard colors.  
Sincerely,  
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*... in San Francisco*  
comes from  
**MARVIN BECKER FILMS**  
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"The Forth Road Bridge" award winner at 6th Intl. Film Festival.

**Business Screen Has Print of Prize Film "Forth Road Bridge"**

The award-winning motion picture, *The Forth Road Bridge*, is being circulated to special audiences throughout the U. S. by BUSINESS SCREEN. The film won top honors in its category at the 6th International Industrial Film Festival in Rouen, France last fall and also received the International Press award of the Festival.

Sponsored by Shell-Mex and British Petroleum Ltd. and produced by Random Film Productions Ltd., this British color film tells the story of one of that country's most important civil engineering projects, the building of the huge bridge over the Firth of Forth. Its scenes capture all the grandeur and excitement of a magnificent feat.

First U. S. showings include its presentation at the recent Calvin Workshop in Kansas City, attended by 757 guests. The print is scheduled for showing at the Smithsonian Institution, Washington, D. C. and at national meetings of the Industrial Audio-Visual Association, the Industry Film Producers' Conference and at a special meeting of the Chicago Film Council.

Arrangements for booking, at no cost except transportation, may be made by letter to the publisher, BUSINESS SCREEN, 7064 Sheridan Road, Chicago, Illinois 60626. •

**Idaho Cinematographers Form a State Group to Improve Product**

A new motion picture group, the Professional Idaho Cinematographers, has been formed in that state. Designed to promote better film production and to improve professional standards among its members, the PIC may be contacted by prospective members at their mailing address: 414 Eastman Building, Boise, Idaho. •

**The Wide, Wide World of Sponsored Films**

**Bureau of Mines Reports Record Number of 1965 Film Showings**

Four thousand additional showings of Bureau of Mines' films were recorded during 1965. The Graphic Services' office of the Bureau at Pittsburgh, Pa. reported 194,736 showings to over nine million persons during the past year. Additional millions saw the motion pictures on public service telecasts. The Bureau did not report estimated viewership.

Nine of the films surpassed their previous records for number of showings. Top rank went to *California and Its Natural Resources* which had 14,432 showings, closely followed by *Copper, The Oldest Modern Metal* with 12,934 shipments; *The Petrified River* (12,677); *The Magic of Sulphur* (11,

289); *Washington and Its Natural Resources* (10,620); and *Alaska and Its Natural Resources* (10,165). Three of these top six titles are in the Bureau's widely-shown State-resource picture group.

Three new productions were completed last year, *Helium; Aluminum, Metal of Many Faces* and a third title which is an entirely new version of *Arizona and Its Natural Resources*. All of the Bureau's films are cooperatively sponsored by private firms and industrial organizations are supplied to eligible groups on a free-loan basis.

For an updated catalog containing a list of cooperating distribution centers write Graphic Services, Bureau of Mines, 4800 Forbes Ave., Pittsburgh, Pa. 15213. •



New York's skyline provides take-off and return point for Greyhound.

**"Discover Greyhound America" Promotes Travel in the U.S.**

☆ Introduced by Vice-President Hubert Humphrey, a 10-minute color film is taking viewers on a tour of the United States. Showing in theaters, on television and to club groups is *Discover Greyhound America*, sponsored by the Greyhound Corporation and produced by the Fred A. Niles Communications Centers, Inc.

Aiding the government's "Discover America" program as it takes onlookers from New York to the Pacific West Coast, the film is an extended version of an original 35mm CinemaScope production produced by Niles for the Greyhound Pavilion at the New York World's Fair.

Among locales shown are the Lincoln Memorial, the Capitol and President Kennedy's gravesite in Washington, D. C. In Los Angeles, scenes include movie studios and nearby Disneyland; in Seattle it's the Space Needle. Original music for the film was composed by Niles' musical director, Sid Siegel; direction and camera work by Oz Zielke; editing by Bob Euford, all of Niles' Chicago organization. • • •

**Donald Bassist Schools Offer Picture on Careers in Fashion**

☆ A new career opportunity film was recently introduced by the Donald Bassist Schools for Fashion Careers of Portland, Oregon. Primarily intended for high school counselling sessions, the 13-minute color film, *Your Career in Fashion*, purports to stimulate interest in fashion careers.

The Bassist guidance film is successful young women in the fashion business who discuss careers in retail fashion buying, merchandising, and fashion coordinating. Job opportunities in TV, newspapers, sales promotion, sportswear designing and interior decorating are also reviewed. •

**MANY MILLION FEET AGO,  
BACK IN 1916,  
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STARTED A FILM COMPANY**

*There are two reasons why Jamieson Film Company is still around.*

**Achieving results for customers.** Jamieson is for clients who want to communicate better than their competition. Jamieson has helped clients introduce or sell hundreds of products. Aided in teaching thousands of employees and trainees. Educated and informed countless others in a myriad of subjects. Jamieson has created friends for companies all over the nation through the medium of film.

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1966 marks Jamieson's first successful 50 years in the film industry. In the next 50 years our job is to find a way to serve our clients even better.

our 50<sup>th</sup> year



**JAMIESON FILM COMPANY**

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om of 10,000 audience at Cleveland premiere, "The Present Is Prologue."

## The Principal's Role in Modern Education

**FILMED STORY** of the modern American high school principal is told in *The Present Is Prologue*, produced for the National Association of Secondary-School Principals and premiered at the 100th Anniversary of that organization meeting in Cleveland's huge Municipal Auditorium on February 8th.

From Morgan Associates, Inc., Washington, D. C. made the documentary. The film and accompanying booklet on the role of the organization were made possible by financial assistance from the Fund for the Advancement of Education.

An audience of over 10,000 attended the Cleveland showing and witnessed two on-stage presentations and a slide program, all produced and staged by Byron Morgan and his associates.

The Principals' Association was founded in 1916 with Europe already at war. In Detroit that year, the NEA Department of Superintendence meeting, secondary-school educators were in rebellion against the traditional college domination of the high school principal. Principals wanted to speak for themselves on secondary education—especially concerning the curriculum. Theirs was a natural leadership position. But they needed an organization of their own.

On April 16, 1916, in Chicago, high school principals formed the National Association of Secondary-School Principals and elected B. Frank Brown, of Lake View High School in that city as their first president.

The story of the complete film,

which takes viewers right up to the present era, is given in an excellent accompanying booklet. And the picture itself is being distributed throughout the U. S. and abroad by NASSP and the National Education Association.

A footnote to this story was the discovery by Morgan of a real-life high school principal who can act circles around his TV counterparts. This Ph.D. is a former boxer and paratrooper who looks like Richard Conte. He is Alex Gottesman of Randolph Junior High School in Maryland.

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☆ Expanded "Film Guide Library" columns in these pages next month will provide data and sources on the latest available motion pictures and slidefilms for many business interests.



- creative productions
- complete producers services
- studio soundrecording
- animation—graphic arts
- still photography
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A DIVISION OF WOMTEL ENTERPRISES, INC.

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WRITE FOR FREE CATALOG

## "Control for Profit" Shows the Savings Made by Temporary Help

The Kelly Girl Service, nationwide temporary help agency, has released a 13-minute motion picture that will surprise many who see it. *Control for Profit* has no girls in its cast!

This apparent oversight has good reasoning behind it since the basic purpose of the new picture is to dramatize and explain the concept of temporary contract service. A symbolic treatment was recommended by the producer, The Jam Handy Organization, so that attention is on the resources and controls which produce profit.

Animated symbols, rather than pictures of people at work, show how management can profit by temporary business services in many ways to get jobs done, while maintaining a minimum permanent staff. The motion picture shows management audiences that a "Call for Kelly" can help with a staffing problem in marketing, engineering or in the plant, as well as in the office. Prospects are introduced to each of the Kelly divisions: Kelly Girl, Labor Aides, Market Aides and Kelly Temporary Services.

The Handy Organization has already produced several film programs and all the national conference presentations for the Detroit-based Kelly operation, which has grown from "scratch" in less than 20 years to a \$45 million annual volume.

\* \* \*

**Falstaff Sports Films Available from 20 Offices of Modern TPS**  
An entire series of half-hour films on baseball, football, fishing and auto racing, included in the Falstaff Sports Film Library, is now available through 20 regional offices of Modern Talking Picture Service, Inc.

Sponsored by the Falstaff Brewing Corporation, the library includes such films as 1965 *National Football League Highlights*; 1965 *St. Louis Cardinals' Football Highlights*; the 1965 *Darlington Southern 500* and the 1965 *Rockingham American 500* auto races. *Baseball Highlights* is a history of that big-league sport and fishing adventure is provided in *Bonanza at Great Bear* (filmed in the Canadian Northwest) and *Lure of Labrador*. Write Modern TPS, 1212 Avenue of the Americas, New York, N. Y. 10036 for the name of the nearest library and if titles are available in your area. •

## How We Can Help the Mentally Retarded

**M**ENTAL RETARDATION has caught the attention of a nation long unaware that a vast human resource was being neglected through ignorance. Helping to alert viewer groups is a perceptive 23-minute color film, *Time Is for Taking*, which Stuart Finley has produced on this too-little understood subject.

Filmed at Camp Kentan, Middleburg, Va., a residential camp for the mentally retarded, it highlights information about this condition (it is *not* a disease) and shows the unique problems of the retarded, their potential for recreation and observes the camp program in action.

The film points up that this condition is obvious in some cases, while in others it is quite inconspicuous. Characteristics such as

impaired learning, slowness in perception, negative reactions to new situations, poor adjustment and poorer judgment and faulty reasoning are brought out. But this is termed a "cheerful" film and it is that for parents of retarded youngsters.

Although the focus in on this residential camp (which provided unequalled opportunities for honest and uninhibited photography by Finley), it tells the basic story of retardation anywhere and everywhere. Today's technique, the film shows, is to stimulate the retarded child to develop steadily as his own speed. *Time is for Taking* is a most apt title as this picture explores the potential of recreation, in general, and camping, in particular, which it explicitly points out need full exploration and



A scene from "Time Is For Taking" development to aid the retarded.

For further information on securing a print, contact Stuart Finley, 3428 Mansfield Road, Fish Church, Va. 22041.

\* \* \*

## "Free Film Programming Guide" Offered by Sterling Movies U.S.A.

Sterling Movies U.S.A. has released its 1966 Winter-Spring Free Film Programming Guide to television stations throughout the country. The combination guide and order book contains 321 film listings, of which 178 are in color.

In addition to individual titles available for free film use for half-hour and quarter-hour current and historical world-wide repeats and series of short newsfilm releases.

For extended programming, Sterling offers fifteen series. Among these are *Frontiers of Science*, 30 half-hour films; *Comps*, 27 all-color half-hour travel films; and *Kukla, Fran & Ollie*, 13 12-minute films. Sterling's staff of programming consultants are available to assist TV station personnel in the selection of these films.

\* \* \*

## Ansochrome Film Exposure Guide Available from Bebell & Bebell

A handy exposure index guide for Ansochrome 16mm and 35mm motion picture films, types D-50, D-100, T-100 and D-20, is now available from Bebell & Bebell Color Laboratories, 118 West 24th Street, New York 10011.

Filtration for emergency situations in converting from daylight to tungsten and from tungsten to daylight is shown for all the films.

Printed in two colors, the card is designed to fit into a wallet, card case, any size of pocket, or to be pasted on the side of a camera magazine.

The card is intended particularly for TV cameramen. Bebell & Bebell specializes in high-precision fast Ansochrome processing. •

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January 12, 1966

Mr. Harold Wondsel  
Film Graphics, Inc.  
396 Lexington Avenue  
New York, New York

Dear Harold:

I thought I should share the following memorandum with you and the rest of the gang at Film Graphics. It is from the Copy Supervisor in Philadelphia.

"I had my first opportunity Monday to screen the completed Bruning 3000 film.

"It's a honey, Dave. Particularly considering the time and pressure under which you worked.

"I invited others to view the epic, too, and we drew a sitting ovation. Not a dry eye in the house. Couple this with an enthusiastic reception from the client, and we have even more reason to thank you."

So, to all of you at Film Graphics (you Paul, Pete, Sid, etc.), go my thanks for a job well done under a very, very rough deadline.

Sincerely,

Dave

G. D. Gudebrod

c1r

We're no farther away  
than the phone on your desk!

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Synchron Condenser Microphone

**S-10 Condenser Microphone is New from Synchron Corporation**

The Synchron Corporation of Watngford, Connecticut, makers of radio devices, announces a new pressure gradient type condenser microphone known as the "S-10." The self-contained S-10 operates on a Mallory TR-126 mercury battery of 1,000 hours life and employs a Field Effect Transistor for condenser microphone use. Frequency range is listed as 20,000 cps with a deviation of less than 3 db. A Mylar diaphragm is included.

The Synchron microphone has a nickel finish, weighs 9 ounces and the battery, measures 7 3/8 inches in length, and has a diameter of 1 1/2 of an inch.

The S-10 is sold with 20-foot cable, swivel mount, battery and carrying case for \$240.00. For further information write our New Products Desk or the maker.

\* \* \*

**DuKane Electronic Programmer Available for Multi-Media Use**

The Electronic Programmer developed for the National Audio-Visual Association's multi-media presentation, *Talk Is Not Enough*, is now available on a commercial basis. The DuKane Corporation, St. Charles, Ill., has completed production models of this equipment and several have already been ordered to industrial firms.

Designed to operate a complex motion picture and still production.

**DuKane's "Electric Programmer"**



jectors, tape recorders and to control other program functions such as spot lights, curtains and room illumination, the Electronic Programmer performs these functions with dependable speed.

Fully-automated program sequences can be set up to run entirely by themselves at the touch of a button. Semi-automatic programs with live speakers or narrators may be run by a single control operator.

\* \* \*

**"Super-Carousel" Delivers 2,000 Lumens for 35mm Slide Projection**

Engineered around the reliable Kodak Carousel projector, a new "Super-Carousel" portable high-intensity 35mm slide projector which puts out 2,000 screen lumens has been introduced by the Ralke Company, Los Angeles, Calif.

The new unit has a unique 500-watt Xenon lamp source and a patented power supply system but



Ralke "Super-Carousel" projector

operates on ordinary 110-volt AC and weighs less than 65 pounds. For convenience, an electronic dowser is built into the light chain and standard Kodak accessories, such as programmer and remote control, can be used.

Lenses from 1.4" focal length up to 9" focal length are available to meet a variety of show conditions. Literature is available from the Ralke Company at 641 N. Highland Ave., Los Angeles.

\* \* \*

**Technicolor Model 260 Now Available for Overseas Use**

The Model 260 Super 8mm Instant Movie Projector, designed specifically for use on 50-cycle foreign voltages, is now available for world markets. This Technicolor product adapts to any of three different voltages without benefit of transformer, simply by adjusting a convenient selection switch built into the projector. The three ranges are: 110-120 V; 220-230 V; or 240-250 V, as required.

**a-v equipment trade fair**

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\* \* \*

**Smallest ColorTran Crab Dolly**

Only 27 x 39"; Weighs 185 lbs. A new crab dolly claimed to be the smallest, truly professional unit of its size and offering several new features has been announced by ColorTran of Burbank, Calif.

The ColorTran Crab Dolly is 26-3/4 inches wide x 39 inches long, weighs 185 pounds excluding the easily dismantled Hydraulic Lift which weighs 45 lbs.

Besides conventional crabbing and rear wheel tracking, ColorTran's dolly offers front wheel steering. The detachable hydraulic camera lift is absolutely silent and provides continuous descent rates with a full 31-inch stroke. The lift can be operated either by the cameraman using a foot pedal, or by the grip through a manual lever at the rear of the dolly. The high-low range of the Hydraulic Lift is from a maximum of 56 inches from the floor to a minimum of 25 inches.

The Telescopic Hydraulic Lift requires no external power source and is powered by bottled carbon dioxide (CO<sub>2</sub>). It is said that approximately 60 full 31" up-and-down lifts for camera rigs as heavy as a B N C can be obtained from one five pound CO<sub>2</sub> bottle.

A shifting mechanism on the ColorTran Crab Dolly permits pre-selection of two steering modes from any of the following steering mode combinations: from front wheel steering to crabbing, from front wheel steering to rear wheel tracking, and from crabbing to rear wheel tracking.

Constructed of lightweight cast aluminum, the Crab Dolly can be disassembled without the use of



Arri With Lens Motor Drive

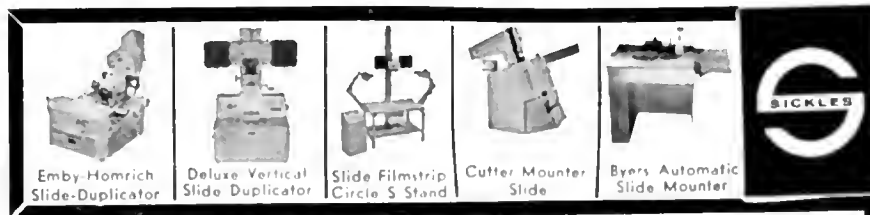
**Arriflex Offers New Motor Drive for Angenieux 12-120 Zoom Lens**

A new Motor Drive for the Arri 12-120 Angenieux zoom lens is available from the Arriflex Corporation of America. The drive features Arri's radically-improved mount system, requiring no tools, machining or shop installation. Only two hand screws are used to connect it to the zoom lens without removing the crank assembly.

The drive is based on a specially-designed, custom-wound DC motor. This diminutive power source develops high torque and operates smoothly over a wide range of zoom speeds. It also provides bi-directional and adjustable speeds, rated at an eight-to-one range.

The system incorporates a slip clutch to insure smooth stops and starts with maximum motor protection. A control unit gives the cameraman one-hand control over stop-start, direction and speed of zoom. Two adjustable pre-set stop rings are supplied so that the cameraman can pre-determine specific zoom ranges.

The new Motor Drive is available from all franchised Arri dealers or write: Arriflex Corp. of



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tools and packed into two fitted carrying cases suitable for transport in any standard automobile or as "excess baggage" on a commercial airplane. For further information write our New Products Desk or the manufacturer. •

\* \* \*

#### 12-140mm Angenicux Varifocal Lens Is Available from Arriflex

☆ A new varifocal lens of special interest to cameramen for medical, sports and special effects photography was recently announced by the Arriflex Corporation of America. The lens is known as the 12-240 mm Angenicux varifocal and is available in a genuine factory-original Arriflex mount. An Arri lens cradle (see illustration) is essential to provide proper support and lens alignment.

The 12-240 mm Angenicux lens, designed for Arriflex model 16S and 16M cameras, has three maximum diaphragm openings: f 3.5 permitting zooming from 12 to 60mm; f/4.0 with the lens operating from 12-140 mm and f/4.8, making it possible to zoom from 12-240 mm.

The 12-240 Angenicux weighs 4 lbs. 2 ounces, is 9¼ inches long and is sold with a special filter holder. A mechanical crank which permits quick release for the cameraman to utilize the zoom handle controls the zoom operation. A special sunshade/filter holder which accepts the same filter as the Angenicux 250 lens is also available.

The price of the 12-240 Angenicux (Catalog #311414) is \$2440.00. The matching lens cradle (Catalog #339061) is priced at \$210.00. Available in limited quantities at franchised Arriflex dealers or write our New Products Desk for detailed literature. •

\* \* \*

#### Zoomar Test Unit Measures Lens for Prediction of Image Quality

☆ Accurate predictions of picture quality can be obtained by simple measurement, for either conventional photographic lenses or complex optical systems according to an announcement from Zoomar, Inc. A new test instrument employing numerical measurements accomplishes the proof of future performance.

The Zoomar test unit checks modulation transfer functions and was developed by Dr. Frank C. Back, president of Zoomar, Inc. During the course of testing Back found that many lenses that passed older evaluation procedures with

## A-V Equipment Trade Fair

flying colors proved inadequate — and vice versa.

Back is a Fellow of the Photographic Society of America and has received wide recognition for his achievements in television and photographic optics. •

\* \* \*

#### Our New Products Desk Provides Data on Equipment We Review

The New Products Desk at BUSINESS SCREEN headquarters, 7064 Sheridan Road Building, Chicago, Illinois 60626 is a unique service for our readers. We forward all inquiries for literature and other details on new products reviewed in these pages so that a single request will cover many items of interest. There is no charge for this service to our subscribers. Use it as needed! •

#### Long-Life Quartz Iodine Lamps for Super 80, Cine-Queen Lights

☆ ColorTran Industries, Burbank, Calif., has announced the availability of both Super-80 and Cine Queen lights with long-life Quartz-Iodine lamps.

The Super-80 is now available for use as a fill light or as a super flood with 1300 watt R-80 Quartz-Iodine lamps operating directly from 120 volt, AC or DC.

The Cine Queen can be used as a medium range key light or as a long range flood in TV and motion picture photography. The unit is available with Par 64 3200° K or 3400° K lamps, also operating from 120V, AC or DC. The Cine Queen housing rotates a full 360°. Write New Products Desk for additional data on these products. •



Kodak's integrated control center.

#### Kodak Integrates Control Center for Multiple Projection Shows

☆ At a time when the increasing number of audiovisual displays complicates the job of projectionists, the Eastman Kodak Company has devised a unique and integrated control center for multiple equipment operation.

Consisting of "interwoven" projection of 2 x 2 slides from different projectors, both Super 8 and 16mm motion pictures and synchronized sound on magnetic tape, the setup can be programmed for punch tape or used manually.

The Eastman system incorporates three Carousel Projector for slide showing; a 16mm Kodak Pageant Projector, Model TR-26; a Super 8 Kodak Instamatic 90 Projector; a stereo tape deck; a punched tape reader and manual controls.

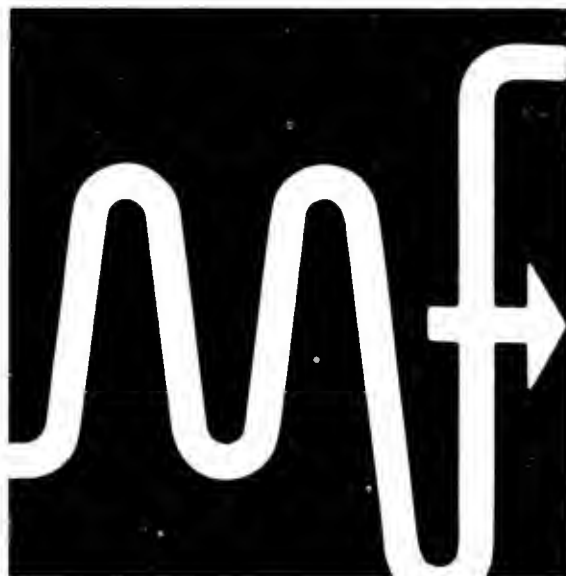
Plans for constructing the Multiple Projector Control Center are available from the Motion Picture and Education Markets Division, Eastman Kodak Company, Rochester, N.Y. 14650.

\* \* \*

#### Buhl's Auditorium Lens System for Sawyer Rotomatic Projector

☆ A new version of the Auditorium Lens System for adaptation to the Sawyer Rotomatic 35mm projector was announced by the Buhl Optical Company of Pittsburgh, Pa. The system uses a lens four inches in diameter and can accept the full light of the projector without requiring changes in the condensing system.

To increase the versatility of the Auditorium system Buhl offers fifteen focal-length lenses ranging from 8.5", f/3.0 to 15" f/4.1. These can be purchased separately. The price for the Auditorium Lens System complete with carriage and choice of no focal-length lens is \$125.00. Write our New Products Desk for literature on all Buhl products. •



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| Automatic Machinery                    | Fibers and Films         | Presses        |
| Chemicals and Coalings                 | Fund Raising             | Printing       |
| Corrosion Control                      | Herbicides, Insecticides | Propellants    |
| Electric Cable                         | Insurance                | Safety         |
| Electronics                            | Laboratories             | Sewer Pipe     |
| Electrotyping                          | Light, Heavy Machinery   | Space          |
| Explosives                             | Metal Fabrication        | Spray Painting |
|  | Oil and Gas Producing    | Textiles       |
|  | Packaging Machinery      | Tools and Dies |
|  |                          | —and others    |

A letter or phone call will start our imagination working in your area. Write or call Matt Farrell — 212-683-8358

 **Matt Farrell Productions, Inc.**  
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# THE BUSINESS SCREEN EXECUTIVE



To still photographers and designers signed by Niles (counterclockwise): Archie Lieberman, Dick Boyer, Charles Bacon, Ron Bradford, Al Cut, Ron Borowski, A. Rosenthal

## Eight Photographers, Designers Signed by Niles' Organization

Eight top-ranked still photographers and designers have signed with Fred A. Niles Communications Centers, Inc. on an exclusive basis for television commercial production. They are Archie Lieberman, Dick Boyer, Charles Bacon, Ron Bradford, Al Cut, Rolf Cowan, Ron Borowski and Arnold Rosenthal.

Their appointment was announced by Rolf W. Brandis, vice-president and television director of the firm. All except Bradford, Cut and Rosenthal are still photographers; the latter three are designers, heading Bradford/Cut Design and Arnold Rosenthal & Associates respectively.

\* \* \*

## Hope Shaff in Communications' Post at Rossmore Productions

Hope Ellen Shaff has joined Rossmore Productions, New York, as Communications Director.

The newly created position involves research and development in motion pictures, filmstrips and programmed instruction for business, industry and education.

\* \* \*

## Claire McNamara Now Operations Manager at Fraser Productions

Claire McNamara has been named operations manager for Fraser Productions, San Francisco-based production company, according to president and creative director, Thomas Fraser.

She will be responsible for traffic coordination and comptroller detail in the production department and will work with executive producer Frank Robinson in this capacity.

## Weisburd Named Executive V.P. at John Sutherland Productions

☆ Dan E. Weisburd has been named by John Sutherland Productions, Inc., Los Angeles, as executive vice-president of the company and its wholly-owned subsidiary, Sutherland Educational Films, Inc.

For the past several years, Weisburd has been associate producer and writer-director for Sutherland Productions, serving on a number of award-winning educational and industrial films. His new post involves responsibility for all live-action productions. He joined the organization in 1963 with over 40 credits in the film industry.

\* \* \*

## Eric Boyd-Perkins Joins Crawley on Canadian "Expo-66" Projects

☆ Eric Boyd-Perkins, British film editor, has joined Crawley Films of Ottawa, Canada to work on several projects for next year's Canadian Exposition.

Perkins, who worked on such well-known films as *Genevieve*, *Bridge on the River Kwai* and *Dr. Strangelove*, will devote particular emphasis to the editing of the seven-track stereo sound planned for the Canadian National Railways and Canadian Government pavilions.

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 INFORMATION



Bill Thorn, Manager of Undersea Technology for Rocket Research Co. sits test boat while Rarig's Gary Crymes waits to shoot underwater sequences.

## Underwater Film Technique: Project Rise

**T**HE GOLD MEDAL WINNER at the recent Underwater Film Festival held in Santa Monica, Calif., *Project Rise*, was produced for the Underwater Division of Rocket Research Corporation by Rarig Film Productions. Both companies are based in Seattle, Washington.

The film shows a revolutionary new technique in underwater salvage operations, using the Rocket Research-developed system based on a "Buoy Pak" which is attached to the object to be refloated. This can be done by either a diver or, depending on the depth, by remote use of underwater television cameras.

The heart of the system is a hydrazine gas generator which breaks down the hydrazine into a gas on command. Close a switch on the surface or on site, the generator fills flotation bags and up she comes! In *Project Rise*, the operation is first shown at 30 feet and later at 720 feet. A 17-foot cabin cruiser, with the refloatation system attached, was sunk in Puget Sound.

Rarig's staffer, Gary Crymes, who photographed and edited the film, were on the bottom when the

first charge was fired. A malfunction in one of the valves brought no reaction. But on quick repair and at the second firing the buoy came up like a cork. The operation was so successful that the craft was sunk and refloated three times in one afternoon and assuring the writer David Christensen and Rarig's good footage.

On completion of shallow water testing, the launch was taken to the deep water test site and sunk to a 720-foot depth. Here no diver could go down and repair a valve. But using underwater TV, the buoy was located, the charge fired and up she came to set a new world record for intact vessel recovery. Needless to say, the camera's caught the historic event.

The completed 11-minute picture gives a complete account of both shallow and deep water tests, with principles and possible applications shown through animation.



Gary Crymes, Rarig Film Productions, lenses the Rocket Research boat as it sinks to bottom of Sound.

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sciences by James L. Coffin. Did Christensen wrote and directed *Project Rise*.

The film is first commercial underwater picture produced in the Northwest. Since its production, we interest has been shown in further underwater projects and Rig's now has a 46-foot project boat and complete underwater cameras and lights.

World interest in underwater exploration (witness Sea Lab) indicates that much more industrial, scientific and military activity will be occurring below the surface of the seas and, as it occurs, cameras will be rolling.

\* \* \*

"Golf With Sam Snead" Produced by Henry Ushijima for NBC-TV

Shooting outdoor golfing sequences in the fall for Springtime, 1956 network color television showings was no easy "chip shot to the green" according to Henry Ushijima, president and executive producer of the Park Ridge, Ill. company bearing his name.

Ushijima and company have just finished work on the NBC network series, *Golf With Sam Snead*, that began its 13-week run on Saturday, March 26th and will air in the 5:30 p.m. (EST) time slot. Produced and directed for NBC lead and Independent Sports by Henry Ushijima, the series is sponsored by the Firestone Tire & Rubber Co. through all of its half-hour color showings.

The rolling fairways and spa-

cious greens of the Firestone Country Club, in Akron, Ohio, provided a colorful autumn setting for the series. Slammin' Sam is the principal performer on camera. Shooting began last September 28 but unusually bad weather kept four



While filming "*Golf With Sam Snead*" TV series, Henry Ushijima gets pointers on his game from pro.

crews in a state of suspended animation for 11 of the first 18 shooting days.

And there were other production problems: wireless sound recording equipment was essential to assure perfect freedom of motion for the golfers. All four lightweight, portable and ultra-quiet Eclairs with specially-engineered 110-volt synchronous motors had to operate in synchronization. Ultra slow motion is used extensively to demonstrate teaching points.

So generator location was always critical to avoid background noise as was power feed to remote locations in the middle of the course. Even with these problems, the final program was in the can by the first of November and editing was underway.

*Golf With Sam Snead*, Ushijima explains, is designed to appeal to the average golfer of all ages, sex and physical stature (the duffer, if you will) with teaching the prime objective.

\* \* \*

Granducci Completes Scripts for Snyder Pictures on Farm Credit

Screen writer Oeveste Granducci has completed scripts for *An A for the BC Way*, produced for the Banks for Cooperatives, and *Credit to Grow On*, sponsored by the Production Credit Associations of the Intermediate Credit Banks. Both films were Bill Snyder Productions, of Fargo, North Dakota.

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### THE EXECUTIVE:

#### Christian Bauer Now President of Calvin-DeFrenes Corporation

☆ Christian S. Bauer has been appointed president of the Calvin-DeFrenes Corporation, Philadelphia subsidiary of Calvin Productions, Kansas City, according to announcement by that company's president, Leonard W. Keck.

A native of Philadelphia and a graduate of Temple University,



Christian S. Bauer

Bauer recently retired from the U. S. Air Force with the rank of Lt. Col. Until his retirement he served as commander of the 1365th Photographic Squadron, Orlando, Florida. A pioneer in Air Force photography, Bauer was one of three officers comprising the staff of the Air Pictorial Service, forerunner of the present Aerospace and Audio Visual Center. •

\* \* \*

#### Englander Named Sales Manager for Sickles Sales & Service Co.

☆ Joe Englander, previously a salesman for the firm, has been appointed sales manager of the Sickles Sales & Service Company, Scottsdale, Ariz. At the same time, Robert "Bob" Taylor has been assigned the midwest territory and Bill Jackson the eastern seaboard for the producer-marketer of film laboratory equipment.

A new building, occupied a year ago, already has been outgrown, according to Ralph Sickles, head of the company, who reports that further expansion has now doubled their manufacturing space. •

*Production line at Sickles' plant.*



#### Cahill Becomes Chief Engineer at Capital Film Laboratories

☆ The appointment of Thomas A. Cahill as chief engineer of Capital Film Laboratories, Inc., Washington, D. C. has been announced. He will direct all engineering operations at the firm's Washington headquarters' plant and at its Miami, Florida branch.

He is the former quality control manager and technical director at Pathe Laboratories, Inc., New York. Earlier, he was section foreman and quality control manager for 10 years at Consolidated Film Industries, Inc. Lee, N. J. Mr. Cahill attended Columbia University. •

\* \* \*

#### McGuire Joins Graphic Films Corporation as Vice-President

☆ Jerry Carter McGuire has been named vice-president of Graphic Films Corp., Hollywood, according to Les Novros, president of the 25-year-old industrial and government film production company.

McGuire's duties at Graphic Films include overall production supervision, script and market development, and client relations. A Ph.D. from the University of Southern California, and holder of a master of science degree from U.C.L.A., he formerly headed General Electric Company's News Bureau for the 14 western United States. Prior to that he was public relations director at Grant Advertising, Hollywood. •

\* \* \*

#### Meredith to Head Creative Work at Motion Picture Service Co.

☆ Roy Arthur Meredith, writer and documentary producer, is joining the staff of Motion Picture Service Company, it was announced by Gerald L. Karski, president of the San Francisco based firm.

Meredith will be in charge of writing, producing and directing in the documentary, industrial, and promotional fields, according to Karski.

Last year Meredith received the Jane Harrah Award from the San Francisco Bar Association for a documentary film, *The Juvenile and the Law*, and his documentary series, *The American Civil War*, won a Sylvania Award.

In addition to writing for film and television media, he has been the author of seven books and, in collaboration with David Aldrich, he wrote *S.O.S.*, a satirical play on war. •



Tin-engine North American Photographic Aircraft, Flying-W Productions.

**Flying-W Productions Acquires Tin-Engine Photographic Plane**  
 A specially-equipped twin-engine North American Photographic Aircraft has joined the fleet of light planes at Flying-W Productions, Inc., Medford, N. J., as that firm announces the expansion of its services to motion picture and

television producers. The new aircraft is capable of speeds from 75 to 250 miles per hour with a maximum range in excess of 2,000 miles.

Flying-W president Bill Whitesell notes that this plane is the most fully-equipped camera ship in private aviation. It has shooting positions in the nose, tail, top, bottom and on both sides, each fitted with a newly-designed mount capable of accepting equipment ranging from light-weight 16mm to the heaviest 70mm motion picture cameras.

The nose position is large enough to house a cameraman, an assistant, a producer and a director. The plane can accommodate a production crew of seven with equipment and baggage but can operate from the smallest airstrips due to its slow-flight capabilities.

New York offices of Flying-W Productions are at 222 East 44th Street. Further inquiries can be directed to Robert Saldenberg at that address or by phoning 212-MU 7-9032. The Flying-W Ranch and air strip is located at Medford, New Jersey.

\* \* \*

**Kalart Licenses U. S. Industries to Adapt the Soundstrip System**

U. S. Industries has been licensed by the Kalart Company, Plainville, Conn. to employ Kalart's patented Soundstrip System for use with USI's Auto-Tutor, a programmed teaching device. The Soundstrip System provides for an optical sound track to be photographically printed on filmstrips containing color or black & white still pictures.

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**Westinghouse Introduces Broad Line of Xenon Studio Lighting**

A broad line of xenon lamps expected to find wide application in the motion picture projection field, spot lighting on motion picture and stage sets and in missile filming illumination, is available from Westinghouse.

George B. Saviers, the company's special products sales manager, states that the new line of pure xenon lamps will be available in 300, 500, 1000, 2500 and 6000 watts. According to Saviers, the new lamps will replace carbon arcs in many applications.

Color temperature of the xenon lamps is rated at 6000° Kelvin making them excellent for color photography. In addition, they have a far longer life — 1500 hours as opposed to 10, 20, or 75 hours life expectancy for tungsten projection filament lamps.

Although the initial cost of xenon lamps is higher, an advantage claimed is lower operating costs. Saviers cited a case of a 1000 watt incandescent projection lamp which cost about \$1 an hour to operate. Its xenon equivalent would run about ten cents an hour with 150 fewer lamp changes involved.

In the fascinating new field of missile photography project cameramen employing xenon lamps are able to film a launching at any hour using outdoor color film — a feat not possible with lamps which were formerly used.

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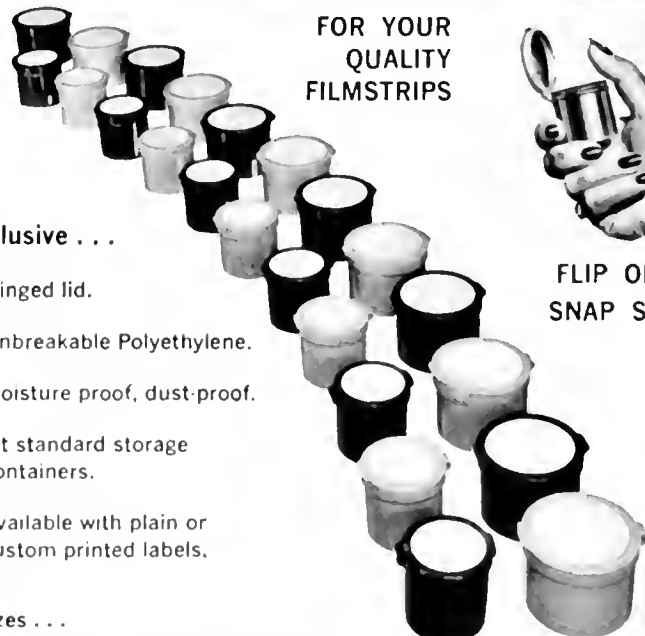
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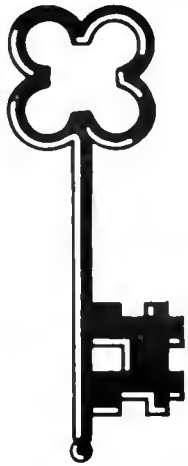


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## Community Relations in the Missile Age

**H**OW DO YOU PERSUADE an entire community to cooperate when you propose to dig up thousands of acres of farmland and to upset their normal routines? That was the problem faced by Sylvania Electric Products, Inc. and the U. S. Air Force when they set out to install a new Wing of Minuteman Missiles in North Dakota.

Sylvania is responsible for the ground electronics system which controls missiles until launch. A thousand miles of communication cable had to be installed to connect missile silos to launch control centers. This meant obtaining "rights of way" from thousands of landowners across whose property the cable would be laid. When this work was undertaken in other regions, resistance was encountered which slowed progress of a vital defense program.

But it was reasoned that if people *understood* why this project was necessary and how it would affect them, they'd be more inclined to cooperate. It was decided to inaugurate an intensive Community Relations Program with a motion picture and a recording playing major roles.

The film: *Minuteman and You* was produced for Sylvania by MRC Films, a division of McLaughlin Research Corporation. It opens with a documentary sequence about North Dakota and gains immediate audience identification as it shows the people, their land and events. The narrator says that most Americans, including the people of this state, want to live their lives fully and to raise their children in a world at peace. But for almost two decades, our nation has been faced with constant threats to its security.

The scene switches to I-2-d Square in Moscow, with a massive display of military might parading on May Day. It continues this historical sequence with authentic newsreel footage and unusual stock shots as it makes the point that the U. S., as a leader of the Free World, has the responsibility of maintaining its security.

The film also shows the capabilities of the Minuteman and how it is operated. The five Wings now in existence are described and the



Missile control room is picture in Sylvania film "Minuteman and You."

Sixth Wing is about to be located in the eastern part of North Dakota. At this point the Air Force officer who has chief responsibility for the installation speaks directly to the audience. He describes what will be taking place in this area during the next two years as the missile complex is being installed. He then introduces Sylvania's Technical Manager who goes into more detail.

Steps involved in accomplishing the proposed work and how these will affect farmers and landowners in the area are depicted. Finally, the farmer, the landowner and the businessman are given an opportunity on screen to ask whatever questions they may have to a responsible Air Force official. The questions are answered one at a time, frankly and fairly.

The film has been widely shown on local television, at meetings of the Grange, Farmers Unions and civic organizations. Public cooperation has been very gratifying, according to Sylvania officials. *Minuteman and You* was written, directed and edited by Lawrence Mollot. Narration is by Dwight Weist and project supervisor for Sylvania was James Harnedy. It is the 18th film produced for its sponsor by MRC Films in the past three years.

BUYERS READ BUSINESS SCREEN

**M Film Series Show How to Improve Performance of Manager**  
 A new series of five related films designed for in-company training on the fundamentals of improving managerial performance, has been released for sale or lease, by the American Management Association.

The series, *How to Improve Individual Manager Performance*, features James L. Hayes, Dean of Business Administration, Duquesne University, a management authority of broad experience who has made significant contributions in the field of management education. He presents a hard core of material around which a company-directed program can be engineered for improving managerial performance.

Each of the films which make up the series is short, succinct and to the point. Average running time is 3 minutes. Subject matter is presented in a way calculated to insure in-depth discussion.

The five films in the series include: *Concepts of Management*, which makes clear the five distinct functions present in every management job, and shows how intelligent application of them results in better management; *Management Organization and Job Description*, which shows how to efficiently designate and define the role of man within an organization; *Standards of Performance for Managers*, which explains how the

individual can achieve more with the help of standards of performance; *Performance Appraisal for Managers*, which illustrates how to identify job areas in which a man needs help; and *Improving Performance Through Individual Manager Development*, which shows what the manager can expect when he puts into practice the principles explained in the series.

The AMA films are accompanied by a leader's guide specifically written for company training leaders. All the films are standard 16mm black and white kinescopes made from video tape. Rental fees for the series are \$250 for AMA members and \$300 for non-members. Sales prices are \$1250 for members and \$1500 for non-members, from AMA's Film Dept., 135 W. 50th St., N.Y.C. •

\* \* \*

**Encyclopaedia of Photography Updates Progress in All Fields**

☆ The first new edition in ten years of the exhaustive Focal Encyclopedia of Photography has just been published in a completely revised, expanded and updated edition according to Focal Press.

The most recent edition of the Encyclopedia has been expanded to include 1,750,000 words, with in 2,400 articles prepared by 281 specialists from 28 countries, plus 1750 diagrammatic illustrations and 450 photographs, including 16 pages in full color.

A special section on cinematography covers a wide-range of subjects "from animation to Super 8, from cameras to projection practice, from editing to telecinema, from cine definitions to cine film processing, from sound synchronization to tape recording, from high speed to time lapse."

The price of the new two volume boxed edition containing 1,775 pages is \$39.00. Available from Focal Press, Inc. 20 E. 46th St. New York, N.Y. 10017. •

\* \* \*

**"A Million Lights Shall Glow" Featured in Chicago**

☆ The award-winning travel film, *A Million Lights Shall Glow*, which won top honors in a travel film competition at Cannes, France last year, was featured at a free public showing during the "Orient Salutes Chicago" program in that city last month.

The event was sponsored by the Hong Kong Tourist Association, Canadian Pacific Airlines, Cathay Pacific, and United Air Lines. •

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**H**OLLYWOOD FILM ENTERPRISES, Inc., beginning its 59th year of laboratory service to the motion picture industry, has given special recognition to customers whose films won awards during 1965. To each, for an award-winning film or films, went a certificate signed by Mickey Kaplan, president and Thomas H. Emmett, sales manager:

*HFE Salutes (producer's name), a favorite HFE-Quality Lab Customer, for their outstanding Award-Winning Film Production, as evidenced by (name of competition and award) given to (name of film or films).*

Winners included Douglas Aircraft Company which took Cine Golden Eagles for *The Many Faces of Mexico* and *The Wind of Change*, and "multiple honors" Chris Certificates in the Columbus Film Festival for the same pair plus *Three Facets of Adventure* and *The Sleeping Giant*.

### Many Received National Awards

John J. Hennessy Motion Pictures' certificate was gained by *Who Needs You, Buchanan?*, U. S. Navy-sponsored recruitment film which got a "V-P" Merit Award in the National Visual Presentation Association competition.

To Lockheed California Company went a certificate for *SST—Challenge of the 70's*, winner of an Industry Film Producers Association Cindy in the sales promotion category.

Los Angeles County got a certificate for *Angel by the Hand*, a Cindy winner in the public information class.

The certificate for North American Aviation, Los Angeles Division, recognized the technical information classification Cindy given *Speed and Heat*, and another in special category for *Once Upon a Time*.

Parthenon Pictures' awards included *Happy Holidays — Any-*

*where in Michigan* and *Option Makers*, Chris winners; *Everypd Has Two Jobs*, winner of a AM from the Society for Advancement of Management; *Slips and falls* and *What'll You Do If*, bronze plaque winners from the National Committee on Films for Safety

Safety, Technical Films Cid

Richard J. Soltys Productions' *Your Responsibility for Safety* took a Merit Award in the competition of the National Committee on Films for Safety.

Technical Communications Inc. got an HFA Cindy for the NSA production, *Electric Propulsion* entered in the technical information class.

The certificate which went to the U. S. Naval Ordnance Station was gained by a Cindy for *The Challenging World of Undersea Technology*, given a special category.

\* \* \*

## Hearst Metrotone News Form New Film Production Division

A new division, Metrotone Productions, has been formed by Hearst Metrotone News, with J. Turell as Managing Director.

Hearst Metrotone News is jointly owned and controlled by Hearst Corporation and Metro Goldwyn-Mayer. It presently produces the theatrical newsreels released by MGM and Universal as well as the monthly school newsreel, *Screen News Digest*, which is said to be the most widely viewed educational program of its kind in the world. For many years has also produced film for various government agencies and the American industry.

Mr. Turell, a partner in the foreign film distribution company Janus Films, previously founded Sterling Television in 1946 served as its president for 19 years. In his new position he plans to use the "gold in the vaults" of parent companies as a background to the production of films.

## News Along the Film Production Lines

### Capital Film Services, Michigan Announces Physical Plant and Staff

Robert Hunter, president of Capital Film Services, Inc., Lansing, Michigan has announced a physical expansion and the addition of key personnel.

Hunter reports: "We now have the most modern motion picture, television, color TV commercial facilities, sound recording studio, animation and editing rooms plus one of the largest in-door sound stages outside New York."

The 35-year old Michigan firm processes film under a license arrangement with Eastman Kodak, working through photo dealers in their color movie film and slide processing laboratory.

According to Hunter, Robert J. Neuerl will be manager of Capital's film processing laboratory. Ray Willis has also joined the firm as director of the motion picture division at East Lansing.

\* \* \*

### DeWolfe Installs New Oxberry 5mm Slide, Filmstrip Camera

That is claimed to be the world's most advanced camera for 5mm slide and filmstrip production has been purchased by Admaster Prints, Inc. Built by the Oxberry Corp., the camera is controlled mainly by a foot-square "black box" that stands a few feet from the equipment itself.

Henry Roth, production coordinator, explains that the camera provides a semi-automated one year old. "Technical advances come so rapidly now," he says "that an equipment 'standard' just a few years back now is antique."

For stability the stand of the Oxberry is made of heavy welded steel construction from which a precision vertical structure reaches toward the ceiling. Electric motors control movements of the camera and film. Unlike other cameras which move the lens in relation to the film, the Oxberry product keeps the lens fixed and moves the film plane.

Focus maintained by the camera is provided by cams that move up and down and special extra equipment permits an extra wide field.

To accomplish exact art positioning on the film a built-in device projects a rectile image that shows exactly what the camera sees. There is also an extra accommodation for the use of 6008 color film which offers su-

perior quality when shooting transparencies.

\* \* \*

### Research Products, Inc., Expands Laboratory Equipment Facilities

Research Products, Inc., Hollywood, has ended the sub-contracting of some components with completion of a program of equipping its own machine shop fully for the manufacture of optical printers, animation devices and related special equipment. At the same time Hal Scheib, president of the company, announced development of a new service operation which will handle local calls, initially, on equipment within the general range of its interests.

The manufacturer recently delivered another optical printer to Consolidated Film Industries, Hollywood, where it will be used for printing 8mm and super-8 from 35 and 16mm. Research Products also currently is installing an optical printer at MoviLab, Inc., New York City.

\* \* \*

### DeWolfe Music Catalog Library Now Available at Corelli-Jacobs

The DeWolfe Music Catalog, said to be one of largest individual collections of music on disc and tape in the world, has recently been made available to American film producers by Corelli-Jacobs Film Music, Inc.

The DeWolfe collection is largely composed of new, up-to-date sounds for modern films. It is constantly in the process of enlargement — 17 new recording sessions are scheduled between now and May.

Descriptive literature is available from Corelli-Jacobs at 25 West 45th Street, New York 10036.

\* \* \*

### Mike Segarra, Inc. of San Juan Offers Puerto Rico Film Advice

A new consulting service for TV commercial and industrial film production units planning to shoot films in Puerto Rico is now available on the island.

Mike Segarra, Inc., 1009 Ashford Ave., San Juan, which until now has specialized in servicing stateside and local public relations clients in Puerto Rico and the West Indies, has introduced the new service. The Segarra firm has for some time helped U.S. companies filming in Puerto Rico.

The new service includes assistance in selection of sites (which include two major resort hotels.)

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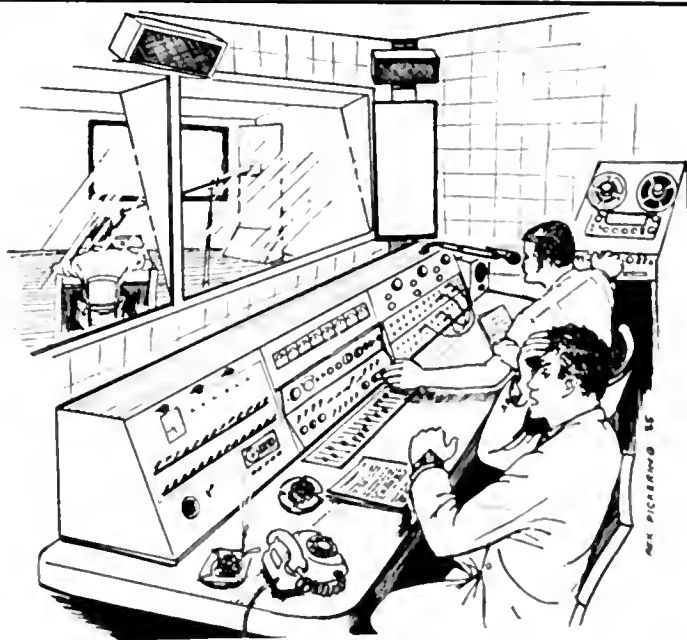
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The individual cost of filmstrips is \$1.50. The complete set of five filmstrips sells for \$6.00. For further information write: Money Management Institute, Household Finance Corp., Prudential Plaza, Chicago, Ill. 60601.

\* \* \*

### Inspirational Color TV Spots Released by Nat'l Church Council

☆ The National Council of Churches has produced a series of 20- and 60-second TV spot announcements in color intended for nationwide distribution. "Market-by-market" release begins in Atlanta.

Carrying the message that "God is alive, loving and caring for all people," the spot announcements underwent a trial run in the Columbus, Ohio area in early February.

The spots were produced for the National Council of Churches Broadcasting and Film Commission by the Radio and Television Division of the Presbyterian Church in the U.S.A. at a cost of \$41,000 including distribution.

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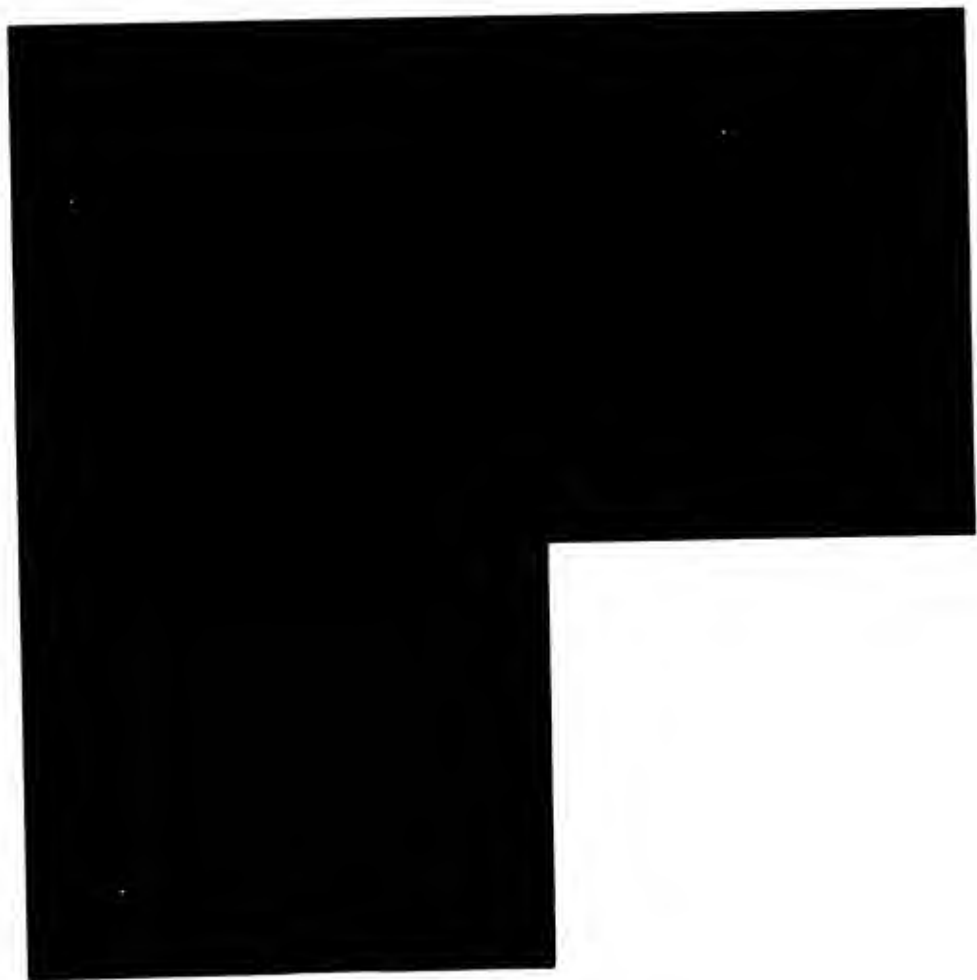
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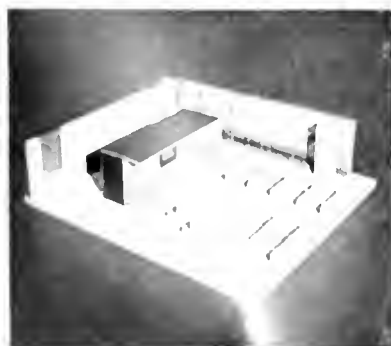
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Number 2

Volume 27

# BUSINESS SCREEN

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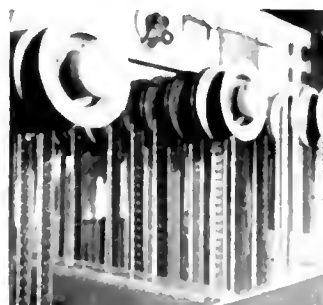
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## right off the newsreel

### Announce Chicago Program for 13th Annual "Day of Visuals"

☆ The 13th annual "Day of Visuals" conference and film competition sponsored by the National Visual Presentation Association moves to Chicago for the first time in its history this year. The events will be held June 1-2 at the Sherman House and official host in 1966 is the Midwest Chapter of the NVPA, headed by its president, Norman C. Lindquist.

"The fantastic increase in the use of audiovisuals at all levels of human endeavor will be seen through the fourteen different categories in which NVPA will present awards on June 1st," according to Lindquist, who is vice-president for sales of the Fred A. Niles Communications Centers, Inc.

"Medicine, public welfare, fund raising, training, documentary, educational and travel subjects are only some of the examples of the broad application of these techniques. Each of these categories is being examined as to whether they have made successful use of

motion pictures or slidefilms," he concluded.

Organizations who wish to submit entries for the "Day of Visuals" competition or to attend its seminar programs should write to Midwest Headquarters, National Visual Presentation Association, 333 North Michigan Ave., Chicago, Illinois 60601. Entry lists will close Monday, May 2, 1966, according to Howard Rice, chairman of the Awards Committee. He is an executive in the Motorola Communications Division.

General co-chairmen of the "Day of Visuals" are Marvin E. Goessl, Becker-Goessl, Inc. and A. M. Baltzer, National Safety Council. Program chairman is Howard Turner, DuKane Corporation.

### NAVA Names Billy Paul Williams as New Director of Information

Billy Paul Williams has succeeded James Hulfish as director of information for the National Audio-Visual Association. He will be in charge of all publications and publicity for the national dealer organization. He was formerly with the American Optical Company, Instrument Division, in Buffalo, New York where he served as

assistant projection sales manager. He will reside in Fairfax, Va.

### Hy Schwartz Leaves Kalart Co. to Retire After 35-Year Career

☆ A 35-year veteran of the photographic and audio-visual industries has announced his retirement. Hy Schwartz, president of the Audio-Visual Division of the Kalart Company (Victor Animatograph Corp.), and a past president of both the Photographic Manufacturers & Distributors Association and the National Association of Photographic Manufacturers is leaving his post.

A longtime friend of this publication, he was responsible for Kalart's government relations during the early 1940's and when civilian production was resumed in 1945, he had full responsibility for sales and marketing through distributors. He also initiated Kalart's acquisition program, which began with the acquisition of Craig Manufacturing Co. (film editors), then with Victor Animatograph Corporation, a pioneer in 16mm sound projection. Through his work, Kalart also acquired the Automatic Projection Corp. (35mm filmstrip projectors).

An honorary associate of the

Photographic Society of America and a charter member of the International Press Photographers Association. Hy Schwartz hopes to remain close to the industry. He has served with distinction throughout the years. His immediate plans are to explore several areas of photography which have long been of special interest to him.

### Open Entry Lists for the 14th Annual Columbus Film Festival

☆ Closing dates for entries and advance program details for the 14th Annual Columbus (Ohio) Film Festival have been announced by Daniel F. Pruett, president of the Columbus Film Festival Council, sponsors of the event. It will be held October 7-9 at the Hayes Hotel in the Ohio capital city.

Entries were being accepted through March and the final date for entries is August 1, 1966 (5 p.m. EST). The principal categories and their chairmen are as follows: Educational-Information Films, redacted; B. Saunier, chairman; Leisure Industry Films, Galvy E. [redacted] chairman; Health & Mental Health Films, Florence L. Fogel, chairman; Religious Films, Del [redacted] chairman; Travel, U [redacted] chairman.

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(CONTINUED FROM PAGE FOUR)

& Foreign Films, Daniel F. Prugh, chairman; and Special Fields & Feature Films, S. N. Hallock, chairman. No filmstrips are being accepted this year. Entry blanks may be secured from the office of the Film Council of Greater Columbus at 280 East Broad St.

One of the oldest festivals of its kind in the U.S., the Columbus awards competition attracted over 350 entries last year. One of the new events for the 1966 program is a "Producer's Showcase" which will be held for the benefit of all producers, sponsors or their representatives at the Fort Hayes Hotel on the morning and afternoon preceding the Chris Award banquet, Friday, October 7. Award-winning films in all categories will be multi-screened so that guests can have a choice of the films they wish to see. Public screening of Chris Award films will follow on Saturday afternoon and evening, October 8 and on Sunday afternoon, October 9, at the Battelle Memorial Institute auditorium in Columbus.

A \$15 fee is charged for each

film entered in the Festival, regardless of length. All films entered must have been produced in 1964, 1965 or 1966 and not previously in competition at this event.

### ColorTran Industries Now Part of Berkey Technical Companies

Expanding their already considerable interest in the motion picture and television industries, the Berkey Technical Companies have acquired ColorTran Industries, Inc., of Burbank, California. The Berkey group also recently added the Oxberry Corporation, Mamaroneck, N. Y. and its growing "photo team" includes such well-known industry trade names as Arriflex, Caesar and Ascortlight.

ColorTran will now have access to the extensive engineering, manufacturing and marketing facilities of the Berkey organization, with the immediate advantage of a nation-wide network of warehousing, distribution and servicing facilities as well as additional technical consultation services.

The pioneer lighting equipment firm (a recent Academy Award winner for Scientific/Technical achievement) will continue operations at its 30,000 sq. ft. plant in Burbank under the present man-

agement team, headed by president Milton Forman.

According to Forman "this new development provides ColorTran with the prospect of rapidly achieving further advances in the design and engineering of new types of quartz-iodine lighting equipment for motion picture and television industries."

### Association Films Moves N.Y. Headquarters to 600 Madison

New executive offices at 600 Madison Avenue in New York City are now housing the administrative and sales offices of Association Films, Inc., national film distributor. The company now occupies 6,000 square feet on the 17th floor in the mid-town building.

Publicity and promotion departments, billing and accounting operations and educational sales offices share the new quarters. A combination preview theater and conference room with facilities for showing both standard 16mm and CinemaScope motion pictures, filmstrips and slides has been installed. There is also provision for the installation of 35mm projection equipment.

The new theater is equipped

with a hi-fi stereo sound automatic curtain control electronic dimmer lighting systems may be controlled by the projection or within the theater itself by means of a control console with controls for projectors, dimmer lights and curtains.

Association Films was formerly located at 347 Madison Avenue and maintained national headquarters at that address for more than 45 years. The new 600 Madison Avenue telephone number is (212) 421-3900.

### Jeffee is Film Industry Chairman for United Jewish Appeal

Saul Jeffee, president of Foxlab, Inc., has been named chairman of the motion picture and amusement industry's 1966 campaign on behalf of the United Jewish Appeal of Greater New York.

Announcement of the appointment was made March 7 by Harry Mandel, 1965 chairman of the Motion Picture and Amusement Division's organization luncheon meeting held in the executive offices of Paramount Pictures Corp. Mandel said that the division's 1965 campaign raised \$589,642 for UJA's life-saving and life-building tasks.

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### Fairchild Wins Two U.S. Patents on Film Transport Apparatus

☆ The United States Patent Office has issued two patents for rear-screen sound-photo systems based on inventions made by Raymond G. Hennessey, general manager of the Industrial Products Division, Fairchild Camera and Instrument Corporation.

To be published shortly by the Patent Office, the new patents cover a film transport apparatus and cassette, both for sound and picture reproduction systems. Although applicable to a wide range of projection systems, exclusive use of the inventions are presently being employed in the design of Fairchild's Mark IV\* and Mark V\* 8mm automatic continuous sound projectors to be used with the new Moviepak\* film cartridge.

These projectors feature no film threading or rewinding and a two-second film change. Immediate picture and sound are provided during automatic repeat or programmed stop performance. (\*Designated trademarks of Fairchild Camera and Instrument Corporation.)

\* \* \*

### United World Moves Sponsored Films to Three Airport Theaters

☆ Implementing the trend in sponsored film exhibition in airport theaters for waiting passengers, United World Films has announced distribution of its film subjects to TravelCinema theaters at the New Orleans, Tucson, and Memphis municipal airports.

These theaters are in continuous operation during peak-load travel hours, primarily showing sponsored films to adult audiences from 9:00 a.m. to 9:00 p.m., as viewers

await connecting and return flights. UWF has moved to loan films of its sponsors to airport theaters to extend their audience areas.

Films sponsored by the American Petroleum Institute, the American Stock Exchange, the National Rubber Bureau and Standard Oil Company are among the titles currently being screened to commuters.

\* \* \*

### Eastern Effects in New York Jerry Lipsner Heads Operation

☆ Eastern Effects, Inc., producer of optical effects for both motion pictures and television film, announced news last month on two new projects. The firm now occupies a greatly-expanded facility at 44th East 44th Street in New York City, doubling its space for department



Eastern Effects' Jerry Lipsner

managing administration, supervising technical benches, developing quality control, animation and a machine shop, including custom-designed equipment.

Later in the month, Eastern Effects announced the election of Jerry Lipsner, former vice-president and sales manager, as its president. He will be responsible for supervising sales. Other staff members include general manager Robert Friedson; production manager Ed Price; and Ed Berger, in charge of quality control, continuing to operate in their present capacities.

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## CINE Elects Officers at Annual Meeting

Du Pont's Alden Livingston is President of Film Council

CINE, the Council on International Nontheatrical (Film) Events, has elected a DuPont international advertising executive as its president. Alden H. Livingston, of Wilmington, Del., was chosen to head the national organization which annually selects motion pictures which represent America at overseas film festivals, at the annual meeting of the Council, held in Washington, D. C. on April 15th.



CINE president Alden Livingston

He is the fifth president of CINE in its ninth year of operation and succeeds Willis H. Pratt, Jr., film manager of the American Telephone & Telegraph Co. The meeting was held in the headquarters building of the National Education Association.

Newly-elected vice-presidents are Ralph P. Creer, American Medical Association, Chicago; John Flory, Eastman Kodak Co., Rochester, N. Y.; and Reid H. Ray, film producer, St. Paul, Minn. Re-elected as vice-presidents were Charles Dana Bennett, Farm Film Foundation, Washington; Thomas W. Hope, Eastman Kodak Company, Rochester; Dr. Anna L. Hyer, National Education Association, Washington; J. Edward Oglesby, Virginia State Department of Education, Richmond; and Brig. Gen. (ret.) Willard Webb, Clifton, Va.

Peter Cott, operating head of the National Academy of Television Arts and Sciences, New York City, was elected secretary of CINE and Dr. Harold E. Wigren, National Education Association, Washington, continues as coordinating director of the Council. James H. Culver was re-elected treasurer and was also named to the newly-created position of managing director. As such, Culver will now be the full-time administrator of CINE.

Alfred E. Bruch, president of

Capital Film Laboratories, Washington, D. C., is a new member of CINE's board of directors. President Livingston named the four vice-presidents who will supervise major organization activities of the Council. Edward Oglesby will handle education and review; Reid will be in charge of education; Charles Dana Bennett will handle finance; and Tom Hope is in charge of information.

\* \* \*

### Du Art's 1965 Sales, Exhibitions Show Increases for Fiscal Year

☆ Du Art Film Laboratories has issued its annual report for the fiscal year ended December 31, 1965.

The report shows sales for the 1965 fiscal year at \$4,258,043 compared to \$4,258,043 in the previous year. Earnings after taxes were \$183,586, equal to \$1.12 per share, compared to \$112,566 per share in 1964.

Du Art Film Laboratories is a major motion picture laboratory. The company has facilities for developing and printing black and white motion picture film for television, theatrical use and industrials. Du Art holds a contract with the Government for the sale and distribution of Federal agency film.



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health films which can be used by physicians when they are invited to address lay groups. The AMA makes a current list of these subjects available to qualified professional men.

*World's Growing Crop of Film Promotes Tourism With Some Odd O*  
 A veteran correspondent in Rome "the Venice International Show of Graphic Art is the yearly naked-body when the new crop of fourth-form school smut masquerading as art is shown. the most unpleasant of these films receives "Gold Lion of Venice" prize."

Which reminds us of the film jury who is regularly called upon to judge at Cannes. He plays it safe: when he understand one of the many "abstract experimental" art film offerings, he sure it will pull one of the top prizes and learned to cast a favorable ballot. Me feel good, he says, to bring in a sure winner

\* \* \*

*Johnson's Wax Building a "Golden Fidd Theater in Racine to Show "To Be Alive"*  
 In a more joyous vein and on behalf picture everybody understood, it's our privilege to report progress at Racine consin on the building of the Johnson "Golden Rondelle" theater which was that sleeper hit of the New York World *To Be Alive!*

This graphic glorification of the pleasures of existence (a 17-minute screen presentation) will be shown in a shaped theater on a lot adjacent to the Lloyd Wright-designed headquarters of the Wisconsin wax makers. It will be

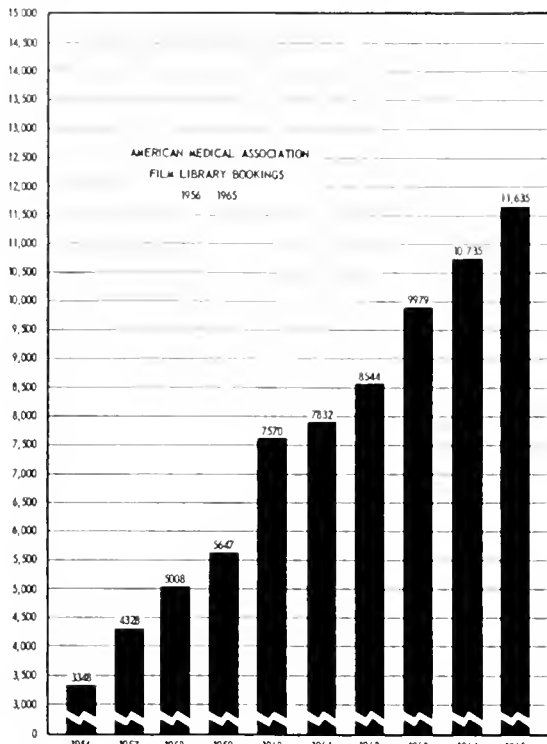
**American Medical Association Film Library Reports Record Number of Bookings in 1965**

Greater service through audiovisuals used by physicians, hospitals, medical schools and other professional groups was evident this month as the American Medical Association's Film Library revealed that the total number of film bookings was the largest in its history. A total of 11,635 medical and health films were sent to these groups, according to Ralph Creer, director of the AMA Department of Medical Motion Pictures and Television.

Most of the films are shown for educational purposes among physician's groups, in medical and nurse training classrooms. Total bookings have increased each year since 1955 when 3,007 were recorded.

Analysing the 1965 bookings, Creer noted that the largest group of users of films from the AMA library were civilian hospitals and schools of nursing. Every U. S. medical school except two used the services of the library during the year and paramedical schools were prominent among these borrowers.

The Association's film library now has 2,130 prints of 458 titles. This total includes 119



Bookings of medical and health films library from the American Medical Association's film library have more than trebled over the 10-year period shown on this graph. Hospitals and schools of nursing were most active borrowers last year.

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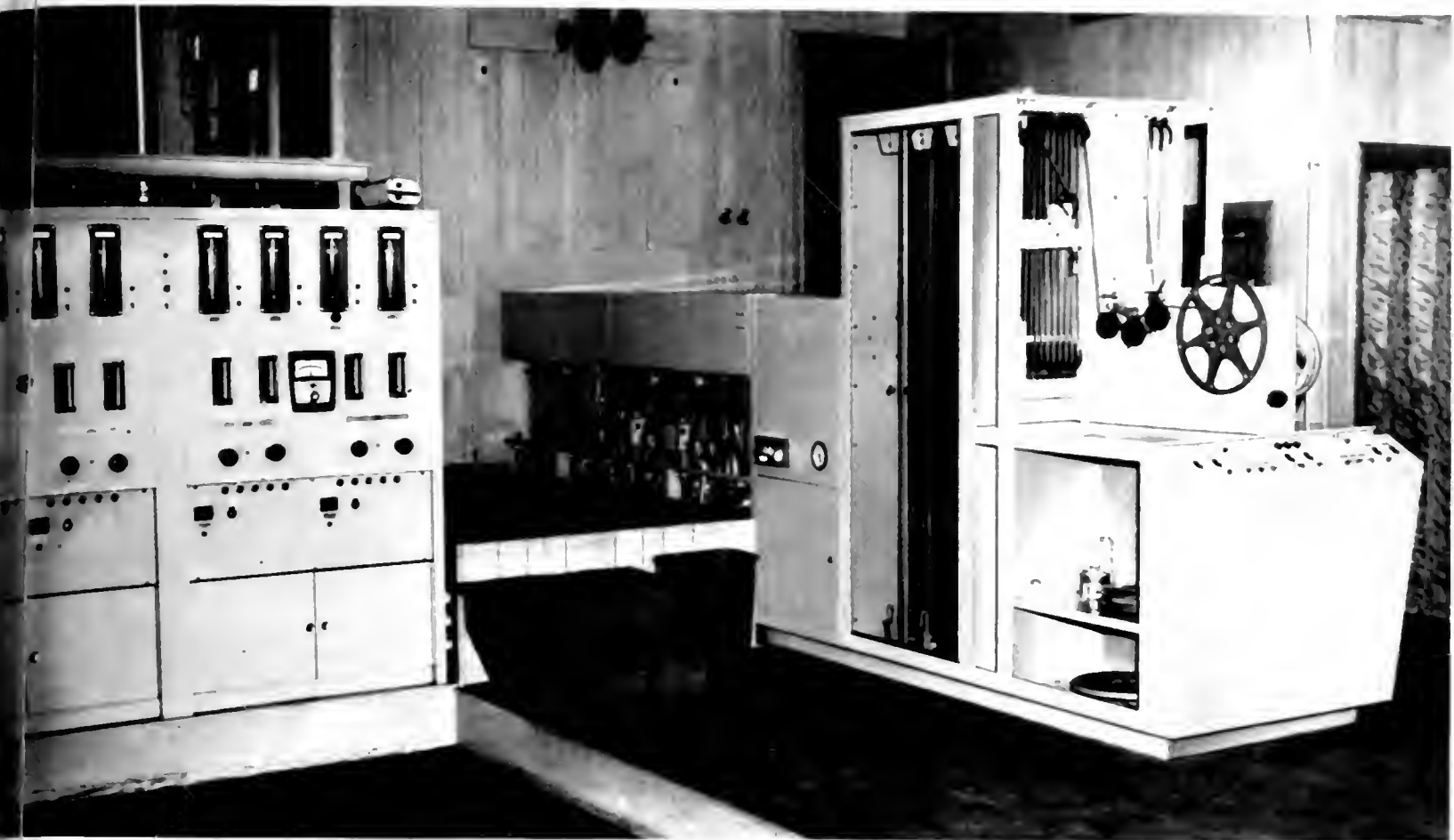
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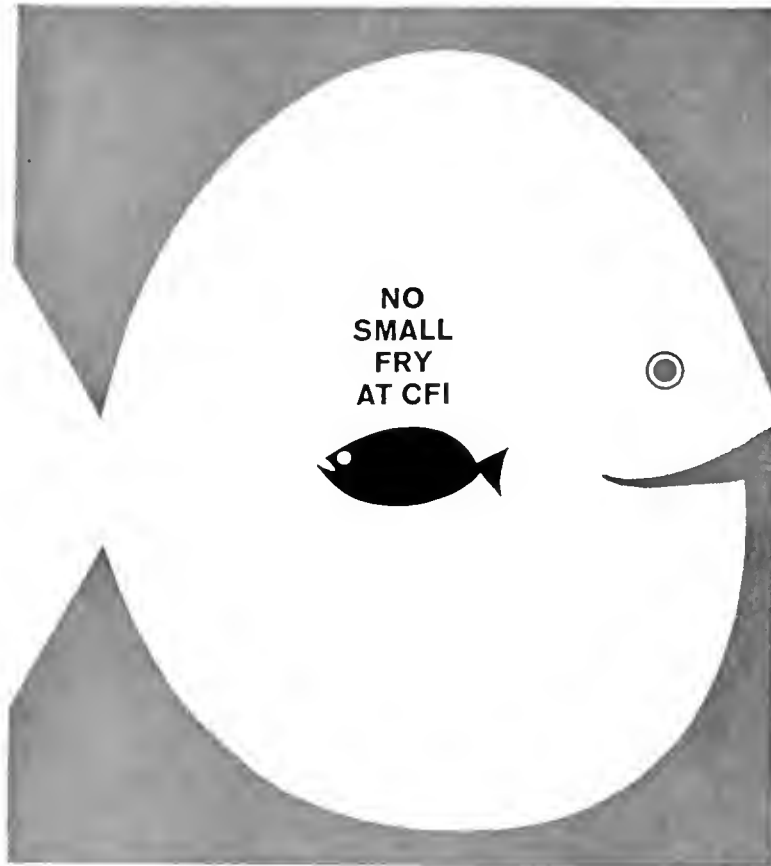
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THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE) compatible in design. The film will be shown at the Rondelle as part of the company's program for visitors.

Executive vice-president S. C. Johnson says that some 9,000 visitors come to the Rondelle each year and the total is expected to increase when the film opens later this year. It was estimated that over five million persons at the Fair.

\* \* \*



Amos Burg (right) of Education & Information section of Alaska's Department of Fish & Game presents first print of his "Juneau" film to Chamber of Commerce head, Norman...

Amos Burg's Film "Juneau, Alaska's Capital City" Offers Viewers Some Spectacular Shots

"Fresh and bigger than life," say members of the sponsoring chamber of commerce to the people of the Gastineau Channel. It's a new picture, *Juneau, Alaska's Capital City*, produced by Amos Burg of the Education & Information section, Alaska Department of Fish & Game.

Premiered at a civic banquet in Juneau, the film's spectacular shots drew some applause. But, Juneau people admit, the film comes out second-best to those subjects of natural wonders. Burg rubbed shoulders with an ice-field, flew in a helicopter to a high-laced ski bowl and caught a grizzly bear. The finale is a sunset, followed by the magic of a bear. To potential Alaskan visitors, the film is an appetite whetter.

Processing and prints of the color film were handled by Hollywood Film Laboratories, performing with their usual skill.



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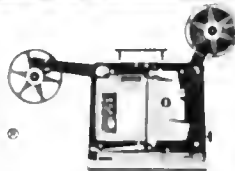
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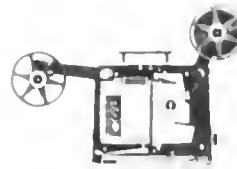
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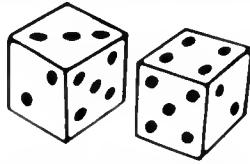
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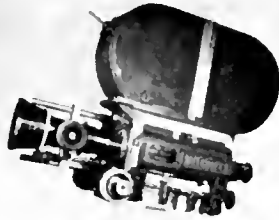
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PEOPLE AND EVENTS IN FOCUS

(CONTINUED FROM THE PRECEDING PAGE 16)  
 March 23rd, Milton Forman, president of ColorTran, accepted the Presidential "E" award. Also present at the event were Benjamin Berkey, president of ColorTran's parent company, Berkey Photo, Inc., and Harry E. Parker, executive vice-president of Berkey Technical Corporation.



Shown at ColorTran "E for Export" award ceremony (left to right): Representative Ed Benocke, R-27th District, California; Harry E. Parker, v.p., Berkey Technical Corp.; Milton Forman, president, ColorTran Industries, Inc.; and Benjamin Berkey, president of Berkey Photo, Inc.

**ColorTran Industries Receives President's "E for Export" Award in Washington, D. C.**  
 Kudos to ColorTran Industries, Inc., Burbank, Calif., on receiving the Presidential "E" For Export Award presented by U. S. Department of Commerce Secretary John Connor in a Washington, D. C. ceremony on

*Prince Surachatra Parachatra of Thailand Visits General DeLuxe Labs in Hollywood*

A recent guest in the United States and a visitor to the Hollywood facilities of Gen-



Mr. and Mrs. Neal Keelm are pictured at Hollywood reception honoring His Highness, Prince Parachatra of Thailand (right).



Picturing at signing of pact which gives F&B Coco exclusive North and South American distribution of "Doitlox 16" reflex camera are (left to right): Arthur Floman, president of F&B Coco, K. Nakamura, Doi Works' manager, and John Keelm, F&B Coco executive vice-president.

eral Film Laboratories, a division of DeLuxe Laboratories, Inc., was Prince Surachtra Parachatra of Thailand, a leading figure in the communications industry of his country. His host for the lab tour was Neal Keelm, vice-president of sales for General DeLuxe who noted that His Highness was a most-servant and knowledgeable visitor.

*A Member of SMPTE's Soviet Tour Group, Tells of Some Noteworthy A-V Facilities*

On another page of this issue, members of the official SMPTE group which toured Russia tell their experiences. At Kansas City (CONTINUED ON THE FOLLOWING PAGE 6)

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**G**OLDEN EAGLES, symbolic of outstanding merit among the U. S. motion pictures chosen for overseas film festivals in 1966, have been awarded to 120 films by the Council on International Nontheatrical (Film) Events. Selected by CINE from among hundreds of films reviewed by some 300 jurors in 23 committees across the country prior to their final judging in Washington, D. C. last month, the films are destined to show at over 50 overseas festivals during the year.

The recent winner of the Academy of Motion Picture Arts and Sciences "Oscar" as that group's choice of the outstanding U. S. documentary film, *To Be Alive!*, was among the Golden Eagle winners. This original three-screen presentation sponsored by Johnson's Wax at the New York World's Fair was submitted in a new composite single 70mm version. It was produced by Francis Thompson.

#### Winners of Multiple Awards

Other leading producers and sponsors who received multiple Golden Eagles include Audio Productions (for *Energy Unlimited*, a National Coal Association film and *Sunrise at Eastern*, produced

## Cite 120 Films to Represent U. S. Abroad

### Select Outstanding Sponsored Films for Overseas Events

for Eastern Air Lines): Larry Madison Productions (for *Beyond All Barriers*, American Telephone & Telegraph Co.; *Wild Heritage*, Remington Arms Company; and *Wild Rivers*, Humble Oil & Refining Co.); Henry Strauss & Co., (for *A Different Drum*, American Medical Association; and *Wings to Alaska*, Pan American Airways); and Vision Associates, (for *Portrait of a Disadvantaged Child-Tommy Knight*, McGraw-Hill Book Company and *Point of View*, National Tuberculosis Association).

Homer Groening, Portland, Oregon, scored with two Jantzen, Inc.-sponsored films, *Surfboards*, *Skateboards*, etc. and *Tag*. John Savage, New York producer, won Golden Eagles for *Three Parts of Gaul*, sponsored by the French Government Tourist Office and *Two Worlds of Scandinavia*, sponsored by the Scandinavian Travel Commission.

#### Three AT&T Films Are Cited

Parthenon Pictures' *Slips and Falls* (winner of National Safety bronze plaque honors) won another Golden Eagle for its sponsor,

AT&T, and that company received a third Golden Eagle when the Jerry Fairbanks production *If An Elephant Answers* was cited.

Aegis Productions' film on *Fertility Control*, sponsored by Eli Lilly and Company, was a Golden Eagle winner and Dynamic Films' *Indianapolis 500—1965* was a winner for its sponsor, Montgomery Ward & Co. The Jam Handy Organization's motion picture, *Examination of Reflexes*, won a Golden Eagle for its sponsor, Parke, Davis & Company.

#### "ESS"—One of Year's Best

One of the outstanding industrial-technical motion pictures submitted this year (and a Golden Eagle winner) was *ESS*, produced by Pelican Motion Pictures for the Western Electric Company. Gilbert Altschul Productions' *California* won honors for the Santa Fe Railway. Sturgis-Grant Productions film, *Cardiac Failure in Infancy*, produced for the American Heart Association, was a Golden Eagle winner.

Bay State Film Productions' *The Atom and Eve*, sponsored by Connecticut Yankee Atomic

Power Company, was a triple honor winner and another educational film, *Selective Renalography*, produced by the A. S. Corporation for Eaton Laboratories was also given the Golden Eagle.

#### Films from API, N.Y. Tir

*Time to Live*, produced by Bransby Productions for the American Petroleum Institute and *The Wide Window of Mr. A.* created by Spectrum Associates for The New York Times were also worthy of note on the Golden Eagle winners.

According to CINE's new president, Alden Livingston, "next year we see more inventiveness of the motion picture camera film makers. Their films are winners for the United States international competition at just what has been called our Olympic team of films."

#### Present Awards on Nov. 11

CINE awards and international prizes will be presented on November 18 at a ceremony held in the National Education Association auditorium in Washington, D. C. Last year, U. S. entries received more than 70 citations and honor certificates; more than 50 international theaters where these films were shown.

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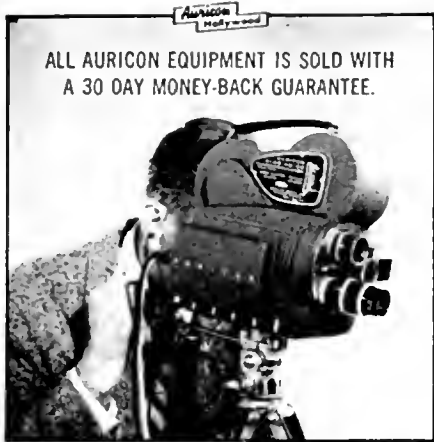
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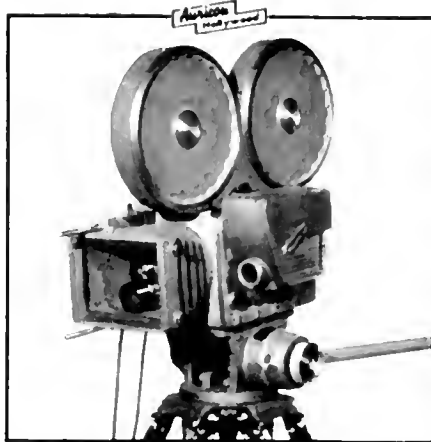
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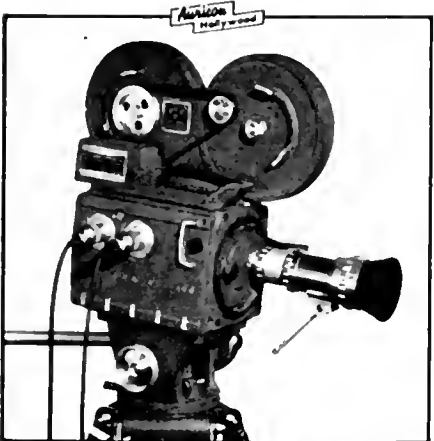
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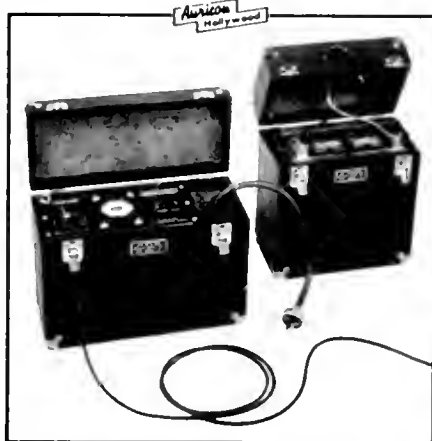
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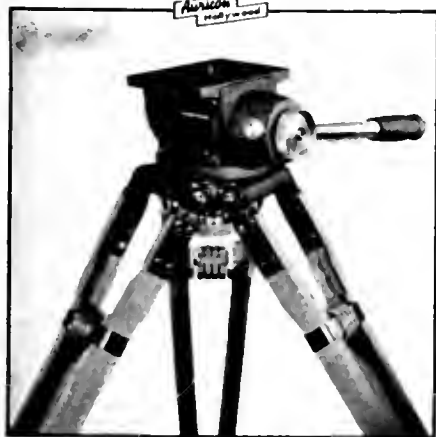
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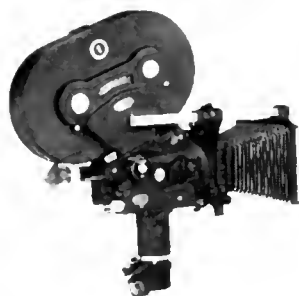


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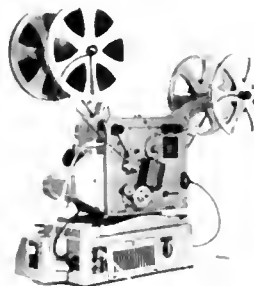
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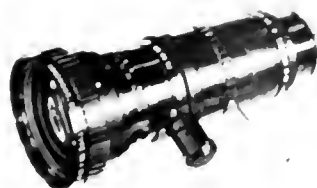
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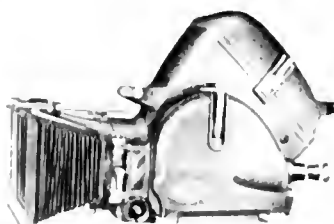
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## Small World

AN INTERNATIONAL REPORT  
 7th International Industrial Film Festival Opens in Venice Sept. 13

The Seventh International Industrial Film Festival, sponsored by the Confederation of Industrial Federations of Europe (CIFE), will be held in Venice, Italy from September 13th through the 18th. Giacomo Guiglia, of the national host group, the General Confederation of Italian Industry, confirmed these dates to BUSINESS SCREEN late last month.

U. S. representation in the Industrial Film competition is under the official auspices of the National Association of Manufacturers. A special committee recently assisted the NAM in selecting the 15 films which will represent the United States at Venice. All entries must be cleared through national manufacturer organizations in the countries which enter this worldwide competition.

One of the outstanding films the U.S. expects to show at Venice is *To Be Alive*, Johnson Wax' production which was the hit of the New York World's Fair during its two-year run in the Golden Rondelle theater on Flushing Meadow. This Francis Thompson-Alexander Hammid production was originally a three-screen presentation but a new composite 70mm version has now been made. *To Be Alive* won the Academy Award "Oscar" as the best U.S. documentary production of 1965 on April 18th and has just received the "Golden Eagle" award from the Council on International Non-theatrical Events to whom the 70mm composite print was sent. •

Movielab's President Exploring the Overseas Processing Market  
 Movielab, Inc. is giving serious consideration to the expansion of its film processing activities into overseas markets. This disclosure

was made by company president Saul Jeffee before his departure early in April for a three-week trip to six major cities in Europe and Asia.

Jeffee will also explore the possibilities and potential of laboratory operations in Turkey and Israel. Conferences have been scheduled in Tel Aviv and Istanbul for Jeffee with government and private financial interests in relation to native film production in these countries.

Stopovers have also been arranged in London, Paris, Rome and Madrid, where the Movielab president has meetings set up with European and American producers currently shooting in or rearing productions for locales abroad. •

\* \* \*

### Rank Organization Produces First British Sales Training Picture

The Rank Organization has produced the first of a projected series of British-made sales training films, *The Customer and the Salesman* — *Two Way Communication*. The 25-minute, 16mm film is designed to appeal to every salesman and provides direct insight into European selling methods. •

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PEOPLE AND EVENTS IN FOCUS

(CONTINUED FROM THE PRECEDING PAGE 20)  
recently, we met with Herb Farmer of the USC who was in the party.

Aside from the impressions noted in his visit with the IFPA (see JOURNAL pages), Herb found the Russian Palace of Congresses especially interesting. This 6,000 seat hall is used to present opera, ballet and for official gatherings. It has 6,000 loudspeakers, one in back of every seat in the auditorium. In addition, the arm of every chair has an earphone and a 14-channel, simultaneous translation system for multi-lingual conferences. Another complete sound system backstage is used for motion picture presentations. The Palace also has loudspeakers for its five-channel stereo sound system and microphones in the floor for radio broadcast use.

Some other Russian innovations not seen in the U. S.:

A government-supported central school, the All-Union State Film Institute for Cinematography, where creative film people (including directors of photography, writers, editors, etc.) are trained for film propaganda work throughout the world.

There's more emphasis on photography in the pure sciences — anthropology, archaeology, etc.

And there's an abundance of technical research equipment at the universities where there is much instruction in specialized fields of microphotography, high-speed instrumentation, etc.

\* \* \*

Atomic Energy Commission Releases Films on "Nuclear Witness" and "Reactor in Space"

☆ The U.S. Atomic Energy Commission has made available (for free loan through its domestic and overseas film libraries) two new pictures. *The Nuclear Witness: Activation Analysis in Crime Investigation* (28 min, color) shows the new atomic technique for examination of physical evidence in criminal cases. The other film, *First Reactor in Space: SNAP-10A* (14½ min, color) describes development of the world's first nuclear-powered system to operate in space. Prints may also be purchased from the AEC of both new pictures. •

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# Small World

New Zealand's Leading Sponsored Film Distributor on Visit to U. S.

Derek Price, director of Inforfilm New Zealand, the leading distributor of sponsored films in that country, has been visiting the United States for the past few weeks to survey film distribution trends here.

In an interview with **BUSINESS SCREENS** at the offices of Modern Talking Picture Service in New York (the U.S. member of the international Inforfilm organization) Mr. Price told us that New Zealand currently has 6,500 film-using audiences — 3,300 schools and 3,200 general public adult groups. Last year, his company reached 279,000 persons in direct showings of sponsored films, in addition to audiences gained through theatre bookings and showings on New Zealand's four television stations. The distributor has over 200 titles now in circulation.

### Few U.S. Govt. Films Shown

Mr. Price noted that while a number of American business films had been successful in New Zealand, the use of U.S. government films is extremely small. The U.S. Information Agency has made little effort to reach New Zealand audiences — merely turns over a very limited number of prints to the N.Z. government library, "where they do little more than gather dust."

In contrast to this, over 900 titles of Russian scientific and cul-



Derek Price (ctr), director of Inforfilm New Zealand, pictured with (l. to r.) Ralph Del Coro (left) and president Carl Lenz (right) during his visit.

tural films are reaching wide audiences throughout the Commonwealth. These films, as well as those supplied by Poland, Hungary, Czechoslovakia, Bulgaria and China, are distributed by Ian Mitchell of Modern Films, Auckland. The films are very well publicized and in many cases groups are able to borrow projectors for showing the films at no charge. Mr. Price said that it was, in fact, much easier to obtain cultural and scientific films from Bulgaria, for example, than any American film material—this in a country with a long tradition of close friendship for the U.S.!

### Cannot Bar Factual Pictures

The official attitude of the New Zealand government in regards to the import of 16mm films is to maintain a strict censorship, but

as long as the communist-sponsored films are factual and non-inflammatory, they cannot be barred.

Not only the communist countries are actively promoting themselves through cultural and scientific film programs in New Zealand. Several other nations have extensive libraries, as well. For instance, West Germany currently has 30 libraries in active circulation in New Zealand.

In New Zealand, Mr. Price said, one rarely sees any U.S. — either group showings, theatres, or TV. The American image — as represented only by old wood features on television.

It would almost seem that the best factual films are only destined to be shown in areas where isolationism to U.S. policies is not spread and that we care little about providing useful and informative films for friendly countries, but want them and need them.

\* \* \*

Euroservice, in Paris, to provide Counsel on Overseas Arrangements. Associated Film Consultants, New York, has established offices in Paris, France with Mrs. Dorothy Griffith Wiart as director. Under the name of Euroservice, the company will provide geographic counseling and arrangement services on the continent for American public relations interests and film producers.

AFC's Euroservice began negotiations with film assignments in fashion for Sears, Roebuck and home furnishings for Peppercorn.

Mrs. Wiart has been head of Paris advertising agency, film producer, industrial fashion consultant, and magazine editor.

Euroservice marks the expansion announced this year by Associated Film Consultants.



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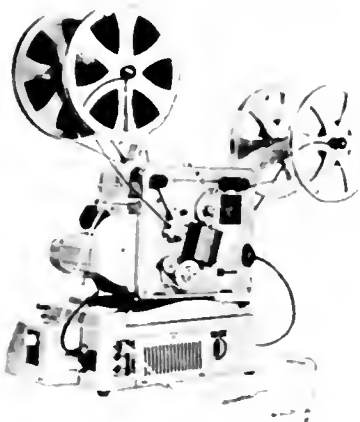


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BUSINESS SCREENING

## la Films Breaks Ground for New Miami Plant

WEST FLORIDA, moving into new prominence as an important center of film and television production, gained fresh impetus on April 25 as officials of Reela Films, Inc. broke ground for the company's new film service and processing laboratory at 1700 Third Street and First Avenue, Miami.

Richard Wolfson, president of Wometco Enterprises, Inc., of Miami, is a key division, was expected to greet a number of distinguished personalities including Herbert Taylor, Geraldine Fitzgerald, and Stud Schulberg and producer John Hugh.

Richard (Ted) Sack, vice-president and general manager of Reela Films, showed the attendees something new in the breaking ideas. Instead of the customary gold shovel, a small amount of explosives was used to dramatize the anticipated explosion of the motion picture industry in Florida.

Reela will handle everything from second TV commercials to length feature films for theatrical exhibition. The facility will have equipment for videotape recording, sound recording, animation, titling. It will have six editing rooms; four of the newest color cameras; two 500-square-foot screening and recording rooms and a fully-equipped "still" photographic lab.

Processing equipment to be installed will be the latest high-speed spray units for 16mm and black and white and 16mm color film. When completed in September, Reela will be able to process 300,000 feet of film each day. The division began operations in Miami in 1951 as a division of Wometco Enterprises, Inc. Wometco also has a film production subsid-

ary, Canawest Film Productions, located in Vancouver, British Columbia.

\* \* \*

**Seymour Zweibel a Heart Victim; Susan Wayne Heads Gotham Co's.**  
Seymour Zweibel, president of Seymour Zweibel Productions, Inc., New York, died suddenly on April 14 of a heart attack.

He had been in the film industry since 1940 when he began his career at Universal Pictures. After time out for duty as an Intelligence Officer in the U.S. Army during the war, and two years as a producer of theatrical shows on Broadway, Mr. Zweibel was encouraged to re-enter the business film industry again by the late Merle Johnson, motion picture manager of General Motors Corp. The Zweibel company made a series of films for GM in the early 1950's.

Susan Wayne, who now succeeds Mr. Zweibel as president of Gotham Film Productions, Seymour Zweibel Productions and Gotham TV Productions, joined those companies in 1952 as musical director on four General Motors films.

For the past several years, while Mr. Zweibel had conducted the business activities of the three associated companies, Miss Wayne has been vice-president in charge of all motion picture and slidefilm production for such clients as American Telephone & Telegraph Co., Dun & Bradstreet, First National City Bank, W.T. Grant Co., New York Telephone Co., and J.C. Penney Co.

Miss Wayne is the winner of several awards from the National Visual Presentation Association and the American Film Festival. She is a member of the Board of Directors of the New York City Chapter of American Women in Radio and Television.

## the news perspective



The joyous experiences in "To Be Alive" were shared by Academy Awards voters who voted this Johnson's Wax film the "best short subject of year."

### "To Be Alive!" Wins Oscar as Best Short Film

THE ACADEMY AWARD "Oscar" given to *To Be Alive!* as the year's best documentary short subject was the factual film industry's most memorable highlight of the annual Academy of Motion Picture Arts and Sciences' program on Monday evening, April 18th. But it is also noteworthy that this show was telecast in color for the first time under the relevant sponsorship of the Eastman Kodak Company.

The millions across the land who viewed this spectacle saw some of the year's finest color commercials, many of them increasing public awareness of photography's role in business, industry, education and science. Reported to have cost the sponsor a cool \$1 1/2 million, the Academy Awards program was, for the first time in its television phase, at least, as nearly related to its subject matter as any product presented on color television will ever be.

History was made, again, when the Johnson's Wax-sponsored short subject which was the unquestioned "hit" of the New York World's Fair in its two-year run became the first such business-sponsored film in recent memory to win an Academy "Oscar." Its producers, Francis Thompson and Alexander

Hammond, created a filmic masterpiece worthy of the honor bestowed on *To Be Alive!* It had to be that good to take the "Oscar" away from Vision Associates' *Point of View*, another nominee, and to overcome the surprising interest shown in Random Film Productions' *The Forth Road Bridge*. If the latter film had won, the only two prints at large in the U. S. were in the Chicago offices of BUSINESS SCREENS!

Although no public homage was paid them on the Awards' telecast, honors for technical achievement were also given by the Academy. On recommendations made by its Scientific and Technical Awards Committee, Arthur J. Hatch of The Strong Electric Corporation received a Class II Plaque "for the design and development of an air-blown carbon arc projection lamp."

Stefan Kudelski received the other highly-merited technical achievement award plaque "for the design and development of the Nagra portable 1 1/4" tape recording system for motion picture sound recording."

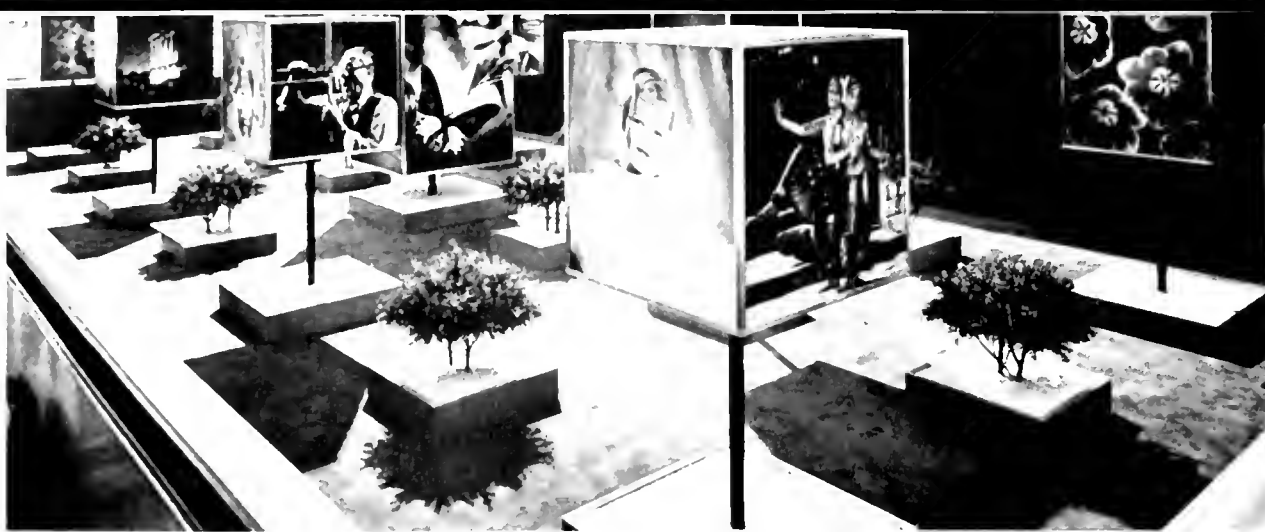
Put the rest of this Academy show down as pure spectacle or sheer ballyhoo but it was fun to watch—fluffs, tears and all!



### HIGHLIGHTS OF ACADEMY'S SHOW

At left: a scene from one of the color television commercials used by Eastman Kodak on its Academy Awards' telecast. Uses of audiovisuals for business and education were promoted to an audience estimated as in the millions. At the right: Arthur J. Hatch, president of the Strong Electric Corporation, Toledo, who received a technical achievement award plaque for the development of the air-blown carbon arc projection lamp, now widely used





Illuminated transparencies in cube-shaped frames provide colorful "Photo Garden" atop the Kodak exhibit hall.

## "This is Photography" Eastman Kodak Company's New Exhibit Hall in Chicago's Museum of Science & Industry

**T**HE WONDERS and REACHES of photography will be seen through the years ahead by millions of visitors, youngsters and adults alike, who throng into Chicago's famed Museum of Science and Industry. On April 20th, Eastman Kodak fulfilled a long-dreamed-of mission with the dedication by the company's president, William S. Vaughn, of its wide-ranging, always fascinating, cavalcade of marvels in a "This Is Photography" exhibit hall.

Inscribed on the walls of the Museum rotunda are these words: "Science discerns the laws of nature and industry applies them to the needs of man." The discoveries of recent years which have carried crude photographic techniques of the past into far-reach-

ing areas of scientific progress are dramatically interpreted in this Kodak exhibit. Audiovisuals show and interpret images from space-borne satellites to magnified views deep within the electron microscope.

### Will Create New Customers

Visitors to this permanent new "World's Fair" of photography may re-live the past in projected history, examine the present and speculate upon the future. "This Is Photography" has meaning for all who serve and work with pictorial media as it stimulates the young to careers in the field and reminds adult visitors of audiovisuals' useful role in business, industry, education, science and the whole range of human activity. The pressing throngs of the New

York World's Fair permitted no time for the comprehension which can result from leisurely study of the fascinating exhibits within this skillfully-designed hall.

Fundamental principles are interpreted within its 8,500 square foot areas as each visitor first encounters a pin-hole camera — then advances to study the workings of lenses, camera apertures, motion pictures and sound on film. He sees these broad principles put to work in projected visuals, explained by taped sound.

### Tools for Time and Space

A Time Modifier demonstrates high speed and slow motion photography and its application in science and research. Under the Time Machine Dome, pictures "freeze" periods of time and bring

Time Modifier Exhibit (at right) when viewers see three motion picture sequences — simultaneously to demonstrate photography's ability to "slow down" high speed action or "speed up" slow action; all three frames show the same scene, one at normal speed, one much accelerated and one in slow motion.

In the Time Machine Dome (below) viewers see how photography can freeze or project a period in time as they activate any one of six visual presentations. Camera slide projections, programmed by viewer-operated controls, offer scope ranging from Civil War to Wright Brothers' first flight.



A Veritable "World's Fair" of Audiovisuals in Action at the Heart of America.



William S. Vaughn, president Eastman Kodak Company (left) Major Lenox R. Lohr, president Museum of Science and Industry opening of "This Is Photography"

back history's epic even "Dimensions" exhibit carried projected images from a view of earth to the other visible microscopic enlarged a virus, all in directly-logical sequence.

Other exhibits feature recording of invisible light space age miniaturization electronic circuitry via photo-



the aerial panorama of  
southside, the making  
color printing plates and  
applications of photography in  
various aspects of business,  
and education.

**Garden and Galleries**

There are two photo galleries  
"photo garden" behind the  
de Colorama which greets  
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More than three million persons  
visit the Museum in the city's  
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of these are students on  
trips sponsored by schools, col-  
lege and a myriad of youth groups.

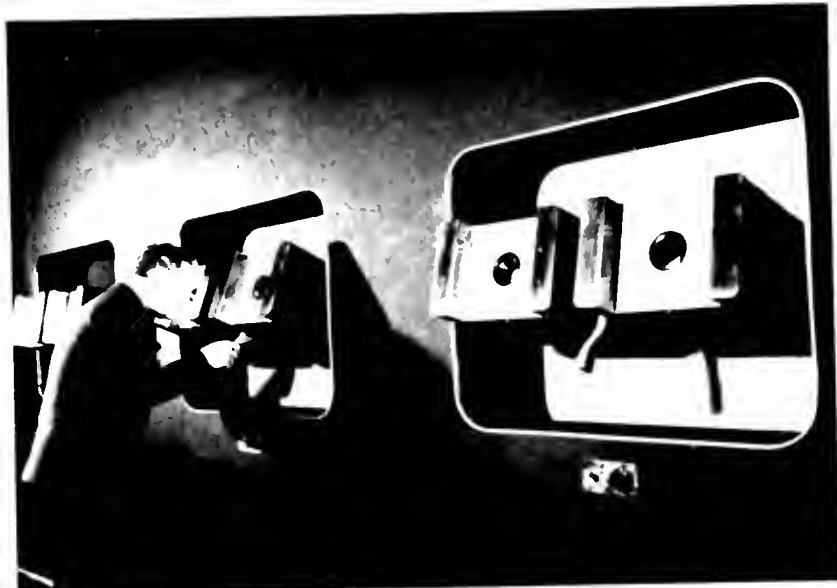
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does "This Is Photography" as it  
brings a greater appreciation of  
this medium's vastly-increased  
scope. The technical skill behind  
the scenes of this exhibit hall are  
manifest; every relevant area has  
been programmed for tape con-  
trol; projection is as near perfect  
as this manufacturer's skill could  
make it; three motion picture  
shows are featured and three others  
use a number of automated Car-  
rousel slide projectors to present  
brilliant color images.



*Dimension Exhibit shows photography's tremendous range of magnification  
or compression of physical world. Scenes progressively close up from far-off  
satellite's view of earth to magnified image of invisible bacteria cluster.*



*Sound-on-film is demonstrated in "Sound Trough" exhibit. While  
viewing 16mm motion picture of three jazz musicians, the viewer can cut out  
sound from any of the instruments by using his hand to intercept beam  
of light projected downward in front of musician playing that instrument.*



*Iris Action Exhibit shows viewer the way in which a camera lens opening  
diaphragm functions like a human eye and then shows his own eye reacting.*



*Control panel in "nerve center" of "This Is Photography" exhibit. Left to right:  
William F. Ewald, Kodak projects engineer, Dr. Jonathan Karas, a consultant on exhibit, and ex-  
hibits designer Alex Cranston, vice-president of De Martin Marona Associates.*

Applications of photography are demonstrated below, and career interests  
stimulated as young viewers operate slide projectors to see how photography  
serves industry, education and science, as well as providing home recreation.



Today you've got to move fast  
So Beckman & Whitley made the C



# get all the action!

## Ultra-compact CM 16 sound camera.

At last a truly portable 16mm sound camera for professionals. The CM16 is 15 pounds light with zoom lens and 400 feet of film. It's slim and compact to move as fast as the action. Yet, built into this small, light package are many new performance advantages never before available in a professional 16mm sound camera. For example:

**Single System Plus Double System Sound** The CM16 is designed to record superior single system sound and at the same time provide double system sound recording capability. Continuous film movement and prealigned record and playback heads ensure top quality magnetic sound on pre-stripped film. Wow and flutter are less than 0.3 percent rms from .5 to 250 cps. The low distortion three channel mixer amplifier provides 50 to 10,000 cps response,  $\pm 1.5$  db. For double system recording the camera can be operated in sync with tape or film sound recorders when run off either battery pack or 110V AC 60 cycle line power.

**New Internal Reflex Viewing and Focusing** Unique reflex optics permit internal through-the-lens viewing and focusing at all times. The objective lens iris can always be kept wide open for full brilliance viewing because the camera has its own internal, independent iris to control film exposure.

**New Pin-Registered Continuous Moving Film** A new, classically simple film movement outmodes the intermittent stop-start mechanism. In the CM16 camera, film flows smoothly, quietly and continuously, obtaining superior sound and picture quality. During operation the film is engaged by a tracking register pin which moves the image in perfect registration with the film edge and perforations. Also, compared to

previous movements, there is far less mechanism for lower maintenance and greater reliability.

**New Versatile Power Pack** The new Model 200D power pack, built exclusively for Beckman & Whitley by Frezzolini, allows the CM16 to be operated on any 50 or 60 cycle power source from 110 to 220V without changing motors or gears. A special crystal frequency control module, accurate to 5 parts per million, permits two or more CM16 cameras to be operated in perfect sync.

**Other Advantages** Self-blipped—total camera noise 38 db @ 3 feet. Filter slot for three thicknesses of gelatin. Full 180° forward vision. Cameraman sound monitor. Low 20 watt power drain. Standard "C" lens mount. -30° F to 120° F operating range. Quick-change 200, 400 and 1200 foot magazines.

**Field Tested for Performance and Reliability** Top pros have field tested the CM16 for two years to prove its performance and reliability under the most rugged and difficult operating conditions.

To build the CM16 Beckman & Whitley drew on its experience and technology as the largest manufacturer of ultra high speed cameras for scientific research. The result is a camera for the technical perfectionist—a camera for the pro on the go.

*For more information contact: Cine Products, Beckman & Whitley, Inc., 441 Whisman Road, Mountain View, Calif. 94040, Phone (415) 968-6220.*

*Beckman & Whitley*  
A SUBSIDIARY OF TECHNICAL OPERATIONS INC.





IBM Board Chairman Thomas J. Watson, Jr. (at extreme left) in filmed conversation in company's "Self-Portrait."

## IBM: a Candid Self-Appraisal

Filmic "Self-Portrait" of Its People Expressing Their Ideas Shown on International Business Machines' 50th Anniversary

ON THE OCCASION of its 50th Anniversary last year, International Business Machines Corp. sponsored a filmic view of itself and its people. *IBM—A Self Portrait* is an unusually candid self-appraisal of the giant company as seen and recorded by two of today's most successful practitioners of the cinema verite genre, Al and David Maysles.

The half-hour black and white picture was shot over a three-month period at IBM plants in Poughkeepsie, New York. It shows the character of the company by putting many of its bright, alert and aggressive people on camera — catches them saying a lot of off-beat, non-conformist things in unguarded moments. The effect is that IBM is a dynamic, surging enterprise which consists of and depends on the vitality of its people more than in most big companies. It was screened at 50th Anniversary dinners which the company held at its many plants and offices around the world.

### Remain Servants of Subject

The Maysles brothers (Maysles Films, Inc., of New York) are Al, as the cinematographer and David, as the sound recordist. It is their basic theory, as they have demonstrated in their widely discussed TV films on the Beatles and on Truman Capote, that they can best perform their cinematic function by constantly remaining serv-

ants of the subject rather than the other way around.

The pair do not *direct* their subjects but record them in a perceptive series of happenings. Which is not to say that they shoot at random or without careful planning. The Maysles have trained themselves to *find* situations which make drama. They say that they never reconstruct a situation, never tamper or impose on what is before the camera.

For instance, they would ask their liaison man at IBM, Bob Slade, "what will be going on at IBM this afternoon at 4 PM. . . what is exciting . . . where is the action?" The camera pokes into heady situations all over the plant — including one argumentative



IBM people confer, soon learn to disregard film makers, as David and Al Maysles record the scene for the company's "Self-Portrait."

conference which generates sparks.

The Maysles maintain that in a few minutes time they can become so much a part of the background (they rarely speak, only indicate how they plan to work by attitudes) that most of their "subjects" forget about the camera. At IBM, anyway, David Maysles says, people always had more important things to do than be aware of a camera. It would be briefly explained by the liaison man that "these fellows are going to shoot some movies — don't pay any attention to them."

### Like Part of the Furniture

Al Maysles says: "the problem of having people notice the camera is not as big as you might think. If you are overly concerned with the presence of the camera, the people you are filming will be concerned about it, too. The camera stays on my shoulder all the time. Sometimes I'm shooting with it and sometimes I'm not. Since the camera is silent and remains in the same position all day long, they can't tell. If they were to think about the camera all the time, they'd get very tired. It gets to be like part of the furniture in the room."

In this case, the cinematic "furniture" has contributed a great deal to the success of Maysles' films. It was self-developed during years of trial and error. The 16mm self-blimped camera (made up of parts of many predecessors) weighs 30 pounds but is so well-balanced that it can be carried about for long periods of time without fatigue. A new version will weigh only 12 pounds, nonetheless. The present gear is constructed so that the operator can

Excerpts from Mr. Thomas' conversation in "Self-Portrait" — I think if you were a young man coming in to IBM . . . I would like there was one precious ingredient that most twenty-one year-old people had, and that most forty-year-old people did not have, and that the very effective twenty-year-olds were able to protect through the years—and that is a sort of sense of self-respect which would prevent them from compromising their ideas to the crowd beyond a certain point. I talk a lot around here about "wild ducks", and people know a good deal about my "wild ducks" but it takes a few wild ducks to make any business go, and it takes one or two wild ducks to make a department in a business because if you don't have the fellows with the new ideas, they are willing to buck the man in the trends, if you will, and show them into doing something a little better—if you don't have the kind of people, the business pretty well close down. So that I would tell a twenty-year-old IBMer what I've learned a lot of twenty-one year-old people, and that is that the priceless ingredient that a young man has when he starts in business is that sense of not compromising beyond a certain point. Life is a continual compromise, you have to know when to compromise to protect the priceless ingredient I'm talking about. There are people in business who will gladly say black is white in order to get everything go smoothly . . .

see over the top of it at a glance thus easily anticipate movement. It contains a 400-foot magazine built-on exposure meter and a self-contained photo lamp.

Camera and modified Nikon recorder used by the team are physically connected. Synchronization is achieved by running the camera from a 5-battery pack, converted from 110 volts AC by transformer and rectifier, and regulated to 60 cycles by a "tuning fork" system similar to that used in the Accutron.

Meanwhile, the recorder contains a 60-cycle "tuning fork" pulse which is recorded on the edge of the tape itself. The controls playback speed which are recording on 16mm sprocket tape. The system provides completely accurate synchronization.

NBC producer Irving G. Thalberg received credit for the production.



# Film Examines the American Jury System

In a 27 Minutes of Uncompromising Realism, "The True and the Just" Achieves Both Appreciation and Comprehension of Court Procedures

THE MANING AND WORKINGS of the American jury system are examined in an important 27-minute black & white motion picture conceived by the Departmental Committee for Court Administration, First Judicial District of New York State and its chair, Presiding Justice Bernard Botwin.

Produced under a Ford Foundation grant by Audio Productions, Inc., *The True and the Just* proceeds with bell-like clarity into this untouched area of American justice. It is concluded, the viewer has achieved understanding and appreciation of this heritage as close to pride, if not exaltation.

## "One of Bright Faces Worn by Mankind"

"It is not a strange and wonderful thing," the narrator, breaking into the lively details of a jury in the opening sequence of *The True and the Just*, "that all these people should be arguing, weighing, analysing—deciding, without hope of profit or gain on the part of them at considerable personal expense—all in the pursuit of truth, of justice? It is one of the bright faces worn by man-

The film was created for distribution to schools and television — and for showings in courthouses to prospective jurors, in law schools, colleges, high schools and before juries. Its purpose: "to remind Americans of the dynamic role played by the juror and the great importance to justice itself of the jury system."

## Look at the System As It Really Is

The purpose was to be accomplished not by fireworks and patriotic rhetoric, but by an intensely realistic examination of the system as it really happens.

To achieve this realism, Audio's award-winning director, Hans Mandell, and cameraman, Leo Zingale went right into actual courtrooms around the country. Beginning with the reading of jury notices by several prospectors (the film realistically includes the humiliations as well as the glories of the process), the camera moves into the main jury room of New York County's Supreme Court at 60 Center Street. It captures the formation of an actual jury panel, a couple of hundred people. From among these men and women, whom employees of the court was drawn from, the entire cast for the picture.

## Realism's Drama in the Film's Immediacy

Professional actors play the key roles of the attorneys, the two attorneys. The film's narrator is a perfect choice: E. G. Marshall, who starred in *The Defenders*, adds strength to the course of the documentary. Judge Arthur J. Streit played his life role. For added realism, about half of the film's dialogue was created on the spot, but the non-professionals never let Mandell down.

An example to support his contention that people always look real if you leave

them alone", occurred in a jury recess scene. One woman pulled out her collection of grandchildren pictures and showed them around, while a man began reading a book he brought along with him.

Using as a framework a fictitious litigation, civil rather than criminal because of its greater universality and somewhat greater complexity, each significant aspect of a trial by jury is permitted to evolve in its natural course.

## Follows the Key Procedures of a Trial

Starting with the selection of a panel, examinations of each juror and the challenging of some of these, key procedures of the typical trial begin to fall in place: the opening statements; case for the plaintiff and for the defendant (interspersed with examples of cross examination and the judge's role in deciding on permissible evidence); closing statements; judge's charge; jurors' deliberations; reaching of the verdict. All of the beautiful intricacies of justice which are so fortunately linked and meshed through centuries of evolution by the genius of pragmatic democracy into a smooth-running legal organism are part of the fabric and weave of this widely-useful picture.

In the highly-creative way in which it converts diffuse complexities into powerful, con-



E. G. Marshall, television and stage star, is the narrator of "The True and the Just" and one of the few professionals in film.

centrated simplicities, this film can be compared with the system which it explains. As clear and inevitable as a good trial lawyer's brief, the action marches forward, uncluttered, searching and convincing. One can believe E. G. Marshall when he says:

*"There is a sense of fulfillment in serving, pleasure springing from the realization that they are making a contribution both meaningful and purposeful. Twelve men and women find more hope, more good inside themselves than they knew existed."*

Distribution of *The True and the Just* is being handled by A. A. Schechter Associates, Inc., 551 Fifth Avenue in New York City. •



The film's opening sequences show the selection of a jury panel in the main jury room of New York County's Supreme Court Building.



Nearly half of the script was created on the spot, adding to the film's sense of reality and immediacy, which characterizes content.



Only four of the twelve jurors on this panel are professional actors, but all of them reenact typical experiences with believability.



The attorney is a professional actor but the bailiff, court reporter and eight of the jurors in the picture are all non-professionals.



*This Film Program* **“People Sell People”**  
*is Helping Retailers’*

EVERY DAY thousands of people walk into retail stores . . . and walk out again with empty hands or with only part of what they wanted and were ready to buy. Many of these people could have been sold, or sold more completely, if only someone had the desire and ability to sell them. These “might-have-been” customers really walked out with “might-have-been” profits.

To help solve this problem, a series of four sales training films, called the *People Sell People* program, has recently been offered to department stores and other retail establishments by Modern Talking Picture Service. The series, created and produced under the supervision of Anne Saum Associates, recognizes that a crisis in retailing has developed, and provides a way for store owners and managers to meet the challenge with a minimum expense of time and money.

This first series was produced in color by Calvin Productions at their Kansas City studio.

**Right Attitude Makes People Want to Buy**

The four films and supplementary material in the program stimulates in sales personnel the attitudes and personal relations which make people *want* to buy and to become loyal, repeating customers. The program helps retailers encourage sales people to raise their sights beyond the level of “order-taking” and to make

*“Goodwill Ambassadors” deals with the concept of personalized service as the prime motivator of customer loyalty and continuing patronage.*



each contact with each customer the means for a fully productive sale.

In the broadest terms, the program can help retail stores increase individual sales productivity and build repeat business. It can also develop in salespeople the ability to realize the full potential of every encounter with customers for both immediate and future sales.

**Specific Objectives of This Program**

For salespeople — and for their supervisors with the responsibility for providing sales leadership — the program is built around the following specific objectives:

. . . to develop understanding of the requirements and rewards of individualized, service-conscious, customer-oriented selling;

. . . to increase awareness of the sales opportunities and potential which exist in every person-to-person contact with a customer;

. . . to define standards for a completely successful sale and to motivate participants to meet these standards;

. . . to encourage a determined effort to satisfy each customer’s requests and needs with available merchandise;

. . . to maintain an active interest in providing the kind of personalized service that builds customer goodwill and encourages repeat business.

*“The People Sell People” was produced with a full awareness of the problems inherent in*



*“Nothing But Lookers” emphasizes the positive effect of a helpful person-to-person relationship with the customer in successful selling.*

today’s retail training conditions and price vis-a-vis training methods. The trend toward longer shopping days, and an increased number of night openings, necessitates the use of shifts of both salespeople and supervisory personnel. In many stores, the “three phase” system is prevalent. There is virtually no part of the day when the total store force is present nor is there continuity of supervision.

The six-day shopping week and the five-day work week obviate almost all possibility of store personnel attendance on any single day.

**Stores Hire More Part-Time Personnel**

The flow of customer traffic, the pressure for expense control, the labor market conditions have caused a strong increase in the use of part-time personnel.



*“The Sales Building Role” and its supplementary material presents the second condition of a successful sale: satisfying the customer’s want*

tion of “part-time” or “short-time” sales personnel. These people are employed for peak hours — rarely, if ever, report for work to the store opening hour.

Legal requirements with respect to minimum wages and over-time pay have imposed severe pressures on retail management. These pressures create need for productivity in every payroll hour, necessitate that sales schedules be adjusted to times potential sales are productive in terms of sales, require that all sales be effected within the hours at which the employee works at his normal rate of pay.

**Training of Large Groups is Difficult**

These conditions minimize the long-term value of “mass training” — training sessions conducted for large numbers of sales personnel.

*“You’ve Sold Me, Mrs. Marlowe” presents the total concept of a successful sale. The program introduces philosophy behind the program.*



increased emphasis on individual training, self-education, and training programs available to conduct with small groups, by different trainers in a number of different locations.

*People Sell People* program is flexible to work with small groups, or with individuals. It involves involvement and participation by all. It is complete, with built-in motivation. It is necessary to guide the trainer in the conduct of group sessions — to guide the individual trainee through the process of self-education.

*People Sell People* is available in 16mm for large groups and also in 8mm automatic cartridge projectors that enable the program to be taken to the salesforce rather than taking the salesforce to the meeting. This flexibility of format answers the logistic problems in today's retailing structure.

*People Sell People* films were carefully selected to assure a long working life. Staple materials, impressionistic backgrounds, and clean lines insure that the films will not date 8 or 10 years from now.

Such stores as Saks Fifth Avenue, J. P. S. Miller, Korvette, Macy's and Gimbels



annual, meeting plan and study guides included in "People Sell People" package.

New York, Filene's in Boston, and Marshall Field's in Chicago have been using the films, and with much success.

The complete *People Sell People* program includes a manual and meeting plans, four films in running time from 6½ to 8½ minutes in running time, take-away pamphlets and study guides. It is packaged and distributed nationwide through the Modern Talking Picture Service from 100 cities throughout the United States.

The program is made available in two ways: purchase of the entire package for \$350, or rental of the package for a period of one month for a rental of \$150. All required projection equipment, screens, 16mm projector, 8mm cartridge-load Fairchild Mark IV projector, also available from Modern offices in 100 cities for \$95 a week.

CAMERAS ROAMED 22,000 MILES TO BRING WORLDWIDE CORPORATE IMAGE

## "This is Chemstrand" at Home and Abroad

Total Range of Company's Activities Shown to Employees and the Public

SUPPOSE YOU'RE A BIG ORGANIZATION, with facilities and customers all over the globe. How do you present in concise and exciting form the overall story of your complex manufacturing, merchandising and marketing activities? And in the planning of such an ambitious presentation, how do you make it equally effective with both domestic and overseas audiences? Further, in a vital, ever-expanding economy, how do you keep the undertaking abreast of the latest developments worldwide?

At Chemstrand Company headquarters in New York, management wrestled with these difficult questions and, after considerable study, came up with the answers. This marked the birth of their important new motion picture, *This Is Chemstrand*. The story behind the making of this film has significance to both film-makers and their clients.

### Oriented to Merchandising and Marketing

By tradition, the Monsanto Company's Chemstrand Company Division — an international giant in chemical fiber production — is merchandising and marketing oriented. Much company effort is devoted to associating Chemstrand's brands with well known manufacturer's brands at the consumer level. Another aspect of this policy is reflected in the lead which Chemstrand has taken in the establishing of realistic quality-controlled programs for its products. Still another area of company responsibility is in new product development and fiber modifications.

These important merchandising and marketing activities — plus the involved effort going into manufacture — are part of the Chemstrand story. An understanding, by both customers and employees, of the significance of these inter-related functions is of great interest and consequence to Chemstrand.

### Bringing It Into Perspective of Viewer

Previously, the company had been relying on other ways of conveying its message, prin-

cipal one of which was a slide presentation with commentary delivered live by an executive. But the slides, helpful as they were in the beginning, were proving more and more inadequate as time progressed. The more complex the organization's activities became, the more difficult was the task of describing them in right perspective for the various audiences.

In the words of T.V. "Ted" Shumeyko, Director of Public Relations for the Chemstrand Company: "In the large corporate structure today, there is fast growing need for a rapid, yet thorough means of communication — describing what the company *is* and what it *does*. The internal and external uses for such a profile are almost limitless."

### Could a Motion Picture Tell This Story?

As part of his public relations responsibility, Mr. Shumeyko has been engaged in the making of many motion pictures, each usually devoted to different aspects of the diverse Chemstrand operation. But, for a variety of reasons, the total range of the company's activities had never before been compressed into one motion picture presentation.

The enormous success which the company has enjoyed with its individual film presentations led, logically, to some internal research. With a dynamic, far-flung and constantly broadening organization such as Chemstrand, could the motion picture medium encompass the company's continuing biography?

### Combining Immediacy With Look to Future

"It was like trying to plan a family album, using not stills but motion picture instead," says Mr. Shumeyko. "We would have to anticipate future events so that the film could enjoy a long life. Also, production time would have to be reduced to the barest minimum to give the motion picture even greater immediacy. Yet we could not sacrifice quality in the slightest. It was a tall order, but we knew film was to be our medium. There's nothing that comes

Sid Milstein (at camera) and Aegis team lens a lovely English model against backdrop of London's House of Parliament. Garment on the girl is made of chemical fibers marketed by Chemstrand, Ltd.



# THIS IS CHEMSTRAND:

(CONTINUED FROM THE PRECEDING PAGE 39) close to rivaling it for effectiveness."

Into the planning sessions, besides Mr. Shumeyko, were called: Larry Wilson, Manager of Product Publicity for Chemstrand; Sid Milstein, president of Aegis Productions, film production company that has been turning out a series of motion pictures for Chemstrand; and Henry Poster, independent writer.

Out of these meetings came the concept and shooting outline for *This Is Chemstrand*. Refinements were made, and the time came swiftly to go into actual production.

## Filmed in the U.S., Europe and the Mid-East

Sid Milstein, who both directed *This Is Chemstrand* and was head cameraman, took his crew on location assignments that covered the United States, Europe and the Middle East. Accompanying them on most of the trip was Larry Wilson of Chemstrand.

Locations photographed included Pensacola, Florida; Decatur, Alabama; Greenwood, Greenville and Blacksburg, South Carolina; Raleigh-Durham, North Carolina; Rumford, Rhode Island; Chemstrand headquarters in the Empire State Building, New York City; London and Leicester, England; Dundonald, Scotland; Coleraine and Newtonabbey, Northern Ireland; Echternach, Luxembourg; Paris, France; Dusseldorf, West Germany; and Ashdod, Israel.

In the 22,000 mile trip covering the different Chemstrand facilities, more than 18,000 feet of 16mm color film were shot — in a period of just four weeks time!

"We were living in airplanes, with just brief stopovers at hotels," says Mr. Milstein. "To keep up the pace, we had to make shooting arrangements prior to our arrival in each locale."

## Chemstrand People Helped Scout Locations

To which Mr. Wilson adds: "Because we have the good fortune of having knowledgeable Chemstrand representatives in all these places, they were able to handle the pre-shooting details with dispatch. The camera crew required only a minimum of scouting. Their time was spent in actual filming instead."

To avoid repetition, different phases of the company's vast operation were shown from location to location. In one place it was the production of Chemstrand nylon. In another, it was Aerilan acrylic fiber. Still another locale

Camera crew photographs close-up of Aerilan acrylic fiber being extruded from spinnerette at huge Chemstrand complex in Decatur, Ala.



featured research and development operations — or sales, advertising and promotion activities.

With its varied production of thousands of types of yarns and fibers — plus its broad merchandising and marketing programs — Chemstrand presents many sides. The problem, of course, was to tie all these activities and far-flung facilities into one cohesive story. Further, some end uses of Chemstrand's products were to be demonstrated, both in the marketplace and with the ultimate consumer.

"We managed to avoid many of the clichés that so often creep into a corporate film," says Mr. Milstein. "We took the visual approach of an entertaining, fact-finding tour of Chemstrand with constant emphasis on: *what's in it for the audience?*"

## Conceived as an International Working Tool

Because of some unusual qualities possessed by the client, "*This Is Chemstrand*" was conceived as an *international* working tool, not as a domestic film adapted to overseas use.

Chemstrand's merchandising and marketing programs are structured on an international basis. Thus, when the film speaks of Blue "C" Nylon, or the Red "A" Warm Coat, or Action-wear, or Wear Dated apparel, or any other company program — these have as much significance overseas as they do in the United States. The same basic thinking applies everywhere.

Following the shooting, Hank Poster prepared the final script, working in conjunction with executives of Chemstrand, George Green



At script session (left to right): Larry Wilson, Chemstrand mgr. of product publicity; Sid Milstein, Aegis president; Hank Poster, film writer; and George Green, Chemstrand public relations consultant, discuss film points.

Associates, and Aegis. Because of an organizational setup that minimizes decision-by-committee, Chemstrand can answer questions quickly and directly. "It's a scriptwriter's dream come true," comments Poster.

So, just five weeks following completion of the script, the finished print was in Chemstrand's hands. Editing and music were under the guidance of Herbert Leventhal, Aegis V.P. and production manager.

## Internal Use of the Film at Home and Abroad

The film already is being given extensive use, both in and out of Chemstrand — in Europe, the Middle East as well as the United States.

"We did *This Is Chemstrand* for a number of reasons," says Mr. Shumeyko. "Within the



Two attractive Chemstrand employees in the company's Research Center in Raleigh, North Carolina, are leused by director Sid Milstein and Aegis cameraman Harry Shumeyko.

company, for example, the film is used to indoctrinate new personnel — to give them an idea of the worldwide scope of Chemstrand and its Monsanto parent. Even with Chemstrand's long standing, the film helps accomplish the same purpose. In addition, it helps people just where they and their departments fit into the total picture, where the product goes, how customers are serviced, etc. In fact, as a division of Monsanto, we know that the film will be used to tell other divisions about work at Chemstrand."

## Public Showings Are Even More Extensive

But, it's the outside applications that are even more extensive. *This Is Chemstrand* now being used for:

- 1) Company recruiting at schools and other organizations where.
- 2) Showings to customers when they visit the Chemstrand plant or research location to give them a total perspective.
- 3) Showings at customer locations.
- 4) Indoctrination of distributors, retailers, and others involved in the distributive chain of products made with Chemstrand fibers.
- 5) Community relations.
- 6) Showings to schools and other interest groups.
- 7) Organizations and groups from other countries.

## "It Helps Sell Chemstrand to the Viewer"

The list of uses, both domestic and international, goes on and on. The consensus of executive opinion at Chemstrand is that the film is exceeding their greatest hopes.

Says Mr. Shumeyko: "The important thing is that *This Is Chemstrand* communicates in so doing, it helps sell Chemstrand to the viewer no matter whether he be a customer, buyer or what have you.

"While it's true that most people who see *Chemstrand*, we have found that most are surprised to learn that we are big and more diversified than they ever imagined. This surprised group includes some of our best personnel as well!"

Overseas demand for *This Is Chemstrand* is so great that German and French soundtracks have been added, and the film is now being used throughout Western Europe — in the Outer Seven as well as the Common Market countries. Because of the advance planning that went into production, no major changes were necessary when translating the script.

An advance showing of *This Is Chemstrand*

held in Brighton, England. The occasion was Chemstrand Ltd's. Marketing Meeting, attended by representatives from all over Europe. The reception was so enthusiastic that Chemstrand fibers representatives immediately began demanding prints for use within their own countries.

The German language version of *This Is Chemstrand* premiered at the Cologne Show in January 1966. This continental show is comparable to the huge International Home Furnishings Market which takes place in Chicago twice annually.

#### Film Accomplishes More in Less Time

*Chemstrand* has now replaced the earlier slide presentation which ran three-quarters of an hour.

Comparing the film with the slide presentation, Mr. Shumeyko concludes: "During the 43 minutes, the slides could sketch out the barest essentials. And, let's face it, slides made for a static presentation. With the film we accomplish five times as much in half the time!"

In the motion picture medium, within one slide presentation, do an effective job of conveying a company's total image — including its far-reaching overseas operations?

The answer from Chemstrand is a resounding "Yes!"



Hendrix has just finished session with a man on set at Niles' Chicago studios.

### Visualizing a Dealer Show

FILMED SEGMENTS played key roles as the In-Sink-Erator Manufacturing Company held dealer meetings in over 50 markets in the first quarter of the year.

The two-part film, starring Wanda Hendrix, produced for the Racine, Wisconsin maker of disposal units by the Fred A. Niles Communities Centers, Inc. A first 8-minute segment introduces a new stainless steel disposer produced by the company, including production scenes. Then the projector is switched off and company personnel give a live demonstration of the product.

In the second segment, a 7-minute film, follows the company's advertising and sales program of the year. In this, editors of trade journals appear at a filmed press conference to ask questions about the program of Hendrix. Her answers were interesting to the actual ads and promotional materials being used.

The film and meeting plans were designed for handling by district and division managers. 1,032 dealers attended in January alone.

## ONE SIMPLE LITTLE FAVOR

Focus Is on Air Cargo Handling in This Pan American Motivation Film

INTERNATIONAL AIR CARGO BUSINESS is booming! Even in an era marked by spectacular advances in dozens of industries, the yearly increases chalked up by air freight have been little short of phenomenal. What was once a comparative trickle has become a river; and the river, in turn, promises to develop into a flood.

Handling that flood is one of the prime concerns of international air carriers today. For in the context of the intense competition characterizing the modern international air transportation industry, the problems of expansion have to be solved now if an airline is to develop its share of the cargo market tomorrow.

#### Individual's Role in Complex Operation

One of those problems is the training of personnel: training not only in terms of new job skills but in terms of attitude and morale as well; for a significant irony accompanying industrial expansion has been the decrease in each individual's sense of importance as the real worth of his contribution to a complex operation becomes greater.

Because he can't see the ultimate results of a job well done, or the immediate effect of a "simple" mistake, the individual employed in a complicated chain of events may well begin to lose sight of the importance of what he in particular is doing. In the business of shipping cargo around the world by air, this attitude can be most harmful to sales development.

#### Personal Awareness Is Best Insurance

As the leader in international air freight, Pan American World Airways has too much at stake to overlook the importance of any of the thousands of individuals engaged in its cargo operations. Thoughtless handling of an air waybill, an omission in the preparation of a manifest, a slight miscalculation in weight and rating of a jet freighter—apparently simple mistakes that can be costly to Pan Am and its customers; mistakes against which the best insurance is the awareness of the people involved as to the importance of their seemingly routine jobs.

Part of Pan American's effort in preparing for the flood of air cargo business, therefore, lies in a training program designed to show the consequences of each individual job in the complex operation of the company's cargo facilities. And the core of this program is a dramatic,



"Handle with care' in all kinds of weather and under all kinds of pressure... is the first commandment in Pan Am's Fleet Service work..."

semi-documentary film titled *One Simple Little Favor*.

Produced for Pan American by Henry Strauss & Co. of New York, the film focuses on the unsung heroes of air freight. Breaking down complicated procedures into small, immediately recognizable job functions, *One Simple Little Favor* presents the air cargo picture in terms that are not only realistic but—more important—meaningful to the individuals concerned.

From sales office to warehouse, from payroll control to the actual loading of the aircraft, the importance of each of the many and diverse tasks necessary to the smooth and efficient working of a complex organization is spelled out in a way that deliberately involved the student audience in assessing its particular role in the process.

#### Jobs Related in Close-Meshed Network

Isolated incidents are seen as part of a coordinated whole. What at first appears remote and detached becomes—through the picture developed in *One Simple Little Favor*—tightly tied to other jobs in an elaborate and closely meshed network. Cooperation becomes a viable idea instead of just a word.

The documentary footage for this 19-minute 16mm color film was shot at Pan Am cargo facilities around the world. It is neatly blended with dramatic sequences showing the emergency shipment of vital engine parts halfway across the globe to a tanker stranded in a foreign port. The importance of the many separate parts of air cargo is seen in their relationship to the integrated whole as men and machines pit themselves against clocks, regulations, ironic circumstances, and the inevitable human factors.

The result is excitingly satisfying and the student audience is left with a new respect for each of the men who take the trouble to do that one simple little favor.

*One Simple Little Favor* was produced for the exclusive use of Pan American Airways' Sales & Service Training Department. It is not available to the public and is shown only as an integrated part of Pan Am's official cargo training program.

At left: "Air cargo involves people in dozens of different jobs in a close-meshed network."

Below: "When the shipment arrived we still had 20 minutes to flight time. I decided to push this one through Customs myself..."



# Audiovisuals Help Train Bank Personnel

Bank Public Relations and Marketing Association Has National Membership of 3,400

FOR THE PAST 17 YEARS the 3400 member banks that belong to the Bank Public Relations and Marketing Association, an information and nerve center for the banking industry, have come to look upon the steady production and wide use of slidefilms as a "way of life." From the viewpoint of the officers and directors of the Chicago headquartered trade association, the enthusiastic acceptance of its films is a cohesive force that goes a long way in selling memberships.

Reid H. Ray Film Industries of St. Paul, Minn., producers of the widely-circulated library of 27 slidefilms and one motion picture, regards the harmonious relationship with the Bank PRMA as "an outstanding example of a repeater account."

### Program Anticipated and Met the Needs

Clyde L. Krebs, vice president of national sales for the Ray organization, attributes the heavy use of the slidefilms and the sponsor's loyalty to anticipating and meeting the client's needs from the outset.

When Krebs first called on the Bank PRMA, he tried to put himself in the shoes of a prospect unfamiliar with the use of audiovisuals and timid about spending money on films. He came up with the idea for the Banking Public Relations and Marketing Association of a "pay as you go" plan whereby production costs would be realized from an attempted sale and rental arrangement. Then, explained Krebs hopefully, if there was satisfaction with the job and enough money in the kitty, perhaps he and the Bank PRMA group could talk about additional productions.

### A Total Concept Communications Idea

In addition to selling the self-amortizing plan, Reid H. Ray offered its banking prospect what it calls a "total concept communications idea." Over and above doing the script, shooting, and editing, Krebs, on behalf of his principal, agreed to produce supplementary printed aids and art materials to help the sponsor promote the films and insure maximum impact from their viewing.

The Bank Public Relations and Marketing Association "bought" the program and were delighted to find they were riding a sure thing.

"Anatomy of An Error" takes up the causes and cure of bank errors that help to lose accounts.



"A New Look at Customers" sees them as people who face the usual web of financial problems.

It took only four months to recoup the first investment and this record has been maintained through the years.

### Two Factors Underscore Value of Films

Mr. Wilson Parfitt, secretary of the Bank group, attributes his organization's reliance on sound slidefilms, that has proceeded almost uninterrupted since 1948, on two factors: First, the smaller banks that make up the backbone of the Association lack time and experience to do a good job in training personnel, a large part of which can be done on film. Secondly, over the years banking has become a highly complex and competitive operation that lends itself to the kind of clarification and selling a good film can perform. "It is interesting to note," says Parfitt, "how the nature of our audiovisual needs has changed from an exclusively training and service-oriented emphasis to a hard-nosed selling pitch."

The Bank Public Relations and Marketing Association's slidefilm library is all color and divided into six categories with a group of related and sequential titles placed within each category to form a unit. For example, the four titles in the Sales Series include *Ask for the Business*, *Selling is an Attitude*, *Selling is Helping*, *A New Look at Customers*. Other series include Human Relations, Training, Bank Service, Motivational and Officer Call. All are "in bank," intended for showing to employees

The "Error" was compounded when Mrs. Humphrey warned friends to "stay away from bank."



and trainees within the bank itself. For the first two slidefilms in the Bank unit, *What's in a Trust* and *Money Rent*, are also intended for outside groups, and are regularly seen by service clubs, and business organizations in cities. Other films in this series are stage.

### Many Banks Are Equipped With Projectors

Parfitt points out that many banks have audiovisual projectors of some type. Films released by the Bank PRMA, are rented while the balance is sold.

Both the American Bankers Association and the National Association for Bank Control and Operation which represent a significant segment of the banking industry produce films.

These other groups orient their programs in different directions: the ABA concentrates on public image productions, and the Audit group more concerned with customer relations.



"Mr. Banker Goes Calling" shows banks how to increase business by building relationships between themselves and customers or prospects.

filmic path through the tangled state of affairs having to do with purely financial operations.

### Print Material Backs Up Each Program

The Bank PRMA is pleased with the variety of materials that precede, accompany, and follow-up the film series. Parfitt gives credit here to Clyde Krebs — who, incidentally, helped in writing some of the scripts — for their creation and development. An attractive, multicolored and illustrated, promotional folder with order blank attached goes out to the entire group membership in advance of the release of a title. "Take-home" pieces outline the main points of each film and are given to viewers after each showing. Finally, comprehensive Instructor's Guides are given to the instructors and meeting chairmen for the purpose of outlining orderly sessions and getting the full potential out of the audiovisual.

When it was apparent that the Bank PRMA was in picture making "for keeps," an audiovisual committee from among the officers and members was installed and has been working with a continuous search for new subjects.

1966 production plans call for the Bank Public Relations and Marketing Association to offer a new series of informational slidefilms on *What the Employee Can Do*, *Case of a Bank Robbery*, and *How Law Enforcement Agencies in the Identification of Hold-Up Men*.



church: it was filled when  
but failed to explode.

### Mediterranean Tour

...ced by the Italian Line

...to you begin to know  
...four thousand miles  
...can't come to you —  
...know you're here —  
...Meet him face to face."

...is the premise of a new  
...red by the Italian Line  
...ruise to various Medi-  
...countries and ports of  
...the Face of My Brother  
...pleasures of an Atlantic  
...board the luxury liner,  
...ola Vinci, and the sights  
...er: attractions of such  
...s Italy, Greece, Egypt,  
...Israel, Lebanon and

...are in the film are native  
...ad dances, historic places  
...es and the typical sights  
...urs that make each of  
...ountries unique.

...e of My Brother, 27½  
...running time, was pro-  
...by Coleman Productions,  
...y Harry L. Coleman,  
...b Barry Lisse, and nar-  
...y Job Landers. It is avail-  
...T stations on a free-loan  
... Association Telefilms,  
... Association Films.

...lace is an exacting art  
...only time can teach . . .



**T**HE WORLD'S LARGEST invest-  
ment firm, Merrill Lynch,  
Pierce, Fenner & Smith, Inc., main-  
tains a broad program of educa-  
tion for potential investors in which  
the motion picture medium plays  
a key role. Last year, this com-  
pany's five sound films were  
shown to more than 100,000  
groups with a total audience in  
excess of six million viewers and  
they were shown on television over  
3,500 times.

Last month, a sixth picture  
joined this growing film library  
as *Good Old Sam* (or *How to Be  
a Successful Investor*) made its  
debut to a New York premiere  
audience. Produced in Hollywood  
by Parthenon Pictures and dis-  
tributed (as are all other MLPFS'  
films) by Sterling Movies U.S.A.,  
*Sam* continues this eminently suc-  
cessful effort to broaden the base  
of share ownership. The film is in  
Eastmancolor, uses a "photoplay"  
format and is 28½ minutes in  
length. Bing Russell and Emlen  
Davies head a cast of thorough-  
going professionals.

#### Did Sam "Retire" With Bonds?

The new film dramatically fol-  
lows the career of "Good Old  
Sam" Ward, an unassuming as-  
sistant company treasurer who  
takes early retirement, donates  
\$25,000 to his college and then  
leaves on a trip around the world.  
When a routine audit reveals that  
bearer bonds are missing, all fin-  
gers point to Sam.

Did he steal the bonds? Not  
"Good Old Sam!" But in the  
process of proving Sam innocent  
of wrongdoing, the picture does a  
dramatic and wholly believable  
job of explaining just what the  
average investor can hope to ac-  
complish through long-term ac-  
quisition of securities and how he  
should go about it.

#### Based on Study of Securities

Sam's investment experiences,  
as detailed in the film, are typical  
— wholly and completely typical  
— of the experience that the aver-  
age investor might have had over  
a 35-year period on the basis of  
comprehensive studies made by  
The Center for Research in Secur-  
ity Prices at the University of  
Chicago.

As the bonding company's audi-  
tor says at the close of the pic-  
ture, "I just can't understand it  
. . . here's this guy, could be me,  
never made any of what you'd  
call real dough and he's retiring  
when most of us have 15 years to  
go . . . and with enough money  
to do whatever he wants and no  
worries."



The dramatic moment of confrontation as "Sam" returns to face his accusers. Public education film is the sixth in the growing library of Merrill Lynch.

## The Saga of a Prudent Investor

Merrill Lynch Continues a Widely-Shown Film Program With  
the Dramatic Story of "Good Old Sam" and His Investments

— To which broker Dan Bur-  
roughs replies with a grin, "maybe  
you'd better take my card." But  
Sam missed hearing all of this,  
having unlocked his handcuffs,  
retrieved his confiscated tickets  
from the Spanish cops and left —

"Cap" Palmer, as Parthenon's ex-  
ecutive producer-writer and Don  
Livingston, as producer-director,  
Merrill Lynch vice-president Lou  
Engel, in charge of public relations,  
supervised the entire project. •

\* \* \*

#### From the Producer's Notebook

Parthenon's executive producer,  
Charles (Cap) Palmer, notes: it's  
not enough for audiences to un-  
derstand something, they must *re-*  
*alize* it, *identify* with the message  
and be swept into *acting* on it.

"To achieve real identification,  
the film-maker must go to a pho-  
toplay format—using real people  
who could be 'me', in real-life sit-  
uations."

As for content, the investment  
program itself was developed and  
checked with extraordinary care.  
First, the details of Sam's earnings  
over the 30-year period were  
scheduled, against his probable liv-  
ing expenses, to lay out the net of  
his probable savings. His "secret"  
is open to anybody: regular invest-  
ment over a period of time, with  
dividends left to re-invested and  
accumulated; staying with strong  
common stocks of blue-chip qual-  
ity, will make the sum grow "as  
the country grows."

The sponsor was represented by  
Merrill Lynch PR vice-president,  
Louis Engel. It was his exacting  
assignment to insure that every-  
thing was in accord, spirit as well  
as letter, with the stringent rules of  
the Stock Exchange. Attending the  
set every day, he contributed to  
both action and dialogue. •



Proof of Sam's innocence is found  
in carefully-kept records of his stock  
investments over the years.

with Dan's sister Florence, the girl  
who had married somebody else  
20-odd years back — to catch up  
with a slow boat to their promis-  
ing future.

#### Larger Audience Is Expected

Merrill Lynch films are made  
available without charge to clubs  
and organizations all over the  
country. With this addition to its  
library, the firm anticipates a con-  
siderably larger audience, both  
live and via television, for its films  
this year.

Credits for *Good Old Sam*  
should include that of Charles



An "in house" operation affords control of all phases.

## Don't Overlook TV Commercials

— says Bruce Jamieson, President, Jamieson Film Company

**T**AKE A GOOD HARD LOOK around your shop . . . Are you an industrial film producer married to the making of just "educational" or "sales" films?

If so, ask yourself: Why?

Is it because of your equipment, your personnel or your sales techniques?

Who says that you can't go out and compete successfully for television film commercial business? If you already have the skill needed for producing interesting, informative and soft-sell industrial films; you just might have the sophistication needed for making the same splash in the television business.

### Pack Plenty Into a Minute

Believe me, it's no cinch. From our 50 years of film making experience, we often find you have to pack more production into a good one minute spot than you would into a 10-minute industrial film. And the result might have to be even better because, for the user the stakes could be higher.

With the recent growth of the

color television market, we feel that an even greater challenge in commercial-making now exists. Tough competition for the consumer market via the television route requires maximum production value for each dollar expended. Everyone faced with the reality of TV advertising in color, is now budgeting costs that often preclude the comparative ineffectual creativeness of the studio tape camera.

### Outlet for Creative Talents

You can now compete for this business. We have for the past 15 years! Our efforts have gained a large number of regional and national filmed commercial accounts to complement our already successful industrial film business. In addition to creating profitable revenue, we figure it a factor of virtually equal importance that this field offers us, as producers, an outlet for top creative talents.

Almost without question, television commercials are among the most creative motion picture film products being made today. By placing sufficient emphasis in this field to where it accounts for one-third of our total business, we have actually been able to upgrade our organization in terms of both creative talents and production facilities.

### Agency People Want the Best

The film producer's aspirations for excellence are generally shared.

☆ ☆ ☆

At Left: Howard Fisher, Radio-TV director, Tracy-Locke agency (ctr) checks editing of a commercial on Moviola with Jamieson staffers . . .

The growing demand for top-quality filmed television commercials has real potential for experienced studios, this veteran be-

in virtually any marketing center, by top-flight, creative agency people. In an area like Dallas, for example, there are many highly-talented admen marketing consumer products. These people turn out to be as creative as you will find anywhere.

In our totally "integrated" production plant, among the strongest points in our favor is the "everything under one roof" approach.

From the "idea" stage, the agency's or ours, the total facilities at Jamieson are always available. Through coordination between Jamieson and the agency, we can actually guide his commercial through our plant with close control at every point in the production.

### We're Oriented to the Medium

If there is any secret for our success in the filmed television commercial market, it has to be this fact that we are technically and creatively oriented to the film medium from sales force to finished production. Through years of close work with agency producers from every part of the country we have developed an understanding of advertising objectives and the application of film technique to accomplish them.

Working with admen in the production of television commercials requires the producer to learn his market and clients. Even though nearly 95 per cent of the television commercials are scripted or created in rough form initially by an advertising agency, the producer must make a creative contribution in all the production stages: including art direction, casting, photography, editing, special ef-

fect execution, and other services. To do any less would be a disservice to the client and to himself.

### Future Outlook Has Broadened

For motion picture production the future looks good for all indications seem to point to an increase of filmed television commercials as well as in other film activity during the next few years. Even so, the producer must guard his business against competition internally.

Although the non-theatrical business has always carried some of the glamour of Hollywood, a commercial film producer is a member he is working in an advertising or sales medium. He must always use the same business practices in the production of filmed television commercials that he employs in the production of long industrial films.

### Maintain a Quality Standard

"Quality" is the basic element for our 50-man production staff. If our work is meeting strict quality standards we have set for ourselves, we feel that it will be more satisfactory for the client. This policy has earned us a large turn in repeat business.

The film producer enters with a big plus in the quality control. We, by standardizing all of our production on Eastman Films, have been able to concentrate all quality control efforts on human factors. The film is consistent. It will be the same quality picture even if it is used the same way.

There are also ample opportunities . . . (PLEASE TURN TO PAGE 10)



A full production crew, including sound equipment, actors and camera operators, completes a filmed television commercial on location at this service.





## Records the Xerox Annual Meeting

pay for Lunch" a Penetrating Look Into Corporate Life

XEROX CORPORATION has always been known for its bold use of motion picture film programming in its television sponsorship. Last year, Xerox made news in corporate communications with its annual meeting, in pictures and in film, at all of the events at the company's annual meeting held in New York City.

It was brought together in a 26-minute motion picture titled *Company for Lunch*, the Xerox film of an actual corporate meeting. It was released in mid-April for distribution via Sterling Movies U.S.A. Xerox believes in motion pictures in all U. S. companies, as well as those owning



President Joseph C. Wilson (on podium) answers shareholder's query.

The meeting drew an attendance of 4,400 in New York City. Last year, the meeting returned to Webster; in 1966 it will be held in Chicago's McCormick Place convention hall.

"Even with this shifting of annual meeting locations, we will never reach more than a fraction of our stockholders. That's one reason we made this film," a company spokesman said. It's a good bit of advice for some of America's other widely-held companies.

*Company for Lunch* was produced by Magnum Films' Philip Gittleman, a former CBS News producer - writer - director. Prints are now available from libraries of Sterling Movies U.S.A. for free-loan requests by groups. •

\* \* \*

### Engine and Boat Manufacturers Sponsor Film on Modern Marinas

A new motion picture, titled *Marina*, surveys various facets of recreational boat basins. It has been added to the *Water World Series* of boating films sponsored by the National Association of Engine and Boat Manufacturers.

The film shows the value and significance of the role played by marinas in the United States, and encourages the development and improvement of modern boat basins. The 40-minute color film was produced by Victor Kayfetz Productions, Inc., New York.

Distribution of the film is being made to yacht club, civic groups, and other interested organizations at a handling charge of \$10, although it will be made available free for public service use to television stations. NAEFBM headquarters are at 420 Lexington Ave., New York 10017. •

## COPPER'S ROLE IN A MODERN WORLD

Imaginative New Kennecott Color Picture of an Ancient Metal

THE MULTITUDE OF USES FOR COPPER are revealed in Kennecott Copper Corporation's new color motion picture, *Copper!* Although copper is the most ancient of metals, the film inquires into its uses in the modern world, and finds it — everywhere.

The camera glances up, to find copper in the weathered green rooftops of New York skyscrapers. Aimed down, the lens penetrates the depths below the city's streets — where copper wire and cable carry the ideas and power for our civilization.

Between these heights and depths, *Copper!* shows us a world of uses that is hidden from us only because it is too familiar to be noticed.

Producer-director-writer and cinematographer Lloyd Ritter of MPO Productions took his film crews to ten states and 19 cities to show copper resources and uses: to the giant Kennecott mine at Bingham, Utah; a hydroelectric plant in South Dakota; the bronze-clad Seagram Building in New York; and to a water desalination plant in Texas.

Photographed in Technicolor, the 37-minute film captures the full range of copper colors — the red hue of pure copper, the yellows of the brasses, the golds and browns of bronze, the silvery shades of cupronickel, and the blue greens of oxide coatings.

Six months of writing and preparation preceded the photography of *Copper!* New lighting techniques were developed for the color photography of the film. A lighting kit of over 2000 pounds, especially designed for this project, was transported by air to each location. The result of this and other special techniques used is a delicacy of shading and richness of color that could not have been achieved with standard methods.

While the film briefly explores the mining, smelting and refining of the basic natural resource, it focusses primarily on use: in the house, on the street, in space, in industry. We see copper through the eyes of a child recovering a glistening copper penny from beneath a sidewalk grating. We see it in the copper heat exchangers deep within a diesel locomotive. And we see it in many other places, familiar and unfamiliar, expected and unexpected.

From the opening scenes of children playing in the streets, kids play a delightful and frequently amusing role in the film. They start up a hydroelectric generator, drive freight trains, launch a ship, explain desalination (at least one of them seems to understand it), help build a skyscraper, ride a camel across the desert, pilot a space capsule, and in the end lend significance as emissaries from the future who will see "the world which is yet to be."

Burgess Meredith is the narrator of *Copper!* Robert Abramson composed and conducted the original score. The picture is available for free distribution to schools and adult groups through the film libraries of Association Films, Inc. •

Young eyes capture glimpse of "the world which is yet to be" in this scene from new Kennecott Copper Co. color film, produced by MPO Productions.



# MEN WHO DIRECT YOUR EMPLOYEES NEED THIS



People in supervisory jobs do their work more effectively when they are brought to realize the vital nature of their role in the organization. The Supervisor's responsibilities — in the interpretation and application of Company policies—are clearly defined in

## "The Supervisor's Job"

This sound filmstrip places emphasis on careful induction of new people, precise delineation of job requirements, and clear job instruction. It results in better work, reduced employee turnover, closer cooperation.

One of a series of filmstrips showing the various facets of the Supervisor's responsible service:

### "SUPERVISOR TRAINING ON HUMAN RELATIONS"

Guided FILM Missiles

# ROCKET



INC.

# PICTURES

Mail coupon for preview details

ROCKET PICTURES, Inc. Dept. BS-26R  
1541 North Western Avenue  
Los Angeles, California 90027

Tell us how we may preview: "SUPERVISOR TRAINING ON HUMAN RELATIONS"

Name

Address

City State Zip Code

Company Title

## General Telephone Employees Get Look at Handling of Customers

A training sound slidefilm that handles the delicate task of helping employees "see themselves as others see them" has been released by General Telephone & Electronics Corporation, for use by 30 of its operating companies providing telephone service in as many states.

The 100-frame, 15-minute film, in color, was executed under the supervision of Robert Toney of GT&E and produced by Admaster Prints, Inc., New York.

The filmstrip is primarily for business office representatives of operating telephone companies. These employees, usually young women, hold positions sensitive from a public relations viewpoint, and have considerable latitude in their individual handling of service and credit problems. As the film points out, each of them may be the only contact a subscriber has with the company.

Using a fantasy theme, *Through the Looking Glass*, that borrows the classic Alice in Wonderland approach, the film takes the representative in imagination through



"Alice" learns how better customer service helps everybody to save . . .

the telephone and out on the user's side, where she meets a variety of customers, now Wonderland characters. How her actions and attitudes affect them, as well as other employees and the company's overall image, is shown dramatically.

"We believe this production marks a creative advance in our training aids," Mr. Toney says. "It shows how an imaginative and tactful approach can prove more effective than trying to go at the problems head-on." First response from training directors appears highly favorable. GT&E expects *Through the Looking Glass* to be the first of a series of similar training aids to be created to assist the programs of operating companies.

## All That's New in Audiovisuals

Watch for the Film Guide pages, listing currently available films, scheduled to appear next month. •

## FILMSTRIPS IN TODAY'S BUSINESS

### Woodard "Vista-Sells" Its Furniture Line

**THE PROBLEM:** How do you confront the retail customer at the point of sale with a potent presentation that tells a complete story, with or without the aid of a floor salesman?

**THE SOLUTION:** Use an "action catalogue" — a continuous flow film viewer that automatically tells the story via a four-minute presentation of a 48-picture filmstrip.

This is the approach that Lee L. Woodard Sons, Inc., Owosso, Mich., manufacturer of wrought iron furniture, is now making available to its retail dealers, according to David Vaughn, national sales director.

Qualified dealers are being offered the projector, measuring 15 x 13 x 13 inches, complete with film strip in position and ready to run. All the dealer has to do is plug in the unit and adjust the focus. The unit can be left to run continuously.

The continuous filmstrip itself alternates full-color photos of Woodard Furniture with printed copy covering the major features and benefits of the product.

"This 'action catalogue' presentation does a number of important things to help the dealer sell more Woodard furniture," Vaughn explained.

First, its motion and color catches the eye of the customer as she moves through the store, thus creating and directing traffic to the wrought iron sales area.

Second, it answers questions customers always have on their minds by comparing wrought iron furniture point by point.

"In this manner, the presentation," says David Vaughn, Woodard's National Sales Director, "explains workings of company's 'action catalog' on the Vista-Sell unit to Howard Kosier, New York director of marketing for the furniture company."



tion also trains the floor salesman and helps him remember the points when discussing Woodard Vaughn said.

Third, it overcomes the "culties posed by prospects who are 'just looking' and don't want to be assisted by a floor salesman. The presentation also tells the complete story to prospects who get impatient listening to a sales man.

Fourth, the "action catalogue" helps sell by including copy that appeals to action, encouraging the customer to become involved in the selling interview with floor salesman.

"For example, the presentation contains action statements such as 'Tell the salesman what you have in mind,'" Vaughn said.

Fifth, continuous presentation keeps the customer engaged and entertained, an important consideration in building the customer's interest in quality wrought iron furniture.

The Vista-Sell Continuous Film Unit used by Woodard was made by the DuKane Company. The film was prepared by Lee L. Woodard and Cheadle, Detroit. Woodard plans to change the film periodically to keep the presentation and up to date.

\* \* \*

### "Toddler's Hours" a New Safety Film on the Very Young

A new motion picture tells how a family's daily home life can explode into danger for preschool children has been released by Actna Life & Casualty.

Titled *The Toddler's Hazard*, the color film explains the causes of home accidents that kill 6,000 youngsters annually and injure a million more.

Produced in cooperation with the Children's Hospital Medical Center, Boston, it describes an accident-charged "late toddler syndrome," from four to five years of age. The film pinpoints eight dangerous situations that arise on a hectic day of one typical child and tells how to overcome them.

*Toddler's Hours* is available to all organizations interested in home safety and for television public service programming. It can be obtained on a free-lending basis by writing to the Information Education Department, Actna Life & Casualty, Hartford, Conn.

# National Conference Opens June 2nd!

...ly Meeting at Miramar in Santa Monica Begins With  
...k-Off Luncheon" Followed by Eventful Program, Awards

...s upcoming 7th National  
...ference, which opens at  
...ramar Hotel in Santa Moni-  
...fornia on June 2nd, is get-  
...tention these days. Ad-  
...eils of the three day pro-  
... (Tuesday noon to Satur-  
...an 4) have been released  
...gm chairman Paul de-  
... Elaine Dolnick, confer-  
...ordinator.

...annual "kick-off luncheon"  
...e will feature Joseph Mas-  
...rator of "The Five C's of  
...ateraphy" as guest speak-  
...ed by a useful innova-  
... "The Exhibitor's Hour" in  
...IPA Trade Show exhibi-  
...been invited to introduce  
...s their 1966 displays. A  
...resentation on "Closed-  
...TV in Industry" will then  
...acted by Bob Lloyd of  
...merican Aviation.

...re Cindy Award Entries  
...th first evening, juries and  
...all attend screenings of  
...competing for 1966 "Cindy"  
...hours.

...las program (June 3) has  
...n opening hour for trade  
...hibits. During that day,  
...er and Conference guests  
...a George Pal discuss "Spe-  
...ffts," followed by a pres-  
...on by the Los Angeles  
...s Department motion pic-  
...ni and the "Sea Lab" exper-  
...resentation. There will be  
...ave talks by Ray Brad-  
...bert Amateau, foreign  
...ag translation specialist, and  
...owler, Jr. Screenings of  
...andidates will conclude the  
...rogram.

## ...th Program Highlights

...resident Bob Scott, Aero-  
...poration executive, will  
...e informative Saturday  
...ing (June 4) program, dis-  
...g military motion picture  
...ted audiovisual require-  
... Oscar Patterson, another  
...st-president, will talk on  
...onal Film-Making" and  
...recent University Film As-  
...io award winners.

...at day, too, Ott Coelln,  
...id publisher of BUSINESS  
...ES will present a report on  
...rends: Europe" and dis-  
...h experiences as a jury  
...and representative of the  
...n Association of Manufac-  
...t the Sixth International

...U AT THE MIRAMAR!

Industrial Film Festival, held in  
Rouen, France, last fall.

## "Cineposium" on Film Values

A final highlight of the conclud-  
ing program on Saturday will be  
a "Cineposium" as that popular  
panel show is telecast in Los  
Angeles by Channel 28 (as well  
as other educational TV stations  
throughout the country). During  
this show, several distinguished  
guests discuss the merits of a film.  
The Cineposium at the Miramar  
will be conducted by its producer,  
Laurence Schwab.

The ladies aren't being forgot-  
ten during these eventful days!  
Elaine Dolnick has arranged a  
special program of women's events  
for wives who accompany their  
husbands to Santa Monica. These  
special events include a tour of  
the MGM Studio (and luncheon),  
a tour of Hollywood and Beverly  
Hills (and homes of the stars) as  
well as an advance fashion show,  
a theater party and some "sur-  
prises" Elaine has in store for her  
guests.

## Some of Our New Exhibitors

Among the new exhibitors to  
display their wares at the National  
Conference this year are the Pail-  
lard Corporation (Bolex); Pro-  
ducers Equipment Company (with  
their extensive line of equipment);  
Plastic Reel Corporation (showing  
their exciting new plastic products  
for producers and distributors);  
and Beckman & Whitley, who will  
exhibit and demonstrate their new  
ultra-compact CM 16 sound cam-  
era (see the spread in other pages  
of this issue).

\* \* \*

## San Francisco Chapter Guests of Calif. Dept. of Water Resources

☆ The California Department of  
Water Resources' building at Sacra-  
mento was the setting for the  
February meeting of the San Fran-  
cisco Chapter as members and  
guests viewed that agency's new  
film, *Frozen Reservoirs*. They also  
saw the new Aerojet-General pic-  
ture, *The Sacramento Story*.

Featured speaker of the evening  
session was Bill Stutz, Amega Cor-  
poration, who discussed sound re-  
cording equipment for in-plant  
film makers. The chapter's past-  
chairman, Ira Thatcher of United  
Air Lines, is currently serving as  
chairman of Western regional

(CONTINUED ON NEXT PAGE 48)

## Present a Report on Soviet Film Industry

Herb Farmer, Sid Solow Tell Chapter Impressions of Visit

HIGHLY INFORMATIVE and en-  
tertaining were the words and  
pictures which brought members  
of the Los Angeles Chapter into  
the Soviet Union's film industry  
of today as recent SMPTE visi-  
tors, Herbert Farmer and Sidney  
Solow presented them at a recent  
meeting. Herb Farmer is director  
of Audiovisual Services at the Uni-  
versity of Southern California; Sid  
is well-known to all of us as the  
president of Consolidated Film In-  
dustries.

Together with Saul Jeffee, presi-  
dent of Movielab, New York City  
and Konstantin Pestracov, physi-  
cist of the IBM Corporation and  
their interpreter, this official party  
toured Russian motion picture fa-  
cilities under the sponsorship of  
the Society of Motion Picture &  
Television Engineers as part of the  
Cultural and Scientific Exchange  
agreement between the U.S. and  
the USSR. Some 300 slides  
brought vivid impressions of So-  
viet film operations to their  
viewers.

### Soviets Turn to 70mm Image

Two facts were memorable: the  
large number of women employed  
in the Soviet film industry and the  
gearing of their film-making to  
larger size film than is generally  
used in this country. The Soviet  
tendency toward 70mm production  
sometimes seemed to be one way  
to overcome poor processing pro-  
cedures, rather than for better pic-  
ture quality.

Sid Solow noted: "Soviet equip-  
ment is generally excellent, but as  
for lab film cleaning equipment —  
what there is of it — is composed  
of rudimentary methods and the  
results on the screen is often utter-  
ly filthy and would not be saleable  
commercially in this country."

### Few Men in Soviet Labs

Throughout their tour of 15  
studio facilities in five Russian  
cities, the U.S. delegation was im-  
pressed by the absence of male  
workers. They noted that they  
didn't see a single male film editor  
during the trip, that lab personnel  
was almost entirely female and,  
generally speaking, the only men

seen were in supervisory or man-  
agement positions.

Studio visits began at Mosfilm  
Studios in Moscow and Farmer  
remarked that Russian theatrical  
films are "being geared to 70mm.  
In the special effects department,  
I was quite surprised to find that  
in Mosfilm Studios, papier mache  
and plaster has given way to  
formed plastics — just as is being  
done more and more in this coun-  
try."

### Note Extensive Film Training

The extensive Russian govern-  
ment program for training people  
in various phases of motion pic-  
ture and television work made a  
deep impression on the delega-  
tion.

"In Leningrad, we visited the  
Institute for Cinema Engineers,"  
Farmer recalled. "This is another  
training and research facility for  
technicians and engineers. Here,  
the laboratory and sound techni-  
cians and other crafts receive their  
training. It was estimated that  
about 700 students attend this In-  
stitute every year and another 1-  
100 take correspondence courses.  
It is an important center for re-  
search."

Among the new pieces of film  
equipment which caught the at-  
tention of the U.S. group was a  
hand-held reflex cine camera  
which has a flexible reflex viewer  
composed of a long cable of opti-  
cal fibers. If a fiber broke while

Herb Farmer of USC (left) and Sid  
Solow, president of Consolidated  
Film Labs (right) answer queries.



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**Soviet Film Progress:**

(CONT'D FROM PREVIOUS PAGE)  
one looked through the viewer, a black spot appeared on the viewer image.

An unusual film printer (for 16mm) was shown and explained by Sid Solow. He described it as "a very fine printer which turns out two 16mm images from a double 16mm negative — that is, two side-by-side 16mm images going in the same direction on 32mm base and it prints in step form, an intermittent printer.

"It's their own design and a very good piece of equipment which would be a big seller if it were on sale in this country because it is unique in that it is a



Farmer and Solow report on USSR. step-printer, which is always ideal for good definition. It goes at a speed of 200 feet a minute and they get, they say, 400 prints from a negative. I have reason to believe that and I would say that if I'm to believe all they said about it (and I have no reason to doubt them) that this is the best 16mm contact printer anywhere in the world," Solow concluded.

Kodak Instamatic cameras carried by all four members of the U.S. delegation intrigued Russians everywhere they travelled — and so did the present and future development in the U.S. of Super-8 film and equipment which the Soviets have dubbed "Format S." The program was held in February at Hal Scheib's Cinema Research Corp.

**SAN FRANCISCO'S CHAPTER:**

(CONTINUED FROM PAGE 47)  
screenings for the Council on International Nontheatrical Events (CINE). His jury is among the nationwide groups helping to select U.S. entries for various overseas film festivals in '66 and made preliminary selections in the Business and Industry Category.

The Chapter also distributed a handsome new membership directory, featuring a page for each member containing his picture,

**THE INDUSTRY FILM JOURNAL**

business affiliation and a brief description of his duties and/or film specialty. Chapter chairman Vin Agar has steered his group through a most successful year in the Northern California area.

\* \* \*

**Gordon Enterprises Hosts 20th Birthday Luncheon at Fox Studio**

☆ Many IFPA members were guests at that champagne luncheon where they helped celebrate the 20th anniversary of Gordon Enterprises with its president, Alan Gordon, a long-time staunch friend of this organization. The gala was held on the sound stage of 20th Century Fox where the current Jerry Lewis production, *Way . . . Way Out*, was being lensed.

Mr. Lewis received the first "Golden Light" award — presented to him by Alan Gordon — for his "contributions to the advancement of motion picture technique" through the use of closed-circuit television in conjunction with studio film cameras to provide, in effect, "instant dailies." Mingling with the stars at the Gordon anniversary party were IFPA past-presidents Bob Gunther and Gene Burson; Jim Swift, Los Angeles Chapter chairman; our Conference exhibit chairman Bob Dickenson; Gene Huggins; and editorial vice-president Roy Deets.

Thanks, Alan Gordon, for your kind invitation to share your 20th anniversary event! This gentleman will always be remembered within IFPA as the annual donor of the Jay Gordon Memorial Award, presented each year to the outstanding contributor to the advancement of the film medium.

\* \* \*

☆ Member contributions to these JOURNAL pages are welcomed by the Editors. Send in your mss.

**Film Maker Bruce Herschensohn Honored on Return to San Diego**

☆ Honoring a hometown boy made good, the San Diego Chapter held an outstanding presentation in March. Bruce Herschensohn, noted producer of United Artists Agency films and widely-shown documentaries, and his wife were honored guests.



Bruce Herschensohn (left) received at meeting by Bob M.

the chapter — and of himself — on this occasion also appeared on television the day.

Presently doing a new production, *USA, The 7th Wagon*, for worldwide distribution, Herschensohn has earned international reputation with films as *Towers of London*, *Karma*, *Five Cities of the President*, and *Years of the Day of Drums*. The film with special Congressional approval for unprecedented distribution, made its debut at the Lincoln Arts Theatre, New York City on April 10,

10 years ago. Bruce Herschensohn was an employee of the Motion Picture Department in San Diego, and has produced, edited and composed for most of his previous, very, very talented film

**A LISTING OF SUSTAINING MEMBERS OF THE INDUSTRY FILM PRODUCERS ASSOCIATION**

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## Portrait of a Communications Specialist

FAMILIAR TO ALL READERS of these JOURNAL pages is that personable and very active past-president of IFPA: Robert S. Scott. Always a popular figure in and about Southern California film studios, Bob Scott has accumulated some 25 years of professional experience in both the entertainment and audiovisual communications fields.

His career in the service was notable: entering the Army as a private in 1942, he was graduated from the Signal Corps' OCS as a second lieutenant and was trained as a Field Radio Officer until he transferred to the Corps of Engineers. Bob served in the European Theater of Operations as a Communications Officer, Combat Engineer Company Commander and Group Intelligence Officer.

### Lt. Colonel When He Retired

After V-J day, he joined US-FET Headquarters as Chief of Entertainment, ETO and by this time had attained the rank of Major. He remained active in the Army Reserve Corps, again in the Signal Corps and recently retired as a Lt. Colonel.

Since World War II, he has specialized in developing the many applications of film — both motion picture and still — into a most effective medium for government, military and defense industry management use. Bob spent four years (rewarding ones, he notes) as a writer-director-producer for the Air Force Lookout Mountain film production group.

### Headed Film Support System

In 1955 he was called upon to organize the vast film services' support system for the Air Force Ballistic Missile System and continued to supervise this organiza-

IFPA past-president Bob Scott



tion until 1958. For the next three years, he worked on the industry side of the team with the Douglas Aircraft Company's staff, as Administrator of Film Services and as Manager of Corporate Film Communication.

Late in 1960, Scott returned to a staff position in support of the Air Force Ballistic Missile and Space Systems programs as Assistant Director for Audio-Visual Requirements for the newly-formed Aerospace Corporation. His primary responsibility is again in the field of audiovisual communications as the corporate staff specialist and consultant to Headquarters, Air Force Systems Command and its Space Systems Division.

### New A-V Tools for Aerospace

He has the responsibility of defining requirements, both policy and production, with special attention to new management communication techniques such as closed-circuit television. Bob's variety of experience with many types of communications media has convinced him of the immense (and largely unrealized) value of the many audiovisual media and techniques which have been developed — especially when these tools are effectively employed and properly directed as instruments of management communication.

This fourth past-president of IFPA has also been an active member of the Society of Photographic Instrumentation Engineers for the past several years.

\* \*

### Chapter Views "Arriflex Story" and "EF" Ektachrome Test Films

☆ Austin and Rose Green were hosts again as the Los Angeles Chapter met in their new Cine-sound Studios during March. A showing of *The Arriflex Story* was presented by Mike Zois of the Arriflex Corp. of America. The new Arri BL camera was also demonstrated.

Scott Robertson of Eastman Kodak then presented a demonstration film comparing the new "EF" 16mm Ektachrome with the past "ER" type and Scott also gave members some brief views at samples made by Bill Gibson of Douglas Aircraft and other cameramen, all shot under available light conditions. It was an impressive demonstration of this versatile new color stock.



Monitors in working areas enable employees to view closed-circuit television.

## Closed-Circuit Television's Role in Industry

### CCTV's Useful Role in Employee Motivation and Training

IT SHOULD BE NOTED at the beginning that television in itself cannot solve any problem, motivational or training. It is basically a means of conveying information from one source to another — and the major problem which faces any motivational or training program is that of communications. The effectiveness of the solution of any program is wholly dependent upon the effectivity of the communications media selected and the material presented.

Experience at Autonetics and in the Space and Information Systems Divisions of North American Aviation over the past seven years with motivational and training programs for manufacturing and other plant personnel indicates the use of television as a communications medium has a number of advantages over the other media:

1. It has an almost immediate reaction time to a requirement.
2. There is no lost time for personnel when the television monitors are automated and placed within the work areas and, of course, this results in a considerable cost effectiveness.
3. The unique, dramatic values of television afford extra urgency and emphasis to the message.

### TV Monitors Carry Messages

Today, hundreds of television monitors are either permanently positioned or are on permanent stands that can be rolled into any location and immediately plugged into a coaxial outlet to bring a TV message to the employees of the Autonetics and Space and Information Systems Divisions of North American Aviation.

On some occasions, more than 18,000 employees have viewed a single, special television program during a one-day showing.

And, although these employees

☆ (The following article taken from a speech presented by Richard Turner of the Autonetics Division of North American Aviation and one of the founding members of the Institute of Film Producers Association at the recent Ohio State University Radio and Television Conference in Columbus)

now view closed-circuit television productions on a regular basis, objectives have not changed. The objectives are, and have been, in number: (1) to motivate employees to take pride in their work and to accept perfection as a rule rather than the exception and (2) to improve work habits by emphasizing areas where concentrated effort is necessary to meet reliability requirements.

### Missile Repair and Overhaul

In the summer of 1962, Navigation Systems Logistics Department of Autonetics directed CCTV to assist in a training program. Over a period of one year, 300 government employees had to be trained in the overhaul and repair of the precision guidance system of the Air Force's "Altair" missile. The problem was such a training program was enormous.

First of all, the urgent need for skilled individuals required that all courses be accelerated. Large classes were necessary to meet the schedule. Mock-up cut-away models were used. Most parts of inertial instruments — such as gyros, accelerometers and velocity meters — are small and would be difficult to see. Students would have to observe procedures in actual manufacturing

(CONTINUED ON NEXT PAGE)



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surpassed in sharpness, brilliance, and range of tones.

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And what does this literally up-to-the-minute slide presentation cost? About  $\frac{1}{3}$  what you've been paying for the conventional kind. Here's the way to get your points across. Agree? Polaroid Corp., Cambridge, Mass.

## Closed-Circuit Video:

(CONTINUED FROM PAGE 50)

partments. Since these areas are all dust controlled, the presence of large groups would tend to increase the dust count, with the possibility of impairing the reliability of the missile's guidance system.

Once the problems were identified, the closed-circuit television unit went to work. Television outlets were installed in every classroom and monitors, mounted on mobile carts, were designated for training use.

### Multiplies All Training Aids

The television camera became an extension of each instructor's capability. Each mockup, or any part of a training aid could be multiplied many times on the monitor system. With proper utilization of two cameras, closeups of individual parts could be shown without loss of orientation.

Closed-circuit television also reduced the necessity of students entering the manufacturing dust-controlled area. The television cameras went instead.

A complete critical assembly and testing procedure for the hardware was recorded on video tape and transferred to film. These films were then used to train other students.

To overcome the problem of communication between the instructor and the student, each of the mobile monitor stands was equipped with a two-way communications system to provide an adequate question-and-answer rapport. Students could ask questions during a television presentation

just as they did in the classroom. Instructors, although not able to see their students, could ask questions and receive answers.

### Results Attained With CCTV

The result of the television program?

The schedule was met and 300 students returned to their depot well-trained in the intricacies of the overhaul and repair of the Minuteman missile guidance system.

North American Aviation and the Department of Defense believe that closed circuit television is succeeding in helping to meet the reliability demands of today's missile age by allowing quick communications through all levels of industry personnel. Management has determined that well-trained workers can and will achieve better performance if they are made aware of the importance of their contributions and of the standard of excellence they must attain.

### Two Principal Formats in Use

Over the years, experience has shown that, basically, the CCTV motivational program can be divided into two main formats — the "rifle-shot" and the "shot-gun" approach. The regularly scheduled, and most common, daily presentations fall into the "rifle-shot" category.

These programs are aimed at specific problem-solving areas, and are shown only to those personnel who are actually involved. The nature of these programs often requires that they be prepared overnight to give workers a quick look at situations as they arise. Success is clearly apparent in this type of television presentation because the



CCTV control room as the directors monitor a broadcast on safety in the use of high-pressure gas bottles.

small groups can be easily measured for reliability, yield, and discrepancy rate.

### Increase Circuit-Board Output

As an example, a particular case at Autonetics involved a department engaged in manufacturing a particularly complex circuit board. A series of twice-weekly explanatory programs was beamed to the concerned department for a period of six weeks.

As the series began, output of boards began to increase. Six weeks later, the number of acceptable circuit boards had increased by 350 percent, coupled with a significant decrease in the scrap rate.

The "shot-gun" approach is quite different than the "rifle-shot." First of all, programs are not presented on a regular schedule. They are usually produced on a tri-annual basis, or as the need arises, and are aimed at general motivation by informing the employee of the importance of his job to the success of our defense or space program.

### Newscasts Motivate Employees

The presentation of noteworthy persons and events is used, when required, to emphasize the employee's importance to the project. Unlike the "rifle-shot" approach, these programs are not beamed to problem areas alone, but are intended for viewing by as many employees as possible. Kinescope recordings of these programs are distributed to those personnel whose work stations do not fall within the boundaries of the television network.

Unlike the "rifle-shot" programs, the "shot-gun" approach is much more difficult to measure. However, it is an accepted academic and industrial fact that a well-motivated employee is more capable of performing his job successfully.

During the past seven years, closed-circuit television at North

American Aviation has drawn from the experimental stage to become an accepted communications instrument in the areas of mass motivation, orientation, training, and indoctrination. Its use of use are constantly being explored, and new methods of presentations are being developed. Closed-circuit television is being used daily that a scientist designed, continuing audio-visual communications system is the industry's most effective and dynamic tools.

\* \* \*

### Acme Expands Videotape Facility With Two More Ampex VR-2000's

Two additional Ampex VR-2000 videotape recorders representing a capital investment of \$250,000, have been ordered by Acme Film and Videotape Laboratories, Hollywood. According to Acme general manager M. S. Johnson, the new VTR's will help the company meet growing demand on the West Coast for postproduction work on videotape programs and commercials. The new equipment will give Acme's plant a total of 12 VTR's, including four "high-band" VR-2000's.

The new equipment will enable Acme to offer "spliceless" production mixing and editing, "high band" color and B/W, the largest videotape service facility west of New York. The company specializes in large film transfers, tape-to-tape editing and 16mm color and developing and printing.

\* \* \*

### Oxberry's West Coast Service Expanded in Berkeley Acquisition

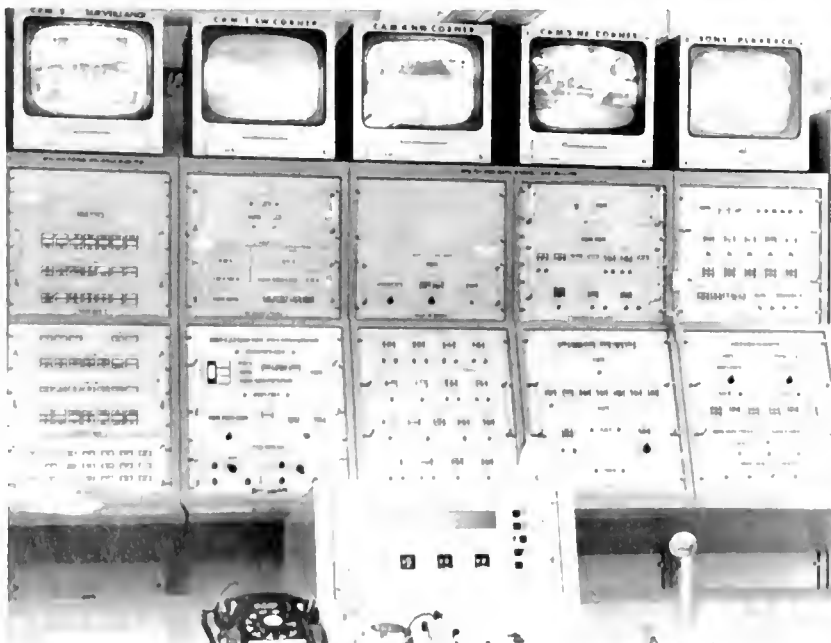
A direct result of the acquisition by the Berkeley Technical companies of the Oxberry Corporation, makers of copiers, printers and animation equipment is a new manufacturing facility on the West Coast. The facility will now be based on the campus of Berkeley Technical Co.

\* \* \*

### Mike Reese Leaves Connoisseur to Join Sun Dial Productions

San Diego has lost a former chairman as the hardworking Mike Reese joined the ranks of free-lancers. Mike Reese, former chairman of Connoisseur's Motion Picture Department, left last month and already has a new assignment from Carl Reiner at Sun Dial Productions, New York City, for whom he will be making a film in Viet Nam. He is expected to leave shortly for a more extended stay in that war-torn land. Goodbye, Mike, we'll all miss you!

Five TV camera monitor systems inside blockhouse control room at North American Aviation's Santa Susanna Field Laboratory. They are surveying firing of rocket engines through cameras placed at most strategic locations.





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Scene in new "Drownproofing" film.

### Water Safety Programs to Show "Techniques for Drownproofing"

☆ An important new technique for survival in deep water, even for those unskilled in swimming, is the subject of a new color motion picture produced by Water Safety Programs, Inc., 200 West 57th Street, New York City.

The new film, tentatively titled *Basic Techniques for Drownproofing*, was lensed in the Caribbean, off the Virgin Islands. Much of the photography was done beneath the ocean's surface so that viewers are able to see precisely how the new technique works.

Carl V. Ragsdale, of Sun Dial Films, producer of the film for Water Safety Programs, notes that "while it would have been far easier to make the film in a swimming pool or tank, the Caribbean was selected to prove that the method is just as effective in the turbulence found in large bodies of water where survival may depend on staying afloat for long periods of time."

*Basic Techniques for Drownproofing* will be ready for release during the month of June. Write Water Safety Programs (address above) for details on print prices and terms of availability. •

### Philadelphia Buys a Picture to Promote the 1976 BiCentennial

☆ The City of Philadelphia is sponsoring the production of a 1976 BiCentennial motion picture to be used in an effort to obtain the national BiCentennial observance in that metropolis. The film will later be used for promotion of Philadelphia tourism.

John B. Kelly, Jr., chairman of the city's Steering Committee for the 1976 BiCentennial effort, announced the selection of John M. Price Audio-Visual Presentations, of Philadelphia, as the producer of the \$45,000 film. It will be produced in a wide-screen format. •

## what's new in pictures

### The Role of Research in a Hungry World

**M**AN'S DESPERATE RACE with hunger and famine and his chances of losing against today's mounting odds are documented in a new motion picture, *Life in the Balance*, sponsored by the Standard Oil Company (New Jersey).

Color photography from seven countries on three continents and on islands of the Far East draw the battle lines for an historic fight against hunger. The narration by film star Orson Welles dramatizes successes and failures in the age old contest now in a critical stage.

In sharply drawn contrast be-

tween bountiful and blighted lands, the film shows that nature and man himself have brought on the food crisis. Man's initiative and genius are portrayed as the hopes for solutions that can avert disaster.

Soil, sun and rain — the essentials of agriculture — have helped and hindered in the struggle for food ever since crops became its major source. Too much or too little in unbalanced ratios have literally put life in the balance for whole continents.

Hunger, malnutrition and disease are now grim realities for almost half the human race. Threats

of famine are brought despa- close by population grows almost every country. The three billion mouths to feed day will be six billion in next generation, the film warns.

*Life in the Balance* shows nature's imbalance in its



Botanist at the International Institute in the Philippines selects seed strains for field cultivation. Her work is part of a hybrid development project aimed at increasing yield and nutrition.

growing elements deserves part of the blame. Pests are equally guilty.

Over the centuries, man's management of the land has produced vast deserts where once thrived. His harvest teetering on shifting sand which is now nonproductive but a constant threat of burial for adjacent lands.

### Primitive Methods Limit

Where sands are no primer primitive farming methods depleted soils frequently limit yields and enslave farmers to and disappointments that have been their lot for thousands of years. "Millions of the world's farmers still work in ways familiar to Neolithic man," the film serves.

Insects and blights, growing more resistant to sprays, exact a toll which hungry people can no longer afford. Together they devour or spoil almost one-third of the crops man cultivates.

No simple solutions seem possible, but *Life in the Balance* documents the science and skills the Standard applies to agriculture's dismal dilemma. Oil is the weapon and the battlegrounds range from research laboratories in Lederle, N.J. to tropical rice fields in the Far East.

Will Be Distributed by Modern

*Life in the Balance* was produced by Equinox Films, Inc. with Gene Searchinger serving as producer-director, and Jeri Spang as photographer. Distribution will be through Modern Times Picture Service libraries.

## Dear HFE:

You say you're proud of your color quality . . .

What makes it so good?



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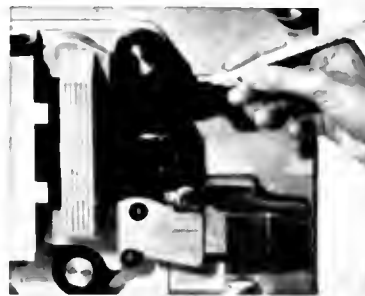
## The completely new 16mm Sound Projector

Until yesterday, you had to settle for good 16mm sound projectors. Now there's a great one—the RCA 1600. Before you settle for any projector, ask your Audio-Visual Distributor to demonstrate the 1600. See these new features in action:

**Extra brightness makes it ideal for auditorium as well as classroom use.** New optical design makes the RCA 1600 screen picture the most brilliant ever.

**Full-time fidelity.** All-transistor 12-watt amplifier and new super-sensitive speaker, built right into the projector case, reproduce the finest sound in 16mm.

**Improved operating convenience.** Reel arms you can position with one hand, instant sound, fast focus, reverse with automatic sound cut-off, 1200-foot take-up reel stored in case, and stop-on-frame option, make the 1600 the most convenient-to-use projector ever.



**Self-threading that's carefree for you and safe for films.** Optional RCA "Safe-Threader" whisks the film leader through automatically and then is disengaged so that it never touches the film.



The Most Trusted Name in Electronics

## Vidicam Helps Lockheed Show 'Rigid Rotor'

System Combines Live TV Techniques With Film Advantages

THE LOCKHEED-CALIFORNIA Company's newest helicopter, called the "Rigid Rotor," is reportedly easier to fly, more responsive to its controls, has exceptional high-speed performance and is built around a new principle of rotorcraft engineering, long desired and long in coming.

How would the company bring all these advantages to potential users of this aircraft? Several months ago, Betty Jane Williams, experienced head of film activities for Lockheed-California, put the question to Vidifilm, Inc., whose approach to communication involves a system combining live television techniques with film production. Could they efficiently and economically create a film with the same simplicity that is evident in the operation of the new Rigid Rotor?

### These Were Picture's Goals

Betty's plan was to "eavesdrop" on a pilot getting checked out for the first time on the craft; to record on film the relatively uncomplicated checkout procedure; then to demonstrate the ultra-responsiveness of the bird while in flight.

It was her thought to capture these events as they happened, preserving all the spontaneity possible in demonstrating a true picture of the sequences. The Vidifilm system looked like a good bet.

With this approach, as with live or videotaped television, the director sees every shot in rehearsal and every image photographed during filming . . . exactly as it is shot, at the time it is made. The end product is film — in color or monochrome. Heart of the Vidifilm system is the combination film and TV camera which sends precise images to its TV monitoring system as they are exposed on either color or black and white film. The monitor console and switcher control center are highly portable units.

### TV Control Room in Hangar

An airplane hanger was the setting for this miniaturized TV station control room. At Lockheed, the director was in constant communication with cameramen via a headset two-way intercom system. His switcher panel provided the director with start-stop control and sync control for each camera.

These switches allowed the di-

rector to roll film on any or all of the Vidifilm cameras at will. After starting the film on any camera, Vidisync controls automatically synchronize the film with a conventional 16mm magnetic or 1/4-inch recorder used with the system.

### "Kine" Serves as Workprint

Another feature of the system is the ultra-portable kinescope unit which films the master "on-air" monitor during the shooting. The "kine" is a sound-on-film reversal print which becomes the edited workprint. It supplies what would ordinarily be the editor's final cut for it is a record of the shots which the director has selected throughout production. He has, in effect, edited the film himself by intercutting the three Vidifilm cameras throughout shooting, precisely as would the director of a live or videotaped TV program.

Rehearsal for the Lockheed picture was just a simple "talk-through" with Betty and Lockheed pilot Chuck Tucker. It was decided to begin the film midway through the exterior checkout of the Rigid Rotor. Then, the action followed Chuck and his student pilot to the cockpit where simplified pre-flight instrument checkout took place. After the preflight, the two pilots reviewed starting procedure for the turbine-powered bird, started the engine, took off and demonstrated for the camera, the helicopter's responsiveness and high-performance characteristics.

The action was covered (for the most part) with two Vidifilm

Lockheed's Betty Jane Williams (right) supervises filming of "Rigid Rotor" picture as Alan Levi, president of Vidifilm, Inc. (ctr), checks the camera.



cameras; the third unit was handheld inside the cockpit after the main shooting had been completed, recording inserts of the various gauges and switches referred to during the pre-flight checkout.

### Problem of Wide-Band Mikes

One problem encountered in operating close to the airport control tower with its many radio transmitting frequencies was radio interference with wide-band wireless microphones. Two "Com-Rex" narrow-band crystal-controlled FM wireless mikes were found to be interference-free and high in voice transmission quality.



Lockheed film action follows pilot to helicopter cockpit where simplified pre-flight checkout was shown.

These cigarette pack-size wireless mikes were easily hidden inside the flight suits and permitted continuous filming during checkout and flight.

Setup time on a taxiway at the Lockheed-Burbank airport consumed a little over two hours. The 11-minute ultimate film (including the inserts) was shot within a total of two and one-half hours of rehearsal and filming time. The technique made only a single retake necessary during the entire



Loading up the Vidifilm camera

shooting. And, most important, reasons for that retake were avoided during filming. With the Vidifilm approach, it would have been noted until a film had been processed and required a return trip for the editor.

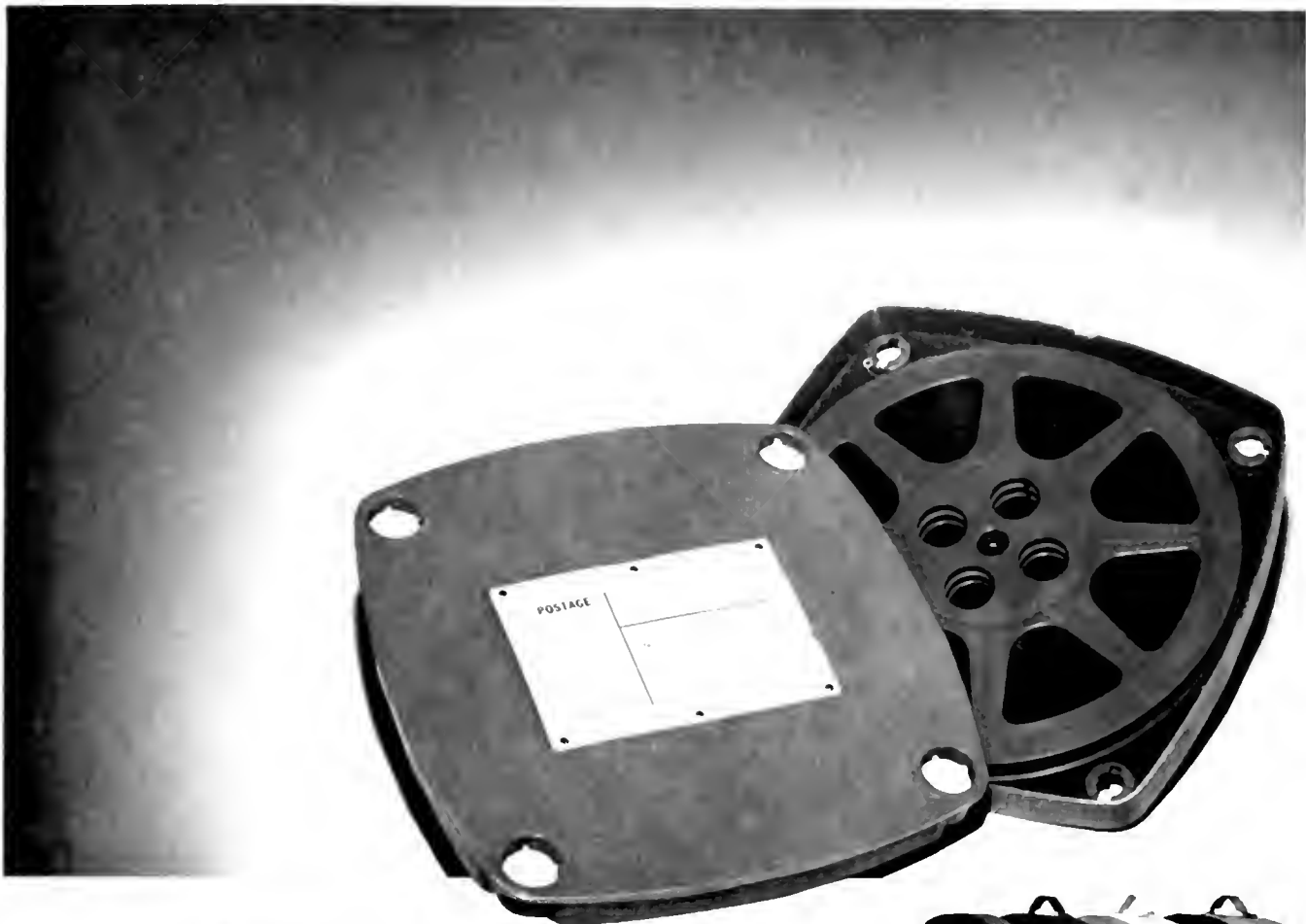
After processing the sound film reversal kine, the three reels of the film were pieced together and the edited workprint was available for immediate projection. 95% of the shots were unnecessary to cut from one reel to the other, the scene was right on the button. And, on the other 5%, a fraction earlier in switching made the difference. But with motion picture filming continuously, editing was simple.

Two screenings were necessary to get a satisfactory workprint taking a total of one hour. We make the corrections and are done. With super-titles picked up by the insert camera, A & B editing took two and a half hours. A total of three and one-half hours of editing time completed the 11-minute show from shooting to color work print.

### Second Use of Vidifilm System

This is the second time Lockheed producer Williams utilized the Vidifilm system. The first program, six months ago, was a roundtable discussion on five F104 Fighter test pilot flight safety procedures. The program also lent itself ideally to the system.

Vidifilm is not applicable to all types of motion picture production. Its advantages are realized in all types of filming for coverage of the spontaneous, news, sporting or entertainment event, it's great for getting spontaneity through its live TV techniques. Panel shows, conferences or business meetings; demonstration footage for medicine and science, are some of the other subjects to which the system lends time and cost-saving advantages.



**If Plio-Magic can save you 65%  
on shipping one reel of film,**

**imagine how much you'll  
save with our new multiple-reel cases!**



Now you can ship 'em two, three or four at a time in handsome Plio-Magic molded cases. New improved Plio-Magic material makes them even more durable, lighter in weight than ever before. And you get moisture and dust-resistant protection, **without the need for cans.** What's more, Plio-Magic can't rust, crimp, bend, chip or discolor. And there's a new gentle-action to the exclusive Plio-Magic Positive Locking System. Just a twist of the wrist eliminates unwieldy belts and buckles forever.

Plio-Magic cases are supplied in 1, 2, 3, and 4-reel sizes for 1600 foot reels; 1 and 2 reel sizes for 1200 foot and 2000 foot reels; and in 1-reel size for 400, 600 and 800 foot reels.

Available in a wide range of colors, with custom imprinting, if desired. Write today to Dept. BS-4 612 Boulevard East, Weehawken, N.J., for money-saving PRC data kit.

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Extension chart arms on Conference Center easel simplify visual comparisons and review of meetings.

## Multi-Purpose "Conference Center" Housed in One Cabinet

**Y**EAR'S OF EXPERIENCE, first attained in using visual presentation tools in a large company and later put to work in the creation and manufacture of portable easels and other visual presentation devices, have endowed the Oravisa Company of St. Petersburg, Florida with considerable know-how about the needs of business in this specialized field. The result of this experience has culminated in the introduction of a really good new idea: Oravisa's compact, all-purpose "Conference Center" for meeting rooms and executive office use. Within one two-door wood cabinet, measuring 56 inches by 48 inches (and just six and one-half

inches deep), Oravisa has put 12 varied and useful visual tools.

First of all, there's an adjustable projection screen, which eliminates "keystoning" and is concealed in a hinged case at the base of the cabinet. This 52 by 52-inch screen is designed to be pulled up, hooked onto a swing-out projection bar and can be tilt-adjusted to any desired projection angle. This adjustable feature assures a perfectly square projected image, regardless of the location of overhead, motion picture or slide projectors.

A pull-out flipchart easel is built into the Conference Center cabinet. It pulls out and

This "Product Idea of the Month" is a Versatile New Presentation With Choice of 12 Useful Visual

locks 23 inches away from the wall, permitting flip charts or large paper pad sheets to be turned over when desired. The easel holds the company's large 45 x 35 1/2-inch paper pads. This steel easel panel was also designed to be used as a magnetic chalkboard. Magnetic thumbtacks when it's used as a bulletin board or it can be combined with paper pads (the magnets adhere through the thickness of paper).

"Magicpanels" for Photo or Product Displays

A feature of the Center cabinet are the visual "Magicpanels" located on the inside of each cabinet door. They were made by a process in which Velcro fabric is inlaid on cork and can be used in two ways: (1) to hold up literature and pictures with ordinary thumbtacks, or (2) to display large, heavy three-dimensional objects. Product items weighing to several pounds apiece can be displayed simply attaching a small piece of Velcro tape to the back of the item.

There are other visual aids: two extension arms help to provide for review and comparison.



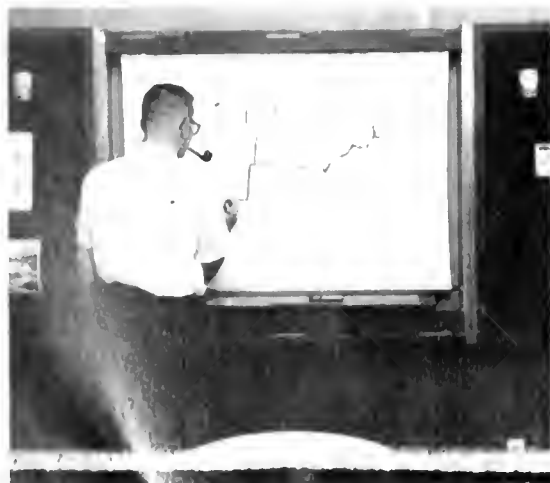
Conference Center has 12 visual tools within a compact wall cabinet, including the projection screen, a wall easel, magnetic chalkboard, and "Magicpanels" for pinups or product displays.



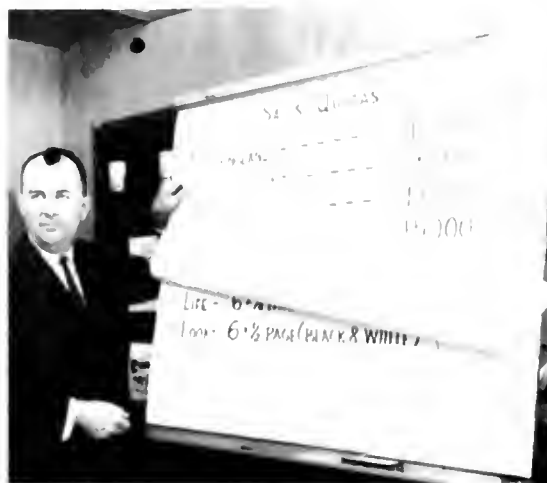
Projection screen can be instantly adjusted to any desired projection angle to eliminate "keystoning" of projected image. It is an integral part of the compact Conference Center.



"Magicpanels" can be used as bulletin board or for dramatic three-dimensional displays which even large, odd-shaped objects weighing several pounds can be instantly attached.



A concealed flip case at top of the cabinet will hold standard maps up to 50" in width. Maps rest against the closed easel panel so they can be easily inscribed with a handy grease pencil.



The easel panel pulls out and locks into position 23 inches away from the wall, allowing flip charts or paper pad sheets to be turned over when desired... one of the Center's best features.



Steel chalkboard panel can also be used as magnetic "whiteboard" with small magnets adhering to panel through several sheets of paper. Magnets can also be outlined with grease pencil.

Other New Products for Audiovisual  
 Projection and Projection Are Featured  
 Page 61 to 63 of This Edition . . .

charts used earlier in the meeting (see  
 picture); a full-length chart and chalk  
 board cardboard charts or other visuals.  
 The Oravisual Grip-Quick Chart Clamp  
 holds many sets of charts to be hooked onto  
 the easel during the course of a meeting, while  
 the map case at the top of the cabinet  
 accommodates any standard map up to  
 48 inches wide.

**Complete Package Includes All Accessories**

The Conference Center is housed in a custom-  
 built two door wood cabinet, finished in  
 walnut grain Texolite and can be  
 installed on any wall surface. You get  
 the complete package, with all accessories, including  
 chalk, markers, magnets, Velcro  
 tape, eraser, and a ruled guide underlay  
 which simplifies chartmaking. The price is  
 \$1,995. O.B. St. Petersburg. Write the man-  
 ufacturer, Oravisual Company, Dept. 14-D,  
 1500 N. St. Petersburg, Florida 33733. The  
 Conference Center is the featured item of the month  
 and it's one you won't see in a long time!



The Conference Center easel's magnetic chalkboard  
 is ideal for chalktalks, as a magnetic bul-  
 letin board, or for visual presentations using  
 magnets which hold firmly in place.



The visual unit is housed in custom-made  
 cabinet finished in walnut Texolite. 17  
 woodgrain finishes are available at ex-  
 tra cost from the St. Petersburg, Fla. maker.



## Change films in 2 seconds flat!

**Read how Fairchild's amazing new MoviePak cartridge  
 multiplies the value of your entire sound film program**

At last you can show any film, anywhere, anytime—without  
 threading, film handling or rewinding.

Simply select the Fairchild MoviePak sound film cartridge  
 you want, snap it into the Mark IV rear-screen projector, and  
 play. In broad daylight. In a prospect's office. In showrooms. At  
 trade shows. On sales counters. In training classes. In the  
 boardroom. To switch instantly to another film, just snap out  
 one cartridge, snap in another.

Every film you have can be easily converted to 8mm and  
 threaded into the MoviePak cartridge. Duplicate prints are  
 less expensive than 16mm, too. Now  
 you can unleash the full power of your  
 entire sound film program.

The Fairchild Mark IV projector is  
 portable, weighs only 20 pounds and is  
 always ready for action. No warm-up  
 time required.

For display use, it will run without  
 supervision, repeating automatically. It  
 takes up to 22 minutes of film with a  
 single MoviePak.

To see for yourself, just send in the  
 coupon.



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TITLE Typographers  
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SINCE 1938**

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145 West 45th St., New York, N.Y.

**Bruce Harris Now Asst. Sales  
Manager at Arriflex Corporation**  
Bruce E. Harris, former assistant  
of the Arriflex Corporation of  
America, was named assistant  
sales manager last month by Paul  
E. Klingenstein, president of the  
camera firm. He has been active



Bruce E. Harris

in new sales post at Arri.

in the photographic industry for  
the past 12½ years, starting his  
career in retail sales at Peerless  
Camera Stores in 1953.

Harris joined Kling Photo Corpora-  
tion in 1959 as service depart-  
ment manager; after serving as  
manager of customer service, he  
became administrative assistant to  
that company's president. He was  
transferred to the Arriflex Corpora-  
tion of America in 1962 as Vic  
James' right hand man.

### Greene to Coordinate Overseas Marketing of Fairchild Products

Fairchild Industrial Products, a  
division of the Fairchild Camera  
and Instrument Corp., announces  
the appointment of Stephen Greene  
as marketing coordinator-export.  
He will report to Nat C. Myers,  
Jr., director of communications  
and services and will be responsi-  
ble for the overseas marketing of  
the division's 8mm audio-visual  
equipment, the new 900 single-  
system sound motion picture cam-  
era and a wide range of photo-  
instrumentation devices.

Greene will continue as Eastern  
U. S. regional sales manager for  
the firm's line of 8mm sound pro-  
jectors. A graduate of C. W. Post  
College of the Long Island Univer-  
sity, Greene joined the Fairchild  
marketing staff in 1963.

### Don Bain to Peckham Productions

Donald Bain has joined Peck-  
ham Productions, Inc., New York  
City, as a writer-producer-director.

## NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

### A. J. Miranda Named President of VPI Productions, Inc., N.Y.

George Tompkins, president of  
Video Pictures, Inc., New York,  
has announced that A. J. (Pete)  
Miranda has assumed the post of  
president of VPI Productions, Inc.  
— New York TV commercial pro-  
duction affiliate of Video Pictures.

Mr. Miranda has resigned his  
present post as vice-president and  
eastern director of TV-Radio at  
Campbell-Ewald Company.

Mr. Tompkins issued the fol-  
lowing statement: "This is, in ef-  
fect, a new post created specific-  
ally to give Pete Miranda full su-  
pervisory status in an executive  
capacity at VPI Productions, and  
to allow him to lend his creative  
talents to VPI clients whenever  
and however such abilities are  
needed."

Mr. Miranda has left Campbell-  
Ewald after 15 years, much of it  
spent on the Chevrolet account.  
He began as a radio-TV copy-  
writer, then worked as a writer/  
producer.

### Hulfish Joins Elco Optonics as National Head, A-V Products

The audio-visual division of  
Elco Optonics Corporation, Wil-  
low Grove, Pa., has named James  
W. Hulfish, former director of in-  
formation for the National Audio-  
Visual Association, as its national  
products manager. Announcement  
of the appointment was made last  
month by Leo Kagan, marketing  
vice-president of Elco, a widely-  
known manufacturer of high-re-  
liability electronic equipment.

The new division was formed  
in the summer of 1965 after two  
years of research and develop-  
ment in the a-v field. At Elco,  
Hulfish will be responsible for  
the marketing of the company's  
new sound filmstrip  
projector, Mastermatic  
1, which the company  
recently introduced in  
New York.

James Hulfish



### Jack Zimmer to Head Television Production for Cincraft, Inc.

J. L. "Jack" Zimmer has been  
appointed to the newly-created  
post of vice-president in charge  
of television production at Cin-  
craft, Inc., Cleveland. According  
to Cincraft president Ray  
"the new division will en-  
compass features, films and television  
commercials for business and  
industry." Vice-president and  
manager Paul Culley called the  
appointment "a first step in  
major expansion move by Cin-  
craft."

Zimmer began his career in  
March of Time division of  
Inc. and has been active in  
production since 1948. He was  
director of television, radio and  
film production for the Grand  
Eshleman advertising agency.

### Myrna Ravitz Joins Nile as Stylist and Casting Director

Fred A. Niles Communication  
Centers, Inc. has engaged Myrna  
W. Ravitz to fill the newly-created  
post of stylist and casting director.  
Her previous experience included  
service as assistant to the director  
of the Radio-Television Institu-  
tion of Edward H. Weiss and  
company advertising agency and  
Canadian representative of  
key Schwarz Productions.

### Alfred Montalvo Joins Northwestern Inc., Portland, Ore.

Alfred Montalvo has assumed  
management of the editing, in-  
formation and title departments  
of Northwestern Incorporated, Por-  
tland, Ore. studio. His film credits  
include work on such prize-win-  
ning titles as *Surf, The Right  
Live, Study in Wet* and *Trains  
line* to name a few.

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Ceco to Handle Sales of  
Doiflex 16" Reflex Camera  
Exclusive North and South  
American distribution of the new  
16mm professional motion  
picture camera has been granted  
to Ceco, Inc. by the Doif Works  
of Tokyo, makers of the region-  
ally famous movement camera.



Doiflex 16" Reflex Camera  
The Doiflex 16 will be marketed  
through F&B/Ceco branches as  
part of a large group of fran-  
chisees.

The camera features a thru-the-  
lens viewing system and a  
sliding pin pull-down claw  
mechanism. Its variable-speed motor  
(with rheostat) is driven by a  
6-volt battery. The 3-lens  
system accepts standard "C" mount  
lenses including latest zoom types.  
A frame counter and tachometer  
are standard, as is the eye-adjust-  
able viewfinder. A TV frame  
counter is on the viewing ground

Available accessories include a  
power on-off switch, stop-mo-  
tion with reverse hand  
and frame counter. Soon to be  
available are: constant-speed  
synchronous motors; 400-foot  
film; an adjustable sunshade  
with filter holders. The  
Doiflex 16 is priced under \$1,000.  
Write our New Products Desk  
at F&B/Ceco headquarters at 315  
West 42nd St., New York, New York  
for descriptive literature. •

Electric Slide Changer  
Note for Forward-Reverse  
Operation of a new electric  
slide changer for 3 3/4 x 4-inch  
slides which operates forward and  
reverse by remote control is un-  
der development. Genarco, Inc., Jamaica,

with as many as 60 glass-mounted  
slides and transparencies in Po-  
pout mounts intermixed can be  
changed in a pack in any one of the  
positions. During the presentation,  
slides can be added or removed  
without changing the sequence  
of the other slides, without  
interrupting the operation.  
The reversible slide changer,  
Model 5, was designed for the

Genarco 3000-watt slide projec-  
tor, Model SM3, but will also be  
available for the Beseler Slide  
King, the A.O. Delineascope, the  
Strong Arc Slide Projector, the  
Bodde, Translux and other pro-  
fessional slide equipment of this  
type. •

**DuKane's Improved "Micromatic"  
for Sound Filmstrip Showings**

An improved model of the Du-  
Kane "Micromatic" sound slide-  
film projector has been introduced  
by that company's Audio-Visual  
Division. The new machine fea-  
tures a "program hold control"  
and will show 2 x 2 slides as well  
as automatic sound-filmstrips.

The Micromatic has its own  
built-in screen for desk top show-



Light, Bright DuKane Micromatic  
projectors or may be used for larger  
audience projection on straight  
throws. Get new literature from:  
DuKane Corporation, A-V Divi-  
sion, St. Charles, Illinois 60174  
or request from our New Products  
Desk at BUSINESS SCREEN. Use  
your company letterhead. •

**Heurtier 8mm Sound Projector  
Distributed by Cinema Beaulieu**

Cinema Beaulieu, Inc. is han-  
dling U. S. distribution of the  
French-made P.6-24 Heurtier  
8mm sound motion picture pro-  
jector. The unit consists of a silent  
8mm projector locked to an ampli-  
fier and sound head; the projector  
may be removed from the sound

Heurtier P.6-24 8mm Projector



NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

units by simply unscrewing one  
knob, reverting to a silent pro-  
jector.

Sound unit has three magnetic  
heads (one each for erase, replay  
and recording), permitting true  
monitoring off the sound track  
during recording. Two inputs (for  
microphone and gram) each have  
their own sound level control to  
allow full mixing.

The P.6-24 Heurtier has a 6-  
watt valve amplifier and separate  
10-inch speaker and provides  
semi-automatic threading over the  
sound heads. Write: Cinema Beau-  
lieu, Inc., Los Angeles, Calif. for  
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for Mitchell BNC Reflex Camera**

F & B/Ceco, Inc., New York  
motion picture equipment supplier,  
now has available Super Baltar  
lenses in Mitchell R-35 mounts,  
fitted to the firm's exclusive  
Mitchell BNC Reflex camera con-  
version.

This new combination of lenses  
makes it possible to use them in-  
terchangeably on the BNC-Reflex,  
Eyemo-Reflex, and the R-35  
Mitchell, plus the 25-250mm An-  
genieux zoom lens. Focal lengths of  
the Super Baltars range from 20-  
mm to 200mm, and are available  
for use with follow focus.

The optical side viewfinder on  
the BNC-Reflex is now an optional  
accessory since the exact field of  
view can now be seen directly  
through the camera while it is run-  
ning. This exclusive feature takes  
the guesswork out of dolly or  
zoom shots, and insures accurate  
centering without parallax prob-  
lems.

Mitchell BNC Reflex camera  
with zoom lenses and Super Bal-  
tars are now available from F & B/  
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ington. •

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A cabinet "theater" which will  
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Synchro-Repeater for sound is of-  
fered in the RPI-50 introduced  
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sion of Motiva, Ltd., 87-73 Kings-  
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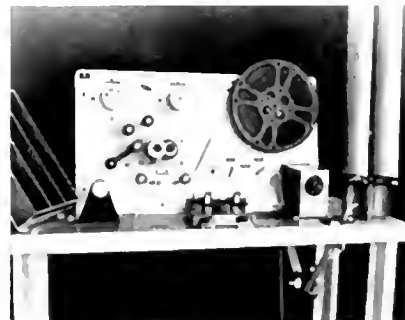


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The "theater" cabinet has an 18  
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8mm Film Slitter, Make-Up Table**

Gordon Enterprises, North Hol-  
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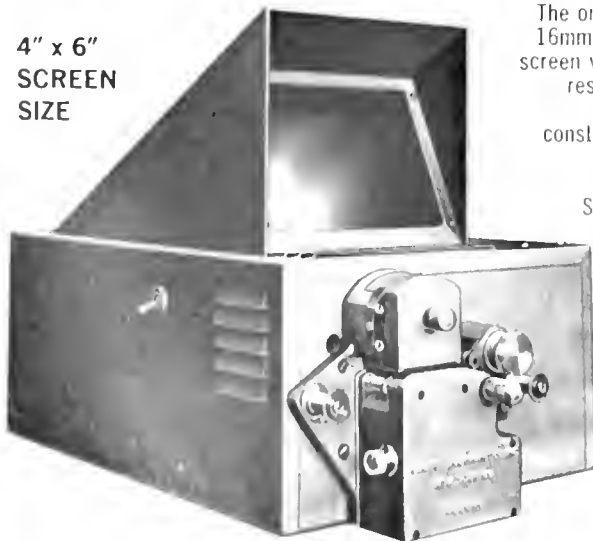
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\* \* \*

### General Electric Studio Lamp Has Tungsten-Halogen Source

☆ A new 750-watt tungsten-halogen light source with a planar filament, operating at a color temperature of 3200 degrees Kelvin is the first of an improved family of incandescent spotlight lamps now



available for motion picture production use. It was introduced in March by General Electric's Large Lamp Department.

GE notes that the new lamp has "four times longer life, four and one-half times greater total light output over life, higher stability of light output and color and a more compact size than the lamp it directly replaces." Primary application is in focusable, lens-type spotlights. Improvements in performance and size are attributed to the use of a Quartzline (GE reg. TM) lamp as the light source. The lamp is mounted inside a glass outer bulb, which has a medium bipost base. •

\* \* \*

### Planar Filament Quartz Lamp in Mole-Richardson Baby Solarspot

The first in a series for Planar Filament Quartz lamps for use in Baby Solarspot w/ Quartz Lamp



been introduced by the Richardson Co. The new was designed and developed by General Electric for use with the company's Baby Solarspot projector requiring an adapter.

For source data and technical bulletin 302 write: M-R 930 N. Sycamore Ave., Hollywood, Calif. 90038. Mention BUSINESS SCREEN. •

\* \* \*

### Wireless "Slide Commander" Automates the Selectrosides

☆ A two-channel radio-controlled slide changer, designed for use with Selectroslide automatic projectors, has been announced by Spindler & Sauppe Inc., Glendale, Calif. This new Model 734 "Slide Commander" provides wireless remote control of two projector functions at distances up to 100 feet. One projector may be operated in forward and reverse, the other in forward only.

The size of a cigarette case, the hand-held radio control consists of a 2-channel transistorized FM



### Radio-Controlled Slide Commander

mitter, powered by a single dry battery. The receiver/automatic projector operates on standard 115-volt 60-cycle AC current. Total weight is six pounds. Ask Spindler & Sauppe at 1329 Grand Central Ave., Glendale, Calif. 91201 or our New Products Desk for followup literature and nearest dealer source. •

\* \* \*

### Paulmar, Inc. Has New Model 16mm Film Inspection Machine

A new 16mm film inspection machine, housed in a molded fiberglass cabinet that is resistant to film cleaning solutions and chemicals, is being marketed by Paulmar, Inc., North Chicago, Ill.

The new Model 90 employs "span detection" unit which gives inspection of defects the entire face of the film; electrical contacts are silver-plated. Write our New Products Desk for literature and prices.



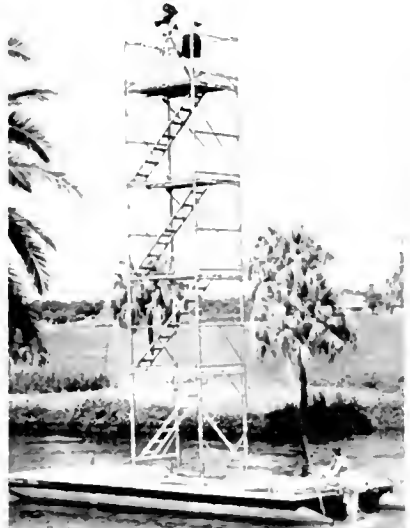
TV Camera on the job . . .

**T Recording Camera**  
**Half-Hour Program Anywhere**  
 Vestel Company, Redwood City, Calif., has introduced a portable television picture recording camera (hand-carried and battery-powered) for shooting 30-minute TV recordings with sound. The Vestel Television Recorder enables a single operator to shoot TV material (tape) with sound in any location indoors or outdoors. It was designed for television news reporting. According to Vestel executive Robert [Name], "this camera, without external power supply, will record tape action pictures where a man can walk, climb, run, etc. It is complete with TV microphone, active TV viewfinder, and microphone, weighs only 15 pounds. Its compact, rugged recording mechanism has 250 times the frequency recording capacity of hi-fi recorders, weighs an additional 10 pounds. The recorder holds a 30-minute supply of 1/2-inch wide magnetic tape on interchangeable batteries, adding only 10 pounds for a total video recording module weight of 23 pounds. Write the New Products Department for literature." •

**Portable Stairway Scaffolds Are Useful Picture Production Tools**

☆ Fast installation and sturdy performance are features of the Stairway Scaffold, a useful film production tool manufactured by Up-Right Scaffolds, 1013 Pardee St., Berkeley, Calif. This department first saw these set up at Cypress Gardens in Florida where the "Stairway" is frequently used for outdoor shooting.

The scaffolds consist of standard, lightweight aluminum six-foot sections. Built-in inside stairways



**Stairway Scaffold on location**  
 increase safety for carrying cameras, etc. The sections unfold in 10 seconds; fold flat to a package only 6 1/2-inches thick for storage or shipping. No bolts, nuts or loose parts. Write for literature to the address above or check with our New Products Desk.

**Low-Cost Pictorial Displays With This Photo-Motion Unit**

☆ A low-cost point-of-purchase display unit is offered by the Photo Motion Corporation of America, New York City. It presents pictorial images in full color with the illusion of motion.

Photo Motion employs a photographic film with several photographic images on its surface. Each image is composed of tiny segments coupled to a light polarizing chemical and all segments are polarized in the same direction.



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The F&B CECO BNC reflex with Super Baltars is now available from our camera rental department. We can also convert your BNC, NC, Standard or Eyemo to reflex. All work done by our own expert technicians in the world's finest camera shop.

Write for complete details and prices



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Crawford, Immig and Landis, Inc., 6 West 48th St., New York 36, New York.

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212 JUdson 2-4060.

S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue, South, New York City, New York 10016.

Training Films, Inc., 150 West 54th St., New York 19, CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3. SP 7-6600.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 12 Eighth St., Pittsburgh 15222.

Audio-Visual Center — Rentals, Sales, Repairs, 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc. 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

United World Films, Inc., 287 Techwood Dr., NW., Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 70110. Phone: 504 525-9061.

### • MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

## MIDWESTERN STATES

### • ILLINOIS •

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The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2 6757.

Midwest Visual Equipment Co., Inc. 3518 W. Devon, Chicago 60645. Phone: 312 IR. 8-9820, or 571 West Randolph, Chicago 60606. Phone: 312 263-5076.

United World Films, Inc., 542 S. Dearborn St., Chicago 60605.

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313 TR 5-2450.

### • MISSOURI •

Swank Motion Pictures, Inc., 621 N. Skinker, St. Louis, Mo. 63130. PA 6-3333.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

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Qualified audio-visual dealers are listed in this Directory at \$1.00 per line per issue on annual basis only.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

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The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 90028. Phone: 213 HOllywood 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

S. O. S. Photo-Cine-Optics, Inc. 10635 Burbank Blvd. North Hollywood. 213-877-5326

Spindler & Sauppe, Inc., 1329 Grand Central Avenue, Glendale 91201. Phone: 213/247-1610.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 90046.

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415 GARfield 1-0410.

Westcoast Films, 255 Minna, San Francisco 94103.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc., 5023 NE Sandy Blvd., Portland 97213.

### • TEXAS •

United World Films, Inc., 6434 Maple St. Dallas 75235

### • UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

## Sale of 13,000th Maier-Hancock Splicer Marks 20th Anniversary

☆ The 13,000th Maier-Hancock portable hot splicer for picture films, sold to the Canadian Broadcasting System, helped the company begin an eventful anniversary observance last week.

In announcing the new record, Arthur H. Bolt, vice president of Maier-Hancock, also noted the wide professional acceptance of the splicer, attributing its popularity to a versatile handling of all film sizes, including the Super-8.

"Low-visibility splicers to ASA standard, and our 1 1/2 carbide blade have helped earn the name 'Maier-Hancock' synonymous with perfect splicing," he said. The company is located at 14106 Ventura Blvd. in Sherman Oaks.

## Consolidated Film Now Equipped for All 16mm Ektachrome In-

☆ Consolidated Film Industries, Hollywood, Calif., has completed installation of 16mm Ektachrome processing equipment. The West Coast lab can now process 16mm Ektachrome films, including the new, faster types requiring special ME-4 developing.

## Reeves Sound Studio Acquires Two Norelco Color TV Cameras

☆ Reeves Sound Studios, a division of Reeves Broadcasting Corporation, has taken delivery of two Norelco PC-60 Plus Color Television Cameras for use in making color video tapes.

The cameras are used exclusively in metropolitan New York for the shooting of color commercials and special productions which are recorded on Reeves high-quality video tape recorders.

Plumbicon cameras are manufactured at the studio equipment operation of North American Philips Company, Mt. Vernon, N.Y., and are marketed by Reeves Electronics Corp., New York. The U.S. television broadcasting industry and to educational and industrial TV facilities.

## "Creativity Unlimited" a New Production Firm in Manhattan

☆ A new film production firm headed by Gil Lash, has been formed in New York City. Creativity Unlimited, with offices at 545 Fifth Avenue, will specialize in films for industry and television commercials.

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**DON'T OVERLOOK TV COMMERCIALS:**

(CONTINUED FROM THE PRECEDING PAGE 44)

tunities for film producers to utilize film manufacturer's engineering service representatives in the solution of difficult technical problems. These engineering services, provided by most film manufacturers, allow every producer to stay right on top of every known technique for accomplishing every desired result.

**New Color Films Have Been Real Help**

One mark of the film medium is that there is a continuous effort being made by the manufacturers to improve and tailor products to meet current demands. For example, just about when we found a serious color market developing in early 1964, Eastman introduced improved color negative and print films. These, we felt, gave the film producer a quality lead over the man using tape.

With these and other improved film emulsions, we are able to produce a more realistic color picture for a growing television market just at the time when this tool is becoming a most useful sales device. The new color films not only produce truer color images, but because they provide improved grain characteristics, we are able to utilize optical effects in color more effectively. This allows us much more creative leeway in producing color commercials.

**Clients Have Right to Expect Quality**

Foot per foot of finished film, television commercial production, while competitive, costs more than any other type of movie photography. A client has the right to demand results for dollars spent. Quality results are what we aim for in the nearly 800,000 feet of television commercials filmed and processed at Jamieson annually.

Filmed television commercials can be a satisfying medium for the industrial motion picture producer. They can also be a profitable addition to many independent producers in their own right and at the same time, can produce added business in the subsequent assignment of long length industrial films.

The above is no small possibility. During the past years many industrial films have been produced at Jamieson as a direct result of the satisfied television commercial customers. This can very often be the successful conclusion of a skillful program that includes the TV commercial market.

\* \* \*

EDITOR'S NOTE: these columns welcome the "viewpoints" expressed by specializing producers and all who work with a-v media.

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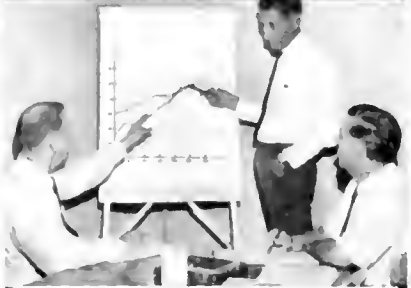
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## postscripts & profiles

### New York Group Forms 8mm Film Institute

IS 8MM FILM simply another dimension for the motion picture, like 16, 35 or 70mm, or is it a *medium* unto itself? There are those in the field of factual films, whether for education or industry, who look to 8mm as simply another and more convenient way to get the message to its receivers.

But a newly-formed "International 8mm Film Institute" recently established in New York City by a group of business men active in the 8mm field, believes that the proliferation of developments in this new dimension needs "coordination of information" and special study of its potentialities.

On April 13, a group of 22 people met at the City Squire Inn in Manhattan to form the new Institute and elected Alan Rogers, a leading spirit in this movement, as their president pro-tem. Sam Bunchez, of the Vacuumate Corporation, was named its vice-president and Richard Smith, of JM Developments, has been designated secretary-treasurer. Alan Rogers is with Portafilms, a producing company.

The Institute's purpose was set forth as "providing coordination of information in the 8mm field and to do promotion and public relations on behalf of the professional 8mm industry, particularly among film laboratories, equipment makers and users of the techniques which apply.

The new organization is the

outgrowth of an informal steering committee formed several months ago by Ralph Del Coro, vice-president of Modern Talking Picture Service, Inc., Bunchez, Rogers and Everett Hall, of Cine Magnetics, Inc. The committee sought to bring together companies and individuals representing all facets of the 8mm "industry" including commercial suppliers as well as film users.

Two committees were named by the group at their April 13 meeting. The committee on organization and by-laws includes Steve Green, of Fairchild; Hal Weiner, of Portafilms; Preston Holbner, of McGraw-Hill; Hall and Rogers. The second committee, on finance and membership, includes Bill Howard, of Color Service Corp.; Bernard Drayton, of Magnasound; and Ben Peirez, of Viewlex in addition to Bunchez and Del Coro.

#### Moody Institute of Science Has New Building in Whittier

Reflecting nationwide interest in its growing library of Natural Science Films, the Moody Institute of Science has moved to a new 34,000 square-foot facility at 12000 E. Washington Boulevard in West Los Angeles.

In addition to expanded offices and facilities for film duplication and processing, the building provides space for increased film production of Moody Science Films.

### Prints Going South? Meet David Grajeda

DR. DAVID GRAJEDA, general manager of Mexico City's Audiovicentro studios, has recently visited several cities in the United States to demonstrate his company's Spanish language versions of films produced in the U. S.

Dr. Grajeda fell in love with the film medium as a young man of 15, and has been active in film production ever since. Along the way, he studied medicine, and received his M.D., but decided that films were his main interest, so the medical profession's loss has been our gain.

Mexico City has been the leading city in Spanish language dubbing for many years. Dr. Grajeda told us. Since 1951, most American TV program series have been dubbed there, until now an average of ten shows are completed daily. Over 200 skilled actors take part in this work.

Audiovicentro does two TV shows a day, but the firm's main interest and specialty is in technical, industrial and scientific translations. About twelve industrial films a year are produced for Mexican clients and over 400 American films have been translated and narrated in Spanish.

Mexico leads in this activity, Dr. Grajeda said, because Mexican speech is more acceptable throughout Latin America than that of any other country. In fact, films made elsewhere usually try to imitate the Mexican style of speaking. Such accents as Argentinian and Puerto Rican are quite a bit different from the mainstream of New World Spanish and cannot be used for films in distribution all over the hemisphere.

Audiovicentro has compiled a dictionary of over 400 Spanish words which are not suitable for any films in Latin America because their meanings are different in the various countries. A word which may be quite respectable in Venezuela can be shockingly obscene in Chile.

This secret of knowing all "localisms" to avoid is a key factor in Audiovicentro's successful operations for such clients as McGraw-Hill Text Films, Encyclopaedia Britannica Films, Modern Learning Aids, U.S. Department of Agriculture, Bray Studios, Fred Niles, and others.

In practice, films are dubbed by a looping process. 150 loops in a work print are made for a typical 27-minute film. Voices are chosen to match the style and personality of the English narrator. Audiovi-

centro is careful to choose the most thoroughly authoritative and original voices, far removed from the advertising "pitchman" style so familiar on Mexican radio.

There are no customs problems of shipping films to Mexico for dubbing. After certain forms supplied by Audiovicentro are filled out to facilitate handling, shipment is jet fast. From work print and English script, Audiovicentro produces and returns a 16mm synchronized tape in Spanish ready for mixing.

#### Honor Fran Tuchman as Woman of the Year

The Advertising Association of the West has named Fran Tuchman, vice-president and creative director of Harris-Tuchman Productions, Inc., Holliston, Calif., as "Woman of the Year" for 1966. She was presented with an AFA-AAW Printer's Ink award medallion by Oliver Crawford, chairman of the Western advertising group.

The presentation was made at a jointly-sponsored dinner at the Newspaper Executives Association and the Los Angeles Advertising Women. A past president of the LAAW, Mrs. Tuchman has headed her company for more than 20 years as creative supervisor of motion pictures and filmstrips, being the winner of over 27 film awards.

#### Kalart Appoints Harvey C. ... Manager of Product Marketing

The Kalart Company in Plainville, Connecticut manufacturer of photographic and optical visual equipment, announced the appointment of Harvey C. ... as the firm's marketing manager.

#### Name Doering District Manager in A-V Division, DuKane Corporation

V. C. "Pete" Doering has joined the Audio-Visual Division of DuKane Corporation as a district manager specializing in service to the educational market. His appointment was confirmed last month by sales manager Howard Turner.

A former high school principal and teacher who served in the Office of Naval Research, Research Devices Center, Doering has broad experience in the educational film market as manager of the School Service Department of The Jam Handy Organization and later with Norwood Films.

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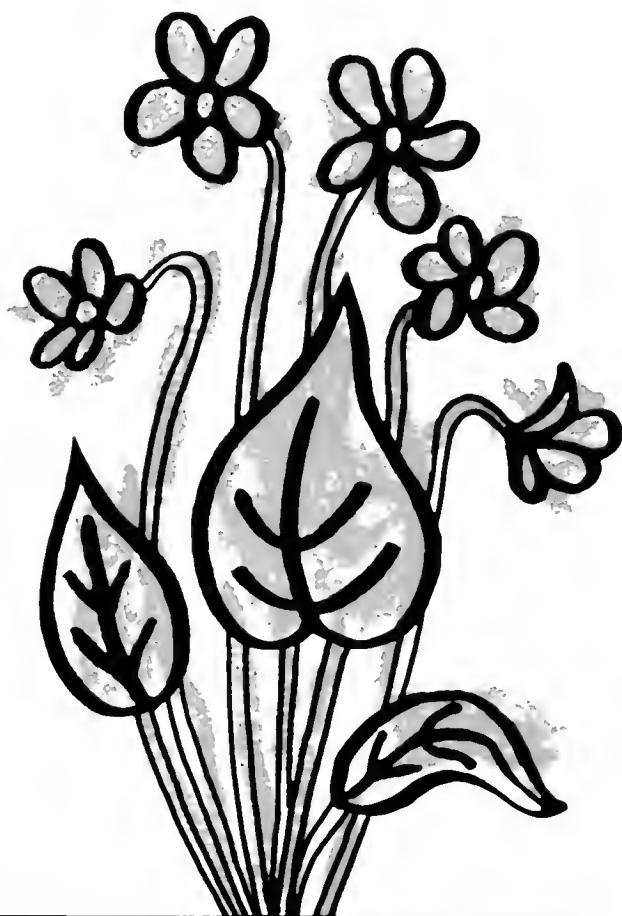
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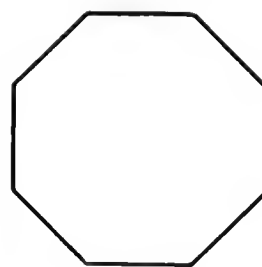
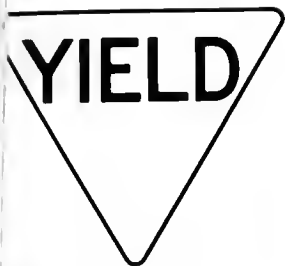
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 Vice President & General Manager



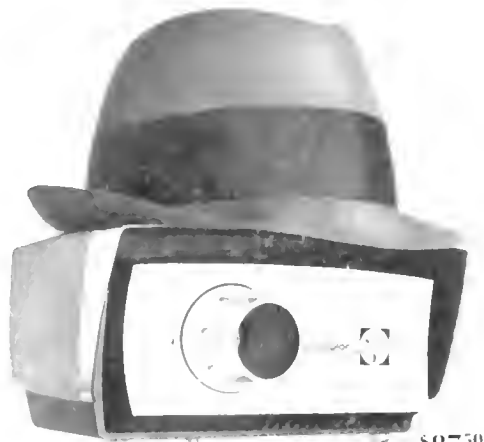
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## BUSINESS SCREEN

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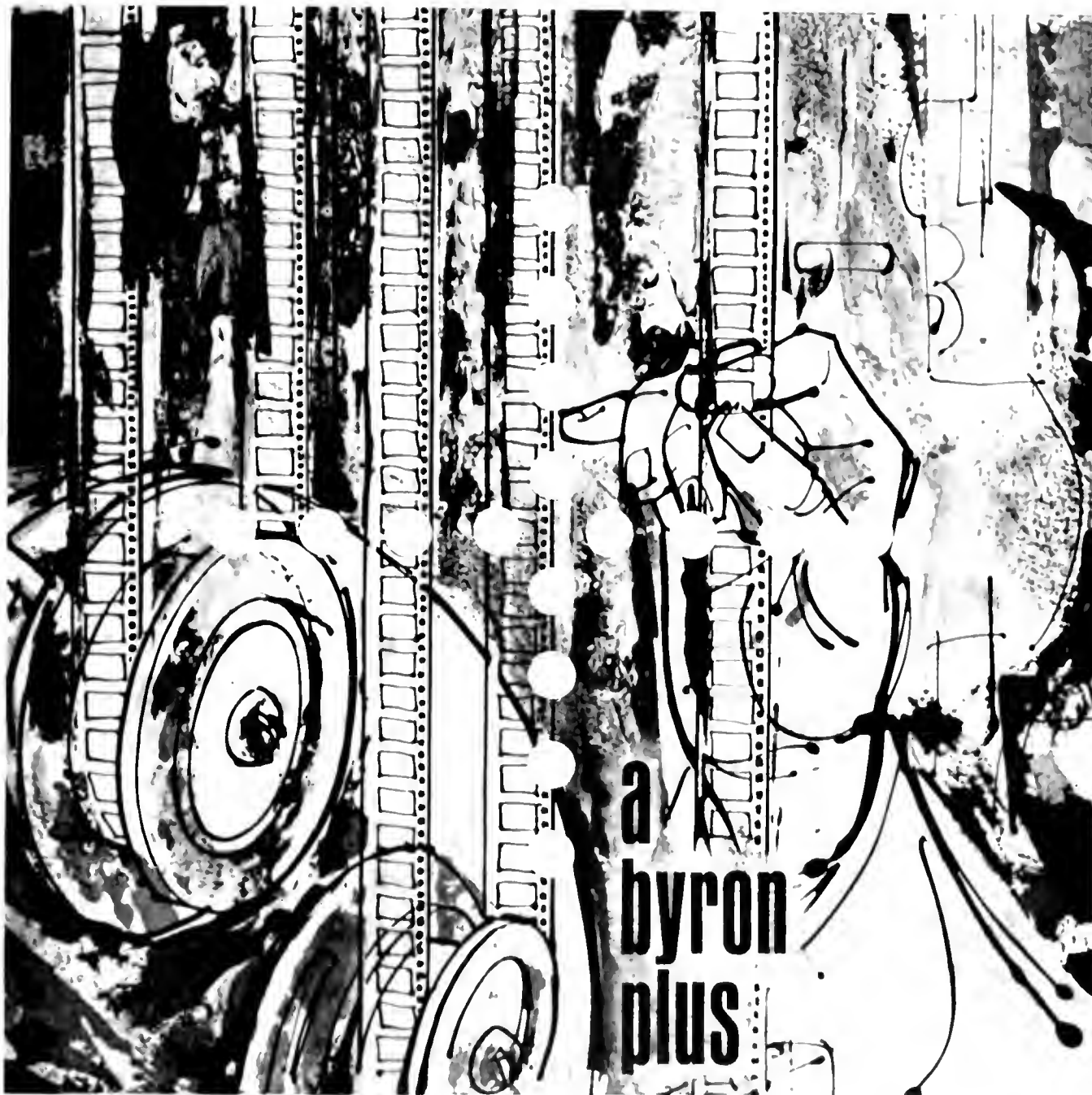
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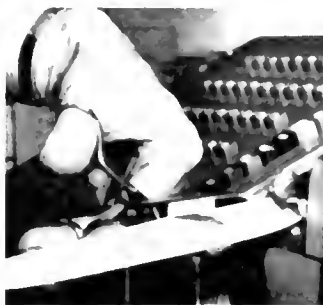
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### Video Pictures and Electrographic Corporation Agree on a Merger

☆ Video Pictures, Inc. and the Electrographic Corporation have announced plans to merge. The announcement was made by George Tompkins, president and chief executive officer of VPI and by Frank E. Reilly, president and chief executive officer at Electrographic.

Electrographic, a publicly-owned company listed on the American Stock Exchange, is one of the country's larger producers of services to the printing, graphic arts and advertising industries. VPI, a privately-owned company, is a specialized producer of TV commercials with headquarters in New York and other operations in Chicago, Miami and Atlanta.

Under the contemplated agreement, subject to the approval of the boards of directors of both firms and by the shareholders of both, Electrographic will acquire VPI in exchange for a substantial block of its stock. Mr. Tompkins will remain as head of VPI and will join Electrographic's board. •

### DuPont Re-Aligns Photo Product Sales in New Marketing Division

☆ Sales functions in the Du Pont Photo Products Department have been regrouped under a new Marketing Division, headed by Ivar A. Lundgaard, now director of sales for the department. The new grouping was made to permit concentration of effort on major markets and to facilitate future growth.

Heading one of the division's two principal groups and directing field sales, planning and technical activities in major marketing areas for that segment is Frederick B. Astley, who has been director of sales for motion picture and x-ray markets.

All distribution, market development and export sales activities are now centered in a marketing service group headed by Robert N. Kidwell, former manager of the southwestern district sales office in Dallas. •

\* \* \*

### Wilding, Inc. Reports Increased Sales, Profits in First Quarter

☆ Wilding, Inc., publicly-held audio-visual communications company headquartered in Chicago, reported improved sales and profit figures for the first 1966 quarter

which ended March 31st. Sales for the first three-month period were \$3,269,809 and profits for the same period were \$68,892, or 17 cents per share. Comparable figures for the same quarter in 1965 showed sales of \$2,686,675 with a loss of \$21,373. •

\* \* \*

### Martin Lobdell Appointed Chief of USDA's Motion Picture Service

☆ New Chief of the Motion Picture Service, U. S. Department of Agriculture, is Martin H. Lobdell, formerly Associate Chief of the Service who first joined that agency in 1951 as a cameraman-director-editor.

Raised on a Wisconsin farm, Lobdell studied film production at the Art Center School in Los Angeles and at the University of Southern California. He received his BS in Education and an MS in Audio-Visual Education from the University of Wisconsin. His career as a photographer began in the U. S. Army Engineer Corps and during World War II he was a crew chief of a combat film unit in the U. S. Army Signal Corps.

After serving USDA's Motion Picture Service from 1951 to 1956, he was named Director of the



Martin Lobdell: New Chief of USDA Motion Picture Service

Motion Picture Division, Office of Civil and Defense Mobilization. In 1961 Lobdell returned to USDA as Associate Chief for Production and Laboratory Services until his recent appointment to succeed Calle A. Carrellew who retired last December. •

\* \* \*

### Photokina, Int'l Cine Exhibition Opens in Cologne on October 1

☆ The 9th Photokina, photographic trade exhibition at Cologne, Germany, will open on October 1 and continues through

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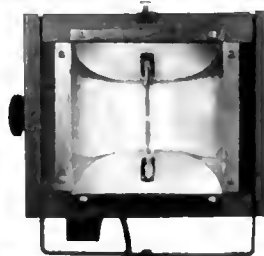
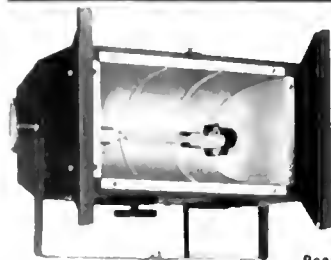
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(CONTINUED FROM PAGE FOUR)

October 9th. New points of interest in the display section at this international photo and cine exhibition include demonstrations of underwater photography, a professional photo studio in action, a television studio and the presentation of outstanding current short films of general interest.

\* \* \*

### Research Groups Join Du Pont to Form Holotron Corporation

A new corporation to develop basic inventions in the field of holography (three dimensional photography without lenses) has been formed by Scientific Advances, Inc. (SAI) and the Du Pont Company. The new company, known as the Holotron Corporation, holds exclusive rights to inventions growing out of research on holography at the University of Michigan and at the Columbia of Pacific Northwest laboratories of Battelle Memorial Institute, parent corporation of SAI.

Holography involves the use of a laser beam to record on photo-

graphic film patterns than can subsequently be reconstructed as a three-dimensional image. Early work indicates that holograms in color are practicable; holograms in motion picture form may eventually be developed. Inventions underlying off-axis photography were made by Emmett N. Leith, Juris Upatnieks and others at the Radar and Optics Laboratory at Michigan. Rights in the inventions were acquired by The Battelle Development Corporation.

\* \* \*

### Surgeon General Cites J. D. Clark for Medical Self-Help Program

The Surgeon General of the United States has cited James D. Clark of Atlanta, assistant to the director of the Public Health Service Audiovisual Facility in that city "for his work in developing the national Medical Self-Help program."

The citation was presented to Clark at an invitational ceremony at the Facility by Dr. James Goddard, Assistant Surgeon General and Chief of the Communicable Disease Center. The Medical Self-Help Program, initiated in 1959, is designed to teach the American civilian population the basic necessities of medical care for them-

selves and their families in the event of natural or other disasters.

More than 54,232 courses in Medical Self-Help have been taught in schools and communities of the United States through November, 1965. There are some 1,705,750 graduates of the course, many of whom are teaching it as part of high school or junior college curricula.

In addition to printed texts in each course area, the instruction program includes filmstrips, still photos and instructions for teachers. In 1964, Clark was assigned direct responsibility for coordinating production of 13 Medical Self-Help motion pictures created by the Audiovisual Facility. These are now in use with the teaching program. A retired Major who had a distinguished 22-year career in the Air Force, Clark has been associated with the Public Health Service Audiovisual Facility since 1963.

\* \* \*

### Change in Company Name Signals Acme's Videotape Service Growth

It was inevitable that its increased involvement in color videotape syndication and dubbing, as well as increased demand for tape-to-film transfer, would

bring about a now confirmed change as Acme Film Laboratories, Inc. became Acme In Videotape Laboratories. Sawelson, general manager of the Hollywood-based firm, announced the change in May.

\* \* \*

**SMPTTE Book on "Special Effects in Motion Pictures" Out** *Special Effects in Motion Pictures*, a new book by Frank Clark, professional Hollywood effects man, was announced by the Society of Motion Picture and Television Engineers.

*Special Effects* emphasizes mechanical special effects—those created before the camera during filming. Such effects include crumbling buildings, erupting volcanoes, snowfall, earthquakes and prehistoric monsters, are described and illustrated.

Describing how special effects are created, Clark occasionally gives anecdotes about special effects men and how certain effects—seemingly impossible at the time—were achieved. He traces the history and development of special effects, citing examples from the early silent movies as well as from the modern screen spectacles.

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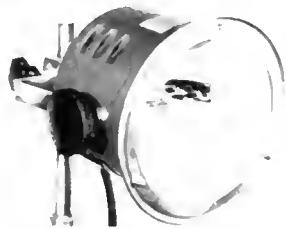
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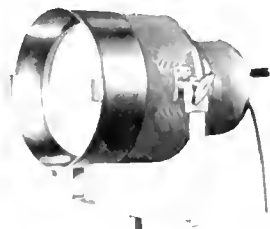
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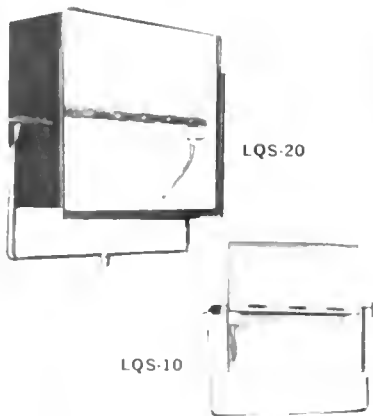
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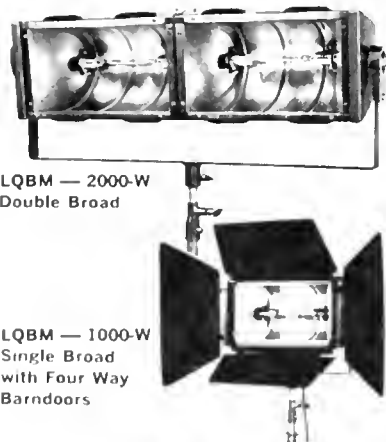


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**Executives See a Packaging Film in Alcoa's Airborne "Showcase"**

The Aluminum Company of America has brought out a new film for showing to executives of companies which are major users, or producers of, packaging materials.

The "projection room" for the film in use is part of an imaginative new marketing approach. A DC-7C, the Alcoa Forecast, was purchased last year by Alcoa and transformed into a flying ambassador of aluminum. The airplane contains an exhibit area, management conference lounge, secretarial office, and a completely equipped galley. The airborne showcase was developed to demonstrate the wide range of Alcoa products and applications to selected top management.

The film was produced by Gerald Productions, Inc., New York, with Lou Mucciolo as executive producer, Gerald Auerbach, director, George Cannata, art and animation designer, and Walter Kiernan, narrator.

An unusual opening completely omits all credits, setting the stage for one of the longest, most provocative verbal closing titles in existence: *How To Make A Buck Even Though 114 Competitors Are Trying To Cut Your Heart Out and Serve It On A Silver Platter at 30% Off.* This is spoken by Kiernan at the film's end after the screen has gone totally black.

\* \* \*

**Eastman Chemical Film Promotes "Eastflow" Packaging Process**

The Eastman Chemical Company, a subsidiary of Eastman Kodak, has released a 16mm film which will be used to introduce its new transparent packaging process, Fastoflow.

The 10-minute color film, entitled *A Product Is Like A Woman*, was produced by Elektra Films,



Marine Honor Plaque Recipients: G. Carlton Hunt (left), president of DeLuxe Laboratories; and Sidney Solow (right), president and general manager of Consolidated Film Industries. Both as men received Marine honor plaques for their companies' contributions to Corps' "Toy for Tots" project. Lt. Col. Gle W. Rodney, head of Corps' Invention Office in Hollywood, made the presentation last week.

New York. It took four months to produce and makes extensive use of such effects as stop-motion, freeze-frame photography and sound track featuring electronic music in relating the way a woman "packages" herself in transparent packaging process.

Scenes of a bikini-clad girl on the surf are used to demonstrate how the Eastflow process works. Beach scenes were filmed on location in the Bahamas and packaging process scenes at the Eastman Kodak plant in Rochester, New York.

\* \* \*

**Mokin Productions Incorporated Moves to Larger N. Y. Quarters**

Arthur Mokin Productions, New York City, has incorporated and has moved to new quarters at 17 West 60th Street in that production center.

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Sixth "Skyport Cinema" was opened in mid-May at Hopkins International Airport, in Cleveland, Ohio, by Modern Talking Picture Service.

## Sixth "Skyport Cinema" Is Opened in Cleveland

**T**RAVELERS AWAITING PLANES at Hopkins International Airport in Cleveland, Ohio, are the latest of the air travel fraternity to enjoy free films as Modern Talking Picture Service, Inc. announced the opening of its sixth "Skyport Cinema" installation in that Ohio city last month.

The free movie lounge, located in the seating area near the main entrance, accommodates 50 people and will run sports, travel and business films from 10:00 a.m. until 8 p.m. daily, according to Modern vice-president William M. Oard. Al Shobel of Modern's Cleveland office is in charge.

With the first Modern "Skyport Cinema" already operating in Cincinnati where the first of these installations originated 18 months ago, this second Ohio airport theater joins a growing list of big city terminals which includes the Twin Cities, Kansas City, Atlanta and Denver Airports.

John A. Doyle, commissioner of Hopkins International and J. Morgan Lauer, manager of operations, have both expressed the view that the new film lounge will be a valuable addition to passengers' comfort and interest while they are in the terminal. According to a survey taken at other ports where "Skyport Cinemas" have been

operating, the average time viewing film has exceeded a per person.

\* \* \*

**Eleet J. T. Wadkins Chair Nat'l Committee on Safety**  
 ☆ The National Committee on Safety Films for Safety, representing national organizations concerned with improving the public knowledge of safety through media, has elected James T. Wadkins, managing director of Richmond, Virginia Area Council, as its new chairman. Wadkins represents the Action of Safety Council Executive on the National Committee. He succeeds W. L. Robinson in post.

Thomas H. Wilkenson, director of safety, Department of the Washington, D. C., was elected vice-chairman and William Lander, director of the Post-division, National Safety Council, Chicago, was re-elected secretary and treasurer of the group. The film awards of the Committee reported on page 33.

\* \* \*

**Buyer's Guide to A-V Equipment**  
 ☆ Your next issue will feature the Annual Buyer's Guide to Audiovisual Equipment and film handling accessories.

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When National Association of Manufacturers told press about "MIND" program, these principals were on hand (left to right): Charles de... director of NAM project; W. P. Gullander, president of NAM; Henry Basham, Jr., senior v.p. for personnel; and Earl Sandmeyer, vic... dent, public relations, both of Chemical Bank New York Trust Corp.

## NAM Unveils Program to Aid Unemployed

"MIND" Program a Pilot for National Effort to Develop Skilled

**R**ESULTS OF A pilot training program designed to make "unemployables" employable were disclosed on May 10 by W. P. Gullander, President of the National Association of Manufacturers at a news conference conducted jointly with Chemical Bank New York Trust Company, a leading participant in the social research project.

The program is called MIND (Methods of Intellectual Development) and consists of two parts: basic educational and typing.

The basic education course demonstrates how the reading, writing and arithmetic levels of some functional illiterates and school dropouts can be raised three or four grades in only six to eight weeks.

Participants, for example, entered with reading skills that tested at grade levels from 3.9 to 9.3. Their arithmetic scores were even lower. After six weeks enrollment in the rapid-learning course, they showed an average three and one-half grade jump in reading. Their arithmetic and word-meaning

scores showed increases of two grades.

"While industry has a pressing need for trainable applicants for jobs presently existing for applicants whose ability to read and do simple arithmetic problems is below young people can be trained and inexpensively brought up to an eighth grade level in three months, we believe we can demonstrate for industry's use a program that can be used in the nationwide assault on the unemployment problem," Mr. Gullander said.

The NAM staff researchers developed the typing portion of the MIND program to show how programmed learning techniques and audio teaching equipment could be utilized to improve skill needed in almost every industry.

Typing students had access to audio devices on their desks to select one of four lessons transmitted simultaneously from a machine nearby. The lessons varied in speed and difficulty. Students (CONTINUED ON PAGE TWENTY)

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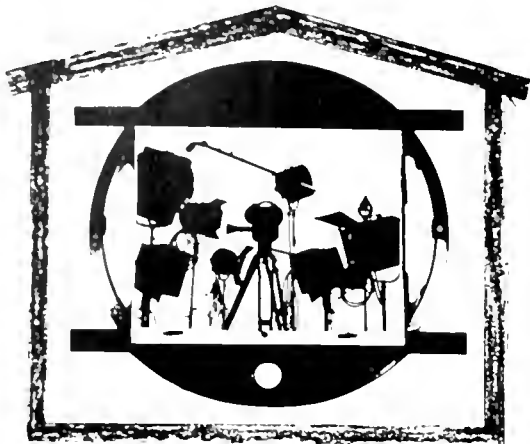


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### TRAFFIC SAFETY AND THE FILM

**T**HIS MONTH'S COVER, emphasizing the role of the film medium in helping reduce the tragic toll of 45,800 deaths and 4,100,000 injuries which occurred on U.S. streets and highways last year, is fortified by the statistics which show that lack of driving skills, intoxication, exceeding the speed limit, improper passing and leaving roadways caused most of these needless deaths and injuries.

*Sharply-increased programs of driver education, with regular use of more prints of hard-hitting safety films, is an urgent need!* Opportunities abound for showing these films in theaters, on television and to school and adult audiences. *What are we waiting for?*

\* \* \*

*NAVA Convention in Washington July 16;  
Other Key Audiovisual Events on Calendar*

The audiovisual meeting calendar has some important events worth reminding you about: in July, the National Audio-Visual Association will hold its 27th National Convention and Trade Show at the Hilton in Washington, D. C. (July 16-19); on August 14-20, members of

the University Film Producers Association held their 20th Annual Conference at Oregon State University, Corvallis, Oregon.

There's a pause until September 12 when the 7th International Industrial Film Conference takes place in Venice, Italy, followed by the 100th Semiannual Technical Conference and Equipment Exhibit of Society of Motion Picture & Television Engineers at the Americana Hotel in Los Angeles (Oct. 2-7); and the Columbus Film Festival in that city on October 7th. It's a busy time ahead!

\* \* \*

100,000 Showings of "This Is New Jersey" Carry the Garden State's Story to 750,000

When the title *This Is New Jersey* first came on the screen May 11 at the Joseph P. Kamp School in Cherry Hill, N. J., it marked the 100,000th showing of a film that has traveled all over the world telling the Garden State's story.

Produced for New Jersey Bell Telephone Co. by Owen Murphy Productions, the 10-minute Technicolor film provides a panoramic view of the state — its farmlands, mountains and scenic beauty. It covers the varied diversity of the state, both at work and at play, all in historic perspective.

The film was premiered March 7, 1951, at the Robert Treat Hotel in Newark, before a distinguished audience that included former Governor Robert B. Meyner. Since then it has carried the message of New Jersey to  
(CONTINUED ON THE FOLLOWING PAGE)

**ORIENT**      **SOUND**      **SALES**      **III-SPEED**      **POWER SUPPLIES**

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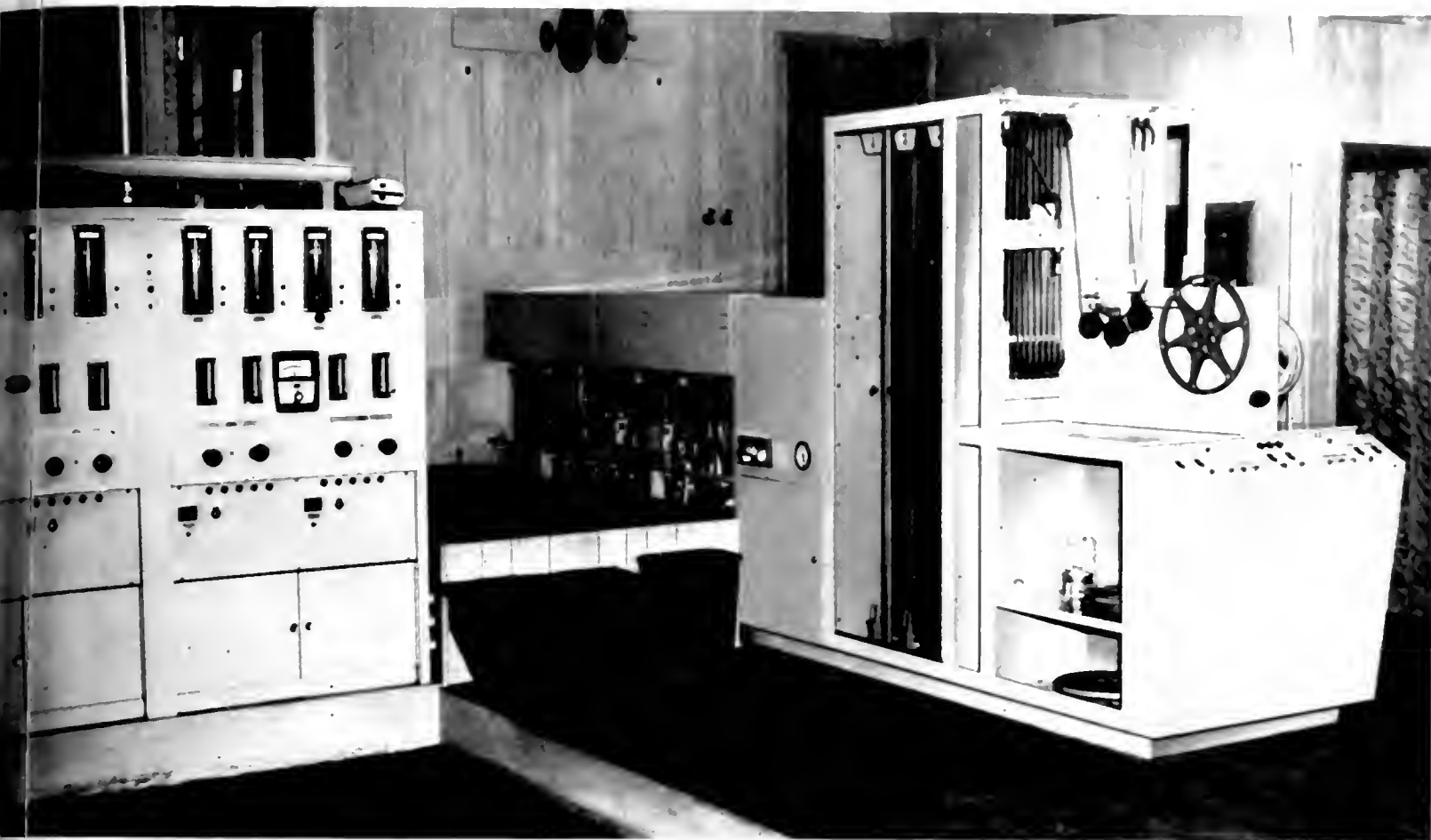
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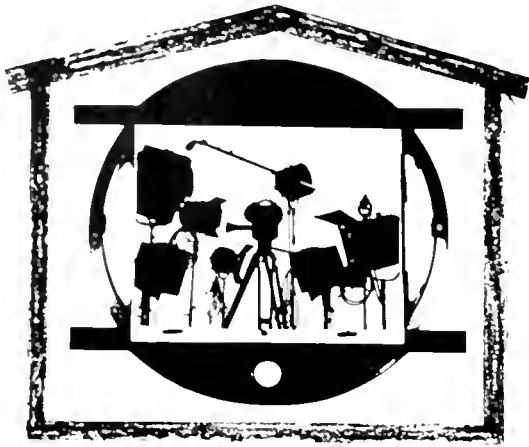
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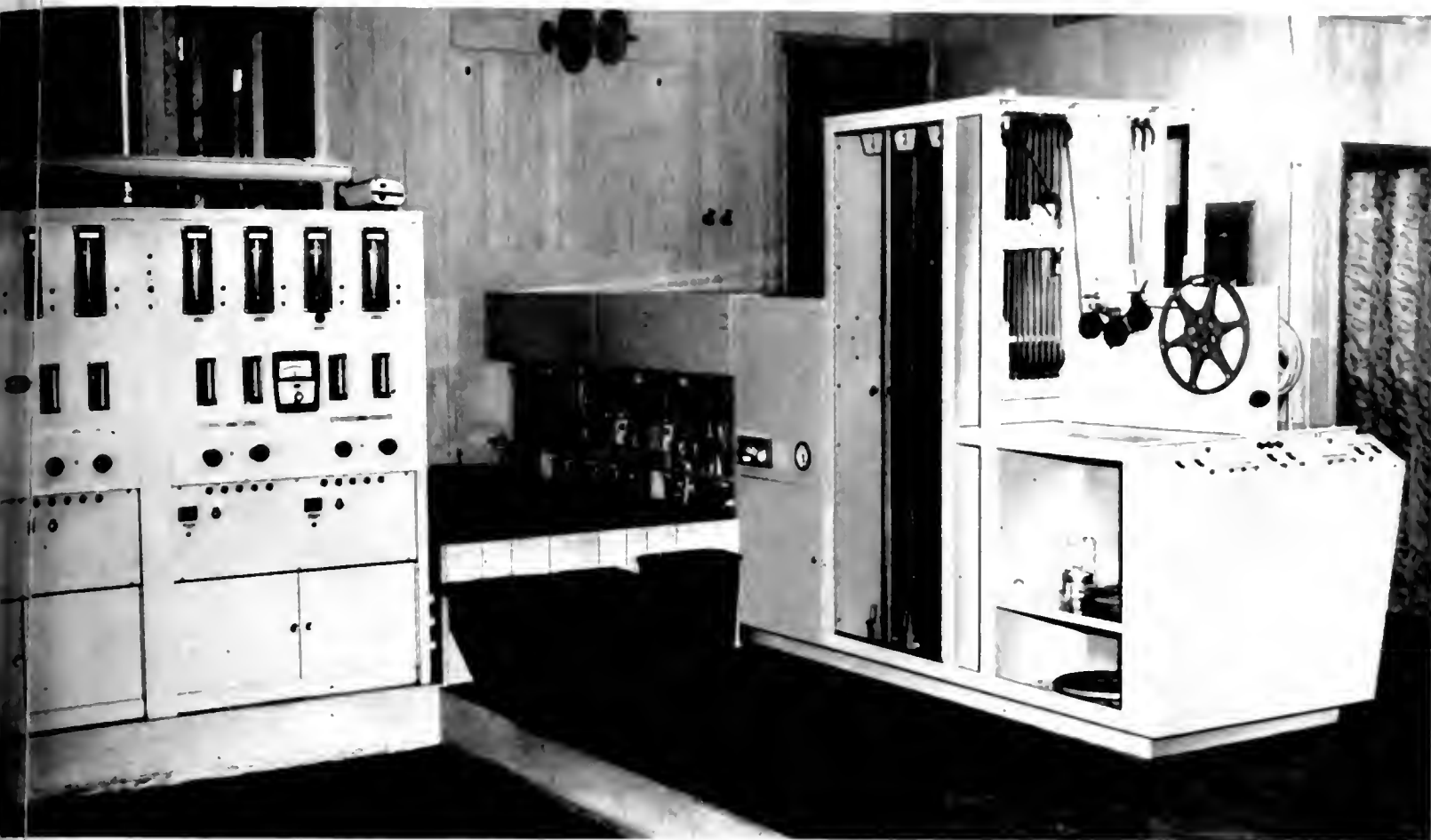
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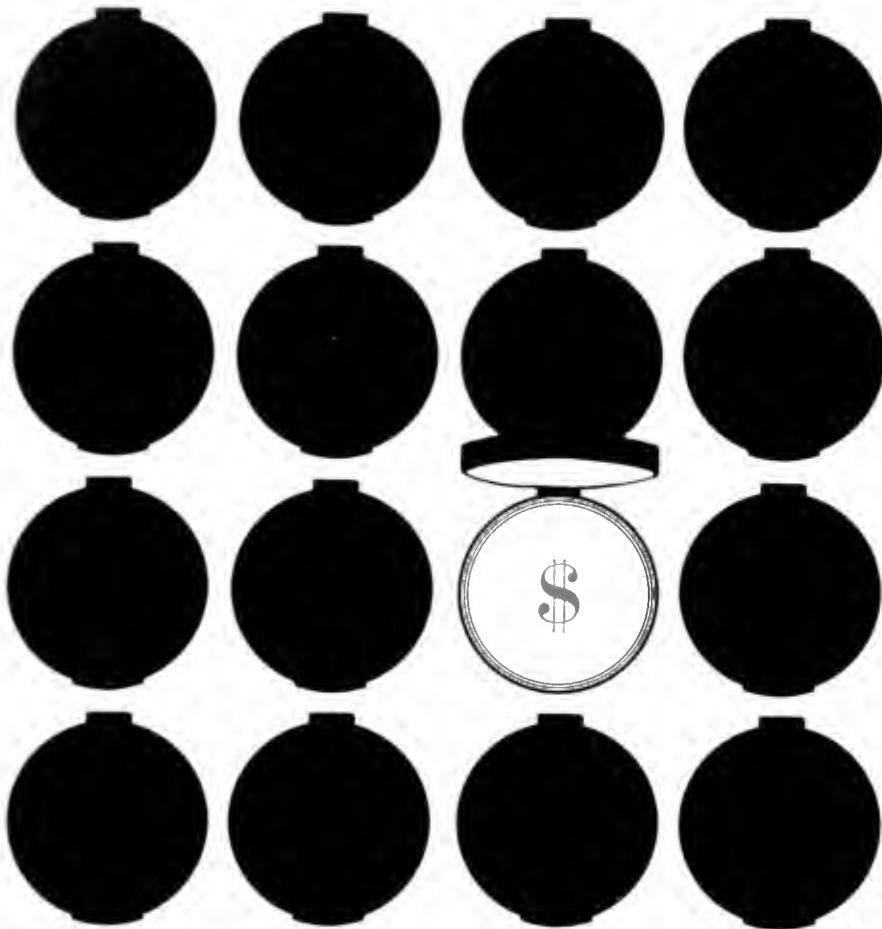
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## THE EDITORIAL VIEW

(CONTINUED FROM THE PRECEDING PAGE)  
estimated 7,334,000 persons, more than the population of New Jersey, in practically every state of the union and in many foreign countries.

Prints were presented to the New York State Department of Education, one copy to each country superintendent of schools. Three were sent to the United States Information Agency for showing throughout the world. It became the official state of New Jersey at the Brussels World Fair in 1958.

An exchange teacher used it in England to teach her class about the United States. A Greek aviation cadet showed it in Thessalonica, Greece to illustrate life in America. An Australian wood Rotary Club student brought it down to Australia.

Executives of a pharmaceutical firm showed it to their home office in Switzerland. They reported later that their Swiss counterparts an idea of life in America. They reported later that the film was a major mental in the company's decision to build a second United States plant in southern California.

But most requests for viewings are from schools, women's clubs, Kiwanis clubs, groups and church organizations.

The film remains in constant use. An average of about 30 showings a week. Over 150 prints have been worn out in the past 10 years. Today, there are 165 prints in constant term loan with schools and other organizations throughout the state.

\* \* \*

### *Predicted Upsurge in Theater Construction to Increase Audience for Sponsored Advertising*

☆ The president of General Cinema Corporation, largest shopping center theater chain in the country and operator of 193 theaters in 21 states, predicts an upsurge in independent theater construction. Says Richard A. Smith, "New units will be opened in regional and metropolitan centers within the next three years. Another 450 will be built on free-standing locations."

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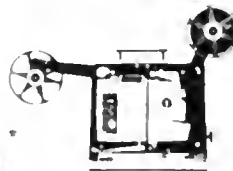
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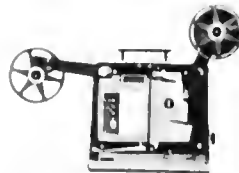
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"O WHAT A GOODLY OUTSIDE FALSEHOOD HATH."

—*Shakespeare*

In the business of communication  
competition is keen: ignorance,  
prejudice, self-interest, insecurity,  
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Fallacy still has a "goodly outside".

Truth often needs a little help.



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(CONTINUED FROM PAGE 12)

the pre-recorded instructions through headphones. By eliminating the need for a full-time, professional teacher, the overhead cost of training is significantly lower.

The initial hardware and software used was developed by adapting audio materials produced by the Gregg Division of McGraw-Hill Book Company to a new machine technology produced by Electronic Futures, Inc.

Later machine technology used was in the handmade, prototype stage and not available commercially. It was designed by Educating Systems, Inc., which is jointly owned by Sylvania, International Correspondence Schools and TutorTape Laboratories. This machine system is tape-based and was created to have a four-channel simultaneous playback capability.

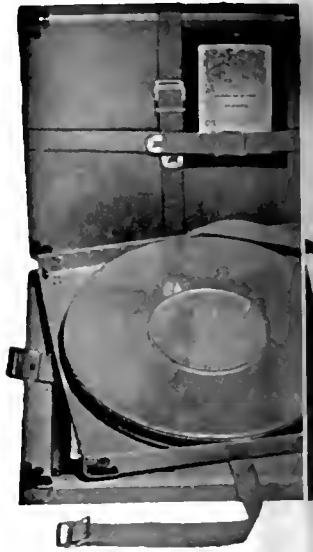
An additional feature of the Educating machine system is the capability for FM radio broadcasts. Simultaneous, four-channel transmissions can be made on FM radio sub-carriers at the same time the FM station carries its regular commercial programming. This means that a simple transistorized receiver having four channel selectors for the FM signals could provide the trainees with precisely the same instructional programming that he presently gets in the NAM pilot training courses. The use of such techniques could, of course, lead to remarkable cost reductions by making such a training curriculum available to a very large number of trainees.

The cost of the NAM pilot on the tape machines is estimated to be about \$8 per week per student, including books, equipment rental and supplies.

Chemical Bank New York Trust Company is now using the NAM typing program with proven success, according to Harvey A. Basham, Jr., Chemical's senior vice-president in charge of the personnel division.

Ten girls began the Chemical Bank class six weeks ago typing at an average speed of 18 words per minute with an extremely high error rate. Three could not type at all. Since then, four have already brought their speed up to 40 words per minute and obtained jobs. The others type at an average speed of 35 words per minute with few mistakes.

NAM obtained similar results while developing the MIND prototypes program.



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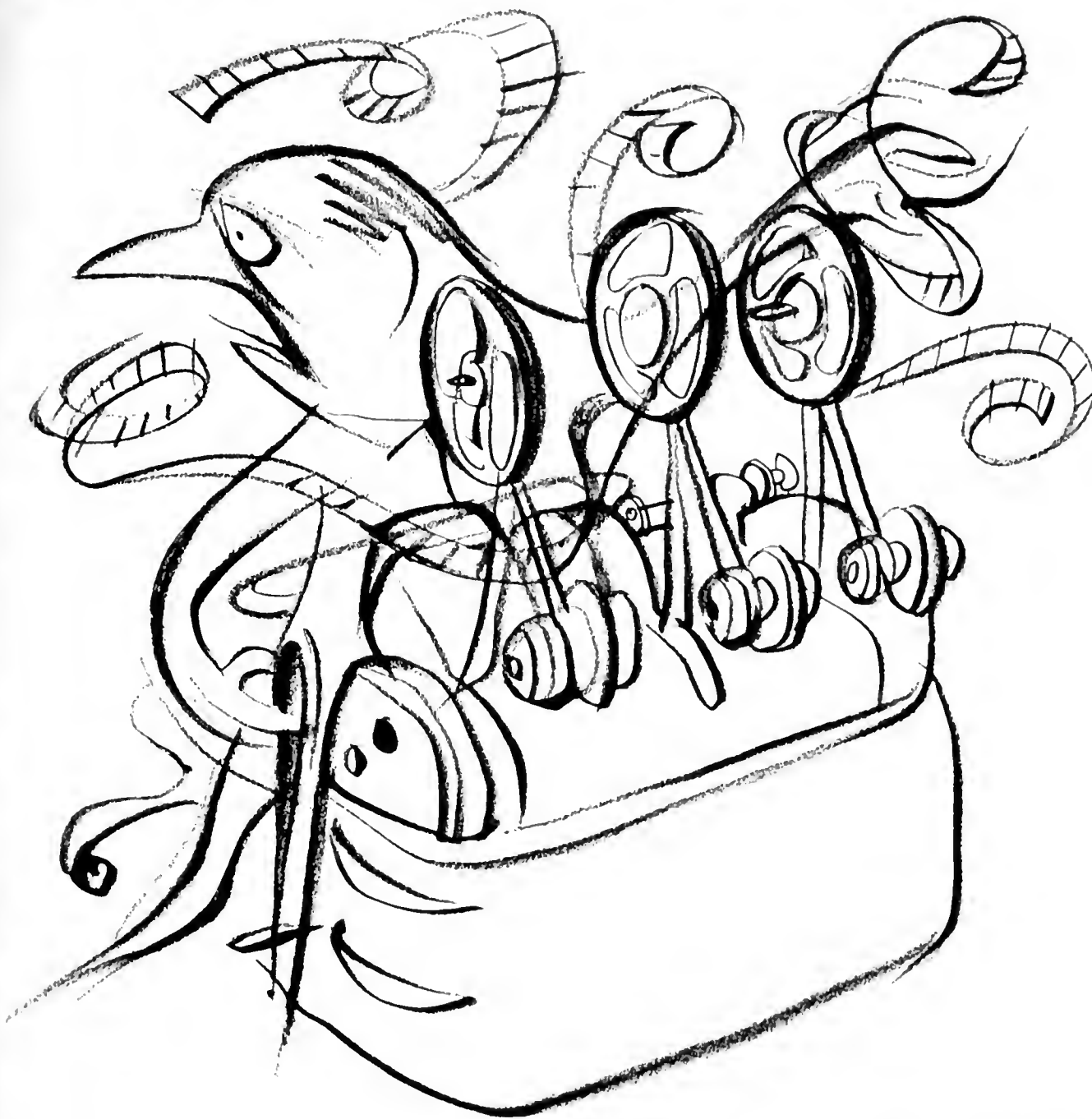
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# SOMETIMES AT CAPITAL



## Our editors get a little flustered

But usually their calm professionalism is the one ingredient that helps you meet your deadline. ■ The editorial department is there to *help* you get your film to the lab as quickly as possible. Our staff editors can creatively cut your entire show or match what you've done. They can select and edit music and sound effects, choose and direct narrators . . . in other words, do *everything* to put your film together before it leaves the camera. ■ Or if you have your own editor, he can rent one of our fully equipped editorial rooms. ■ Try working with our editorial professionals; they don't get flustered very often.

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## Careers in Chemical Industry

### Pictured in New Goodrich Film

☆ The fifth in a continuing series of sponsored motion pictures directed to teen-age viewers in schools and youth groups has been released by The B. F. Goodrich Company through its national distributor: Sterling Movies, Inc.

Joining the Goodrich "Tommy" film program is a 26-minute 16-mm color film titled, *Tommy Looks at Careers-Chemistry*. It was produced by Atlas Film Corporation in cooperation with the Manufacturing Chemists' Association, Inc. The new picture explores the challenges, rewards and adventures that await today's students in the rapidly-advancing world of chemical research and manufacture.

### Many Opportunities in Field

Visits to six industrial plants and laboratories by a young featured player, focus dramatic detail on occupations which range from basic and applied research and chemical engineering to plant supervision, operations, marketing, technical writing, management and teaching. Animation sequences show advanced concepts on the structure of the carbon atom and the chemical reactions that produce vinyl chloride.

A highlight of the film is an interview with scientist Dr. Waldo L. Semon, who discusses the development of plastics. The film is ap-



Dr. Waldo L. Semon, one of world's leading rubber scientists, tells teenager Tommy Johnson, "if I had one wish today, I would want to be a young chemist again, so that I could participate in the great discoveries which still lie ahead."

propriate for social studies' career guidance classes and for general science and chemistry groups on the secondary school level.

### How to Borrow This Film

A 13½ minute version of this film is also available for public service use by TV stations. Both versions are available from Sterling Movies, Inc., 43 W. 61st St., New York 22, N. Y. and the distributor's regional libraries.

## Travel Fashions Set to Rhythms

### of Spain in a J. C. Penney Film

☆ *One Peseta, Two Peseta* is a film highlighting some of the most colorful and interesting sights in Spain today, is now available for free-loan use to TV stations, junior and senior high schools, community organizations, preschool and minute color film is presented by J. C. Penney Company and distributed by Association Film, Inc. It was produced by Show Associates, New York.

*One Peseta, Two Peseta* features two models who take off to Spain to make a film. Sporting a variety of travel fashions, they travel from Aragon to Seville and find themselves caught up in the exciting rhythm of Spanish life.

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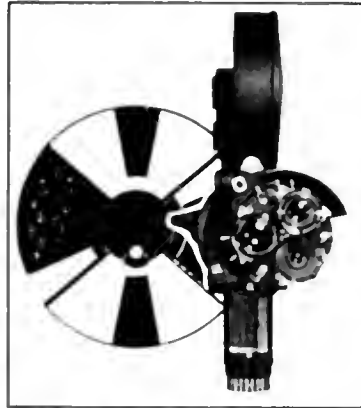
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# ARRIFLEX® 35

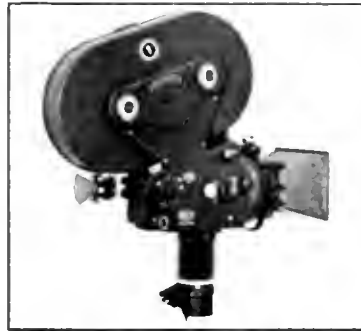
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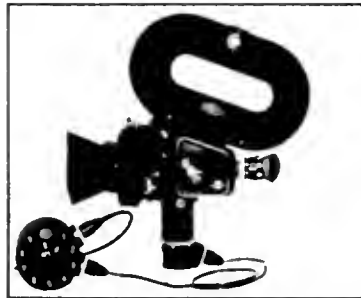
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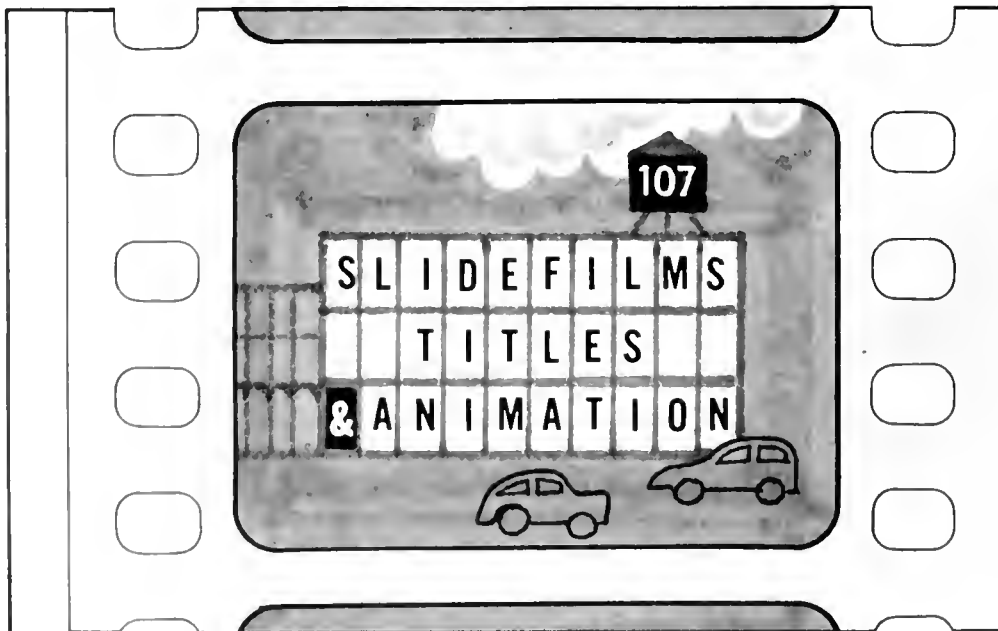
This automated motion picture exhibit was installed by Eli Lilly and Company to tell its story to thousands of travelers passing through Indiana's Weir Cook Municipal Airport. A Fairchild cartridge-load 8mm sound projector is used to show eight-minute color film "To Save Your Life" which gives a fast-moving "inside" look at the nearby pharmaceutical firm's search and production facilities. An estimated 60,000 will see show in

### Automated Packaging Salesmen Show "Autobag System" on Film

The Autobag System of in-plant polyethylene bag packaging is the subject of a six-minute cartridge film being shown by sales representatives of the Automated Packaging Corporation.

The short action film helps salesmen show cost-saving uses of

the company's "Freeloader" packaging station. High-speed bagging, filling, imprinting and sealing with a single operator at one station are visualized in color sequences. For sales inquiries contact: A. Gould, Automated Packaging Corp., 2100 Solon Road, Bedford Heights, Ohio 44014.



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# VAN PRAAG INDUSTRIALS GET "ACTI-MOTION"

## DETROIT:

VAN PRAAG PRODUCTIONS, INC. took its hot new 'octi-motive' camera to the rugged peaks of north Michigan's ski country last winter and scored another rousing industrial "first."

Shooting reels of footage among the thrill-and-spill enthusiasts, Von Praag's TOM SMART demonstrated that 'octi-motion' gives film directors, at last, a technique for bringing home smooth high-action closeups of heretofore "impossible" outdoor shots.

Tom (now Vice-President of Midwest operations for Von Praag) is ready to demonstrate 'octi-motion' in any combination of industrial uses — for *Displays, Shows, Sales Presentations, Training Films, and Documentaries*. And while he's at it, he'll be ready to show you our *Slidefilm, Stop Motion and Animatic* techniques.



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The George Washington Honor Medal of the Freedoms Foundation was presented to Kentile Floors, Inc. for its motion picture "The Case of the Gate" produced by Dynamic Films, Inc., in conjunction with the N.Y. Schools Committee for Economic Education. Shown at presentation ceremonies in the Governor's Room at N.Y. Stock Exchange (l to r): R. Moore, Jr., president, Canada Dry Corporation (trustee of Freedoms Foundation); James Bender, dean of the Business School, Adelphi University; Charles Neumann, vice-president, sales, Kentile Floors; and Charles W. [unclear], a member of the Freedoms Foundation board of trustees.

when proper control programs are put into action. Outstanding accident reduction records achieved by many industries are cited. These include:

1. A 43 per cent reduction in 10 years by the aircraft manufacturing industry.
2. 30 per cent reduction of accidents by electric utilities; and
3. 44 per cent less accidents in the natural manufactured gas industry.

Pointing out that the automotive, machinery and electrical



On location for "Mission Safety-70"

Government "Mission Safety-70" Program is Theme of New Film. President Lyndon B. Johnson's recently-announced program aimed at achieving a 30 per cent reduction in accidents among Federal employees by 1970 is graphically explained in *Mission*

*Safety-70*, a 10 minute motion picture recently released by the National Safety Council. Pilot Productions, Inc., Evanston, Ill. was the producer.

The film explains that accidents are preventable and shows how they can be continuously reduced

equipment industries have achieved 30 per cent reduction in plant accident rates, the picture urges participation in Federal accident reduction program by private industry and discusses three important basic elements of such programs:

Anticipating and removing hazards from work situation; proper design and guarding of machines and equipment;

Effective safety education of employees by management. Personal interest and responsibility assumed by individual workers as well as top management department heads.

Write the National Safety Council, 425 N. Michigan Avenue, Chicago, Ill. 60611 for previous purchase data on *Mission Safety-70*.

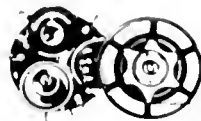
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Buyer's Guide to AV Equipment. Your next issue (Number Four) will feature the Buyer's Guide to Audio Equipment and Accessories.



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Emily Jones, administrative director of Educational Film Library Association, receives a token "S-Ball Award" from William J. Speed, Los Angeles' Public Library. Award commemorated her labors on eight American Film Festivals sponsored by the film library association.

**M**EMBERS AND FRIENDS of the Educational Film Library Association, representing educators in charge of school, library and community film service film collections throughout the U. S. gathered at New York's Biltmore Hotel on May 11-14 for their annual American Film Festival. The five-day event included film screenings for award nomination panel discussions, climaxed by annual awards banquet held on Friday evening, May 13.

Blue Ribbon Awards were presented on the occasion to 40 motion pictures and 12 filmstrips, deemed most suitable for educational showings, from among the 400 entries sub-

## BLUE RIBBON FILMS & FILMSTRIPS

### Library Association Holds 8th American Film Festival

mitted. Over 800 jurors took part in preliminary and finalist screenings. Each panel of jurors was composed of authorities in (1) the subject area of each of the 34 festival categories; (2) film production techniques; and (3) the utilization of films.

Sponsors and producers attended this year's screenings in greater numbers, according to EFLA spokesmen, and were also represented during the panel presentations. Business-oriented categories, it was noted, consistently played to over-flow attendance at the various screening rooms.

The association represents school, university and public libraries among its members. Some 1,200 persons attended the daily sessions, the special evening presentation of the "Film as Art" entries and the Blue Ribbon Award Banquet. A complete resume of this year's Festival winners follows:

#### Agriculture, Forestry & Natural Resources

**The Grain Merchants**, produced by Paul Alley Productions for the Bunge Corp. Distributed by Sterling Movies USA. (tied with)

**Rice: From Seed to Flower**, produced and distributed by Productions Unlimited, Inc.

**Citizenship, Government & City Planning**  
**No Time for Ugliness**, produced by Studios for American Institute of Architects. Distributed by Sterling Movies USA.

**Classroom Film for Lower Grades**  
**Rainshower**, produced by Dimension. Distributed by Churchill Films.

**Conservation**  
**Bulldozed America**, produced by CBS. Distributed by Carousel Films.

**Current Events & International Relations**  
**Night of the Dragon**, produced by Guggenheim Productions for the United States Information Agency.

**Economics and Business**  
**The Broken Hill**, produced by R. Barr Scott for the Broken Hill Associated Societies (Australia). Distributed by C. Tennant Sons (New York).

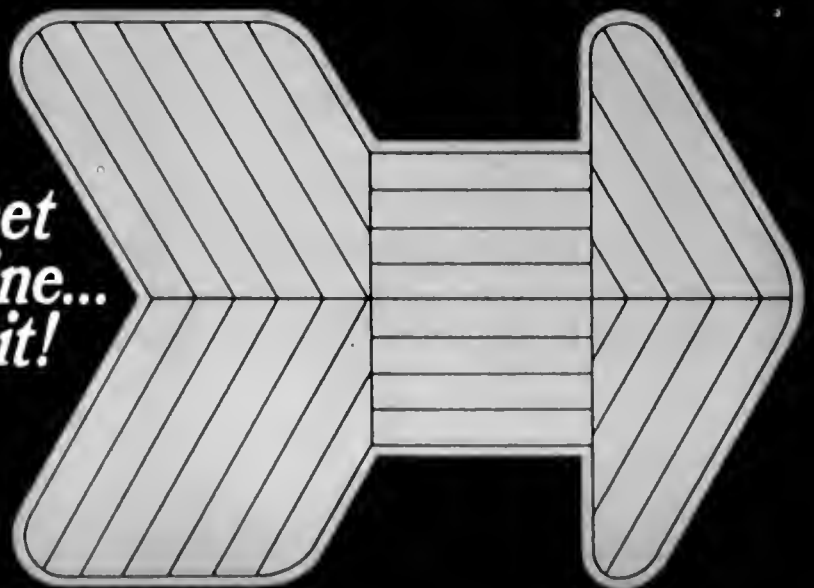
**Education, Child Development and Teacher Training**  
**Headstart**, produced by Churchill Films for the Office of Economic Opportunity.

**Geography—Physical and Social**  
**Ethiopia: Empire on the Mountain**, produced by Franco Romagnoli. Distributed by Sterling Movies USA. Educational Films.

**Guidance—Personal and Vocational**  
**Phoebe**—produced by the National Film Board of Canada. Distributed by McGraw-Hill Films. (Continued on following page)

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## EIGHTH AMERICAN FILM FESTIVAL:

(CONTINUED FROM THE PRECEDING PAGE 28)

### History—General

**Time of the West**, produced and distributed by Guggenheim Productions for the National Park Service, U. S. Department of Interior.

### History—Biography

This is **Edward Steichen**, produced by WCBS-TV for Eastern Air Lines.

### Home Economics

**Where Do the Walnuts Go**, produced by Vista Productions for Diamond Walnut Growers. Distributed by Modern Talking Picture Service.



**Modern v.p.** Dick Hough accepts Blue Ribbon Award from Penny Northern, AV Librarian at Kansas City Public Library for "Where do the Walnuts Go?" This Diamond Walnut Growers film was produced by Vista Productions, Inc.

### Nature and Wildlife

**Pruning Practice at the Brooklyn Botanic Garden**, produced and distributed by the Center for Mass Communication for the Women's Auxiliary of the Brooklyn Botanic Garden.

### Science and Mathematics

**The Beach: River of Sand**, produced and distributed by Encyclopaedia Britannica Films in collaboration with the American Geological Institute.

### Social Documentaries

**A Valparaiso**, produced by Argos Films (France). Distributed by Contemporary Films. (tied with)

**Ku Klux Klan: The Invisible Empire**, produced by CBS. Distributed by Carousel Films.

### Sports, Recreation & Physical Education

**Railway with a Heart of Gold**, produced and distributed by Carson Davidson Productions.

... and  
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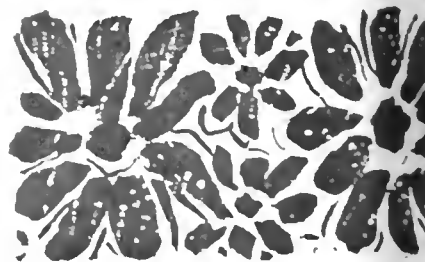


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**Film As Art**

...duced and distributed by National Board of Canada.

**Principles & Techniques; Painting**

**Responsive Eye**, produced by WCBS-TV Eastern Airlines. Distributed by Contemporary Films.

**Sculpture, Architecture & Crafts**

**Ango**, produced by John Barnes for Telecine Britannica Films.

**Music, Dance, Drama and Films**

**Day Dances**, produced by Central Documentary Film Studios (Moscow, U. S. S. R.) Distributed by Brandon Films.

**Literature**

**Old Gentlemen: Mr. Leonard Cohen**, produced by National Film Board of Canada. Distributed by Center for Mass Communication.

**Ulysses**, produced by CBS. Distributed by Carousel Films.

**Stories for Children**

**Wilmington and his Cat**, distributed by Educational Films.

**Religion**

**Response**, produced by Roger Tilton for the Board of Missions, Methodist.

**Ethical Problems**

**...** produced by Melrose Productions. Distributed by Contemporary Films.

**Fund Raising**

**World, Muffled World**, produced by ... Films for Deafness Research Foundation. Distributed by Modern Talking Picture.

**Industrial and Technical Processes**

**Control**, produced by Cameras International for IIT Research Institute.

**Personnel and Sales Training**

**...** produced by Victor Weingarten for the Montefiore Hospital and Center. Distributed by Health and Welfare Center.

**Public Relations—Commercial:**

**Products, Events & Developments**  
**...** Mural, produced by Howard Rubie Australia, Ltd.

**Public Relations—Commercial:**

**Corporate & Industry Image**  
**...** of Conscience, produced by Guggenheim Productions for the St. Louis Post-Dispatch.

**Public Relations—Non-Profit**

**...** Service Series, produced by Amram Nowak.

**Sales and Promotion**

**...** Window of Mr. Malone, produced by ... Associates for the New York Times.

**Travel**

**...** Tapestry, produced by Athos Film Productions for British Overseas Airways Corp. Distributed by Sterling Movies USA.

**Health for General Audiences**

**...** reproduction, produced by Audio Productions. (SEE LISTING ON THE FOLLOWING PAGE 65)



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Built by the largest, most experienced manufacturer of ultra high speed cameras, the CM16 has been field tested for over two years by top pros. To find out more about CM16 (the action camera) write or phone:

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444 Whisman Road, Mountain View, Calif. 94040,  
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# Winners of National Safety Film Awards

National Committee on Films for Safety Honors 21 Motion Pictures, Slidefilms, and Television Spots with Bronze Plaque and Merit Awards for Contribution to Fields of Safety Education

ROLE OF AUDIOVISUALS in helping stem the awesome tide of deaths and injuries by avoidable accidents on the nation's highways, in plants and offices and at home is brought into sharp focus this year as the National Committee on Films for Safety announces the selection of nine factual motion pictures and one television film spot as outstanding safety films for 1965.

In addition to the motion pictures, two sound slidefilms and two short public service television spots are given Certificates of Merit by this national group of judges, representing labor organizations directly concerned with safety education. W. L. Robinson, associate director of the traffic engineering and transportation department, American Automobile Association, is chairman of the Committee. William W. Anderson, director of posters for the National Safety Council, is its secretary.

The annual awards recognize outstanding films in four principal categories of safety education: traffic and transportation; occupational safety; general safety; and home safety. The committee also reviews entries of television spots and spots as well as theatrical subjects.

Entries are first screened by subject specialists in relevant categories and final selection is made by members of the full committee, who are directly concerned with this problem and concern for safety education. Bronze plaques, symbolizing the highest honor given in the annual competition, and the merit awards, presented during the National Safety Conference held in Chicago in the fall period. All winning awards were made in the 23rd National Safety Film Contest:

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#### "Love That Car"

Sponsor: American Oil Company  
 Producer: Parthenon Pictures  
 Pointed humorous incidents present the common faults of negligent drivers . . . such as poor maintenance that can lead to the dangerous conditions causing accidents.

\* \* \*

#### "The National Driver's Test"

Sponsor: The Shell Oil Company  
 Producer: CBC (Television) News  
 10-minute question and answer quiz to test driver reaction and perception of traffic situations that can lead to accidents.

\* \* \*

#### "Winter Truck Driving"

Sponsored and produced by the U. S. Bureau of Public Roads  
 11-minute instructional motion picture to

remind professional truck drivers of special safe driving practices on ice and snow.

\* \* \*

### CERTIFICATE OF MERIT AWARD

#### "We Drivers"

Sponsor: General Motors Corporation  
 Producer: The Jam Handy Organization, Inc.

A 13-minute color motion picture that entirely updates a famed picture of same title to offer tips in avoiding potential hazards to safe driving; especially useful to classes and individuals taking driver education.

## OCCUPATIONAL SAFETY PICTURES

### BRONZE PLAQUE AWARDS

#### "The Chokerman"

Sponsor: The Northwest Forest Industry Film Committee  
 Producer: Rarig's Inc.

The mission of this 11-minute color film is to instruct loggers in safe choker methods — so that, in planning the job, preparation can be made to get out of the line of danger quickly if something goes wrong.

\* \* \*

#### "Everything to Lose"

Sponsor: The Caterpillar Tractor Company  
 Producer: Calvin Productions, Inc.

This 21-minute color film dramatizes the consequences of "chance-taking" in shop work.

\* \* \*

#### "The Return of Milton Whitty"

Sponsor: Ontario Construction Safety Assn.  
 Producer: Westminster Films Ltd.

A 17-minute color film that highlights unsafe practices and working conditions around building construction sites.

"Everything to Lose" (occupational safety plaque winner) shows the terrible consequences that can follow when safety rules in the shop are ignored.



A scene from "The National Driver's Test"

## Death Points the Finger

Death and injuries mount along the nation's streets and highways and the unerring finger of statistics points straight toward those real culprits: careless, unskilled drivers who lack proper training.

Those who sponsor or create the powerful, motivating and teaching medium that is today's best weapon against driver ignorance—sound motion pictures—can well re-examine our consciences. Have we helped write the epitaphs of the 48,500 who died in traffic last year by failing to produce enough good pictures, by failing to provide enough prints to reach all who should be exposed to this medium?

Whatever happened to slow the output of such highly-stimulating films as "Miracle in Paradise Valley" or "Day in Court" or "The Case of Officer Hallibrand" to name a few? We possess a medium which can get inside the hearts and minds of those who drive. When did you last see such a film on television, in your neighborhood theater? When did you attend a community course in driver safety?

Tribute should be paid to the all-too-few enlightened companies and groups who have made safety education films available; the programs of American Oil, General Motors, Ford, Nationwide Insurance and the National Safety Council are notable contributions.

This is a costly business. Traffic accidents not only cost lives but involve property, insurance costs, work time lost and the grief and suffering of loved ones. A waste that is so clearly defined by human neglect can only be corrected by greater human effort in education.

"Love That Car" (traffic plaque winner) points up importance of proper car care for safer driving.





A scene from "The National Driver's Test" as car leaves highway in tumbling crash.

## A SENATOR'S TRIBUTE

Mr. President:

☆ The night before last 30 million Americans took a drivers' test. Hopefully, the rest of the nation did better than the 2,000 drivers in New York, Philadelphia, Chicago and Los Angeles whose test scores are known. Only four per cent of the test drivers in those four cities received scores in the "excellent" category. Forty-two per cent failed.

We owe a real debt of gratitude to the Columbia Broadcasting System for bringing the traffic safety problem into our homes. Monday night's CBS News report will stand as a landmark in television news reporting and public service. I hope that CBS' *National Drivers Test* can be repeated on an annual basis because it serves as a deadly reminder to us that there is room for tremendous improvement in the driving skills of the American people.

The Shell Oil Company, in sponsoring this program, showed managerial courage and enlightenment that is too rare in our country today. For this show emphasized not the zip, the power and the getaway of today's automobile and the fuel it uses, but the awful consequences of the misuse of that vehicle by individuals. And, of course, the work of the National Safety Council, which has long advocated improved driver training programs, cannot be overlooked. •

*Text of a speech by Senator Abraham Ribicoff (Dem., Conn.) delivered before the United States Senate and inserted in the Congressional Record on Wednesday, May 26, 1965.*



## OCCUPATIONAL SAFETY PICTURES

### CERTIFICATE OF MERIT AWARDS

#### "Cowboy Kelly's Last Ride"

Sponsor: Northern Illinois Gas Company  
Producer: Cavalcade Productions, Inc.

This 16½-minute color film shows workmen the importance of checking out underground utility facilities before excavation.

\* \* \*

#### "Safety With Nets"

Sponsor: Department of the Army,  
Safety Office

Office of the Chief of Engineers  
Producer: U. S. Army Engineer Division

☆ A 12-minute color film which depicts ways of using safety nets for worker protection.

\* \* \*

#### "Shipyard Fire and Explosion Hazards"

Sponsor: U. S. Department of Labor  
Producer: U. S. Department of Agriculture,  
Office of Information, Motion Picture Service

☆ A 41-minute color picture which points up the fundamentals of recognizing common flammable liquid hazards in avoiding accidents.

### SOUND SLIDEFILM MERIT AWARDS

#### "Play It Safe"

Sponsored and produced by the  
Aetna Casualty & Surety Company

☆ This 12½-minute instructional slidefilm is for Aetna insurance clients. It emphasizes the proper use of mechanical package handling.

\* \* \*

#### "A Visit From Safe Sam"

Sponsored and produced by the  
Aetna Casualty & Surety Company

An 8¼-minute instructional slidefilm (for Aetna assureds only) that deals with safe work habits among restaurant employees.



## FILMS FOR HOME SAFETY EDUCATION

### BRONZE PLAQUE AWARDS

#### "Safety in the Home"

Produced for educational print sales  
by Encyclopaedia Britannica Films, Inc.

☆ This 11-minute film gives home accident prevention instruction to children up to junior high grade levels. (Color or black and white)

\* \* \*

#### "The Toddler's Hours of Hazard"

Sponsored and produced by the  
Aetna Life & Casualty Company

A 13½-minute color film which depicts environment factors involved in home accidents.

\* \* \*

### CERTIFICATE OF MERIT AWARDS

#### "Safe Mowing Is No Accident"

"The Snow, Snow, Snow Must Go, Go, Go"  
Sponsor: Jacobsen Manufacturing Company  
Producer: Robert M. Carson Productions

☆ These two short films cover proper use of rotary power mowers and snow removers.

### GENERAL SAFETY EDUCATION

### BRONZE PLAQUE AWARD

#### "The High Cost of Negligence"

Sponsor: The U. S. Department of the Army  
Producer: The Army Pictorial Center

☆ A 25-minute b&w motion picture which traces case histories of Army personnel involved in accidents not in "the line of duty."

\* \* \*

### CERTIFICATE OF MERIT AWARD

#### "Bad Day at Pleasant Valley"

Sponsor: California Division of Forestry  
Producer: The George Fox Corporation

☆ In this 15-minute color film the story of a disaster can strike a small forested community through its lack of preparedness is dramatically presented to help alert others.

### PUBLIC SERVICE TELEVISION FILM

### BRONZE PLAQUE AWARD

#### "Family Tree"

Sponsor: The U. S. Forest Service  
Producer: Wilding-Fedderson, Inc.

A one-minute color spot on forest fires

\* \* \*

### CERTIFICATE OF MERIT AWARDS

#### "Be Safe, Ski Wise"

Sponsor: The National Ski Patrol System  
Producer: IPI Films

A 4½-minute short subject on ski safety

\* \* \*

#### "Tailgating—Invitation to Tragedy"

Sponsor: The Reader's Digest Association  
Producer: Vavin, Inc.

This 3¼-minute television film points out bad practice that causes injury and death.

## Outstanding Traffic Safety Films Currently Available

**WORTHY OF NOTE** are other current and outstanding traffic safety films, including winners of National Safety Film Contests. Available from their sponsors or local film distributors are such titles as:

**Why of an Accident**, 26½ min., color. Produced by Jerry Fairbanks Productions for the Bell System and available from local Bell film libraries. This 1962 award-winning film shows how a family in result if safe driving practices related to the job are ignored in the family car from work.

**It's Too Late**, 13½ min., color. Produced by Audio Productions, Inc. for the Bell System and available from local Bell film libraries. The value of seat belts is emphasized through statistics and a personal testimonial from actor Vic Dyke, who found that belts can save lives. Winner of a 1965 National Safety Film Contest.

**In Court**, 30 min. Sponsored by International Harvester Company and distributed by American Films and Modern Talking Picture Company.

Award-winning story about the problem of drunk driving accidents. It dramatically reveals causes of accidents and presents an effective way to reduce them.

**Dead Hall Story**, 25 min., color. Sponsored by Employers Mutuals of Wausau and distributed by American Films and Modern Talking Picture Company.

A 1964 plaque award-winner tells the story of America's Handicapped Man of the Year as he tells the car accident that crippled him for life. It has been widely circulated; has an unforgettably forceful safety message.

**Invisible Killer**, 15 min., color. Sponsored by Automotive Exhaust Research Institute and distributed by Sterling Movies USA.

Explains the reasons behind a disastrous car crash in which no apparent reason can be determined. The reporter in this drama makes a thorough investigation — and a discovery.

**Silent Witness**, 28 min. Produced by Dynamic Films, Inc. for the Wm. S. Merrell Company.

This 1961 plaque award-winner presents a case study of the use of intoxication tests in traffic accidents. It is especially important for its medical and legal aspects of this frequent cause of tragic accidents.

**Drivers**, 13 min., color. Produced by The Handy Organization for General Motors. This completely new version of an often-used safety education film has special appeal for young drivers-to-be at whom it is aimed.

**What You Do If . . . ?**, 12 min., b&w. Produced for outright print sale by Parthenon Pictures.

This short film won a 1965 National Safety Film Contest plaque for its terse, highly useful presentation of emergency driving situations and the proper warnings, especially for teenagers, of potential hazards. See front cover — center scene of this award-winning motion picture.



Any voluntary local group whose membership includes licensed private motorists who want to improve their driving skills can now benefit from the National Safety Council's "Driver Improvement Program" which provides a standardized eight-session (each of an hour's duration) course of study. The program is being offered nationally by the Council through cooperating agencies, group sponsors and a corps of approved instructors. Films, visual aids (such as flannel-board cards and flip charts), booklets and manuals are an integral part of this well-organized effort.

## Safety Education Plays Key Role in Ford's Film Program

SIX MOTION PICTURES and four sound filmstrip packets are currently helping the cause of driver education and playing key roles in the Ford Motor Company's safe driving film program. A three-film series: *City Driving* (22 min.); *Highway Driving* (17 min.); and *Driving Under Special Conditions* (19 min.) are basic tools for the high school driver education classroom. These black-and-white films were produced in 1960 in cooperation with the Safety Education Commission of the National Education Association and revised versions are already under way. An eight-minute picture, *The Smith System of No-Accident Driving* (updated in 1962), demonstrates the five "seeing" habits developed and taught by Harold Smith, a professional driving instructor.

Two other films, *The Automobile Engine* (20 min.) and *So You Want to Buy a Good Used Car*, have safety education overtones in helping the young driver to understand the vehicle. The four low-cost sound filmstrip packets include: *Freeway Maneuvers* (four titles); *Passing Series* (five titles); *Intersection Series* (five titles); and *Seeing Habits for Expert Driving* (single unit). These are basic teacher aids.

### 186,566 Group Showings of Six Films

There were 1,947 prints of the six current Ford-sponsored motion pictures in use last year and a total of 186,566 group showings to a total audience of 8,792,656 was reported. In addition, these six films were televised 33 times to an unestimated additional audience. Five older safety films, retired from the company's regular library, continued to find usefulness in the hands of purchasers and extended loan depositories: In 1965, some 977 prints of these films accounted for 24,382 group showings to 1,272,424 viewers.

Ford is about to release a new, nine-min-

ute color film, *Three Steps to Safe Driving*, which demonstrates the habits that all good drivers have in common and is based on test results with a Drivometer (an electro-mechanical device for recording steering wheel movements, use of the brake and accelerator pedal). It is aimed at drivers of all ages and experience.

### 100 Million Have Seen Safety Pictures

During the past 15 years, 19 motion pictures on driving and various aspects of highway safety have been produced and circulated through the Ford Film Libraries. These films have accumulated a total audience of more than 100 million viewers in nearly 2 million group showings. In addition, they have been telecast 4,000 times. A considerably expanded highway safety film program is under way.

### Low-Cost Package of Driver Education

#### Films Made Available by American Oil

The American Oil Company has made available to driver education classes in the nation's schools a series of eight 4½-minute instructional films produced in cooperation with the National Commission on Safety Education of the National Education Association. Produced by Parthenon Pictures, the library of short films is sold at cost. The complete package includes eight silent films (in either 8mm or 16mm), a teacher's guide and a supply of student booklets.

The films deal with such situations as how to cope with driving emergencies, the technique of driving on freeways, action of the brakes and power train, and the physical forces and laws involved in car operation. More than 1,000 high schools throughout the U. S. have already acquired these useful packages.



"Safety Belt for Susie" is encouraging youngsters to fasten seat belts. Winner of numerous awards, film is available in several languages.



"Red Light Return" uses recent UCLA collision tests to show effects of impact on windshield glass, various types of seat belts and latches.

## Helping Reduce Accident Toll is My Concern

Commentary by Charles H. Cahill, Charles Cahill & Associates, Inc.

**T**HE CURRENT OFFICIAL FUROR over automobile safety will undoubtedly have positive results, and safer cars will be developed; but it is a mistake to draw attention too far from that all-important guidance and control mechanism that car manufacturers have nothing to do with — I mean the driver.

The difference between a poor driver, whose accident potential is high, and a good driver with low-accident potential, is usually good training.

A few years ago we became so interested in driver training films that we turned from the production of industrial motion pictures and TV material to concentrate on the training and safety education field.

### Two Films Based on Auto Collision Studies

In 1957 we received an assignment from UCLA's Institute of Transportation and Traffic Engineering to produce two films: *Impact* and *Safety Through Seat Belts*. Both were based on ITTE's famed auto collision studies.

When we realized how a filmed story on accident impact forces, natural laws at work in collisions, and such factors as human perception and reaction times could help change viewers' driving habits, we began to devote more and more of our attention to this field. Since then we have branched into other types of training subjects as well as curriculum school

films, but driving and related safety problems remain the prime concerns.

During the course of making 18 driving safety pictures, we have worked with such authorities as Derwyn Severy and Ted Brink of UCLA's ITTE; A. L. Mosely of Harvard Medical School; the U. S. Public Health Service; the California Highway Patrol; the Chicago Police Department; Northwestern University, and men like Howard Pyle and Alfred Finch of the National Safety Council.

### Poor Driving Caused Most of the Accidents

Through such experts we have been able to learn much that has helped us in the driver education field. If we look at accident statistics, we must still conclude that poor driving is at fault more often than the faulty manufacture or assembly of cars. With the increase of power and speed — and with the constantly increasing number of cars and drivers — it is amazing that the accident rate is as low as it is.

Perhaps much of this can be attributed to the increased use of intensive driver training programs in large fleet operations, with particular reference to utilities like the telephone companies and the armed forces.

There is no doubt that such large-scale educational efforts pay for themselves in the minimizing of wear and tear on rolling stock

alone. As driver training of teenage vehicle operators increases throughout the country and this trained generation takes over behind the wheel in America, perhaps the wear and tear on cars, passengers and drivers will also show a marked decrease. Many adults on the road today learned to drive, as the saying used to be, by "main strength and awkwardness." But if driver training in schools and industry continues at the current rate, it will not be many more years before virtually all drivers will be trained drivers.

### Films Must Hold the Viewer's Attention

Motion pictures are a vital part of driver education programs at any level, and we think



Helicopter drop of 68 feet approximates forces involved in a 10 MPH collision.

it is particularly important that they hold the viewer's attention effectively so that instructional factors can be retained. We always try to refrain from too much "generality," and we introduce memorable devices — "gimmicks" if you will — that help to combine entertainment with education so that the instructional essence of the film can be painlessly assimilated by the viewer.

Our eighteen current titles include *Broken Glass*, made with UCLA, and a classic in its field; also made with UCLA were *Fatal Meeting*, *Safety Belt for Susie*, *Red Light Return*, and *Safe on Impact* (the story of automobile safety glass).

In 1963 we were recognized by CINE, the Council on International Nontheatrical Events, which awarded a "Golden Eagle" to our film *Safety Belt for Susie*. This month we were pleased to receive word that *Red Light Return*, one of our most recently-produced films, has brought us our second "Golden Eagle."

At present we are at work on three films, including *Space Driver*, on the importance of maintaining driving space, and an untitled film utilizing the spectacular collisions staged by Derwyn Severy's ITTE group involving school buses and passenger cars.

After nearly nine years' experience with this absorbing subject, we are more than ever convinced that real automotive safety lies in "reel" driver training — that driver training programs can do a better job of education when they are based on the use of effective driver training motion pictures.

At the right: in the production of "L. V. O. C." a special camera rig was devised to visualize steering position in relation to skid forces. (Scene at top of front cover is from the film.) Below: anthropometric dummies are the drivers and passengers in the automobiles used by the University of California to study the impact forces involved in various types of collisions.





MEMBERS WHO DIRECT programs and projects for audiovisual communication among many of the nation's largest companies. Members of the Industrial Audio-Visual Association, held their annual meeting May 2-5 at the Sheraton-Chare Motor Hotel near Chicago. "Both Sides of the Coin" was the theme which guided three days of discussion and demonstration as these professional audiovisual executives examined the management and technical aspects of their work.

Lawrence B. Warnock, president-elect of IAVA, took up this theme in his acceptance address. He challenged his fellow members to "prove to our management and to the business community that we can and will develop and exercise our skills on both sides of the coin." Warnock, promotion manager for the Link-Belt company in Chicago. He succeeded Harold Daffer, staff film producer at Honeywell, Inc., as president of the association.

**"The Collapse of Time"**  
In his keynote talk on May 3, management consultant J. Lewis Powell told the association that the man's yardsticks of progress that speed he can travel. "From the year 1900 to 1945, that speed increased to 600 miles per hour. In 1945, the world turned a corner and it hasn't been the same since. Now speeds of 25,000 miles per hour are common." Powell's point of course, was that because of this acceleration of change, yesterday's solutions are no longer applicable to today's problems. The communication of these changes, Powell concluded, is the primary concern of these IAVA members.

Evid H. Curl, of the Industrial Relations Center at the University of Chicago, took up the question "A-V: Profession or Trade?" He compared the A-V executive to professionals in other fields and sought criteria to assure their status as such. The session drew a controversial comment on terms which describe the role of the audiovisual manager. Dr.



Members of the Industrial Audio-Visual Association during a typical session at the annual meeting in Chicago.

## Industrial A-V Executives Hold Annual Meeting

Members of Industrial Audio-Visual Association Look to "Both Sides of the Coin" as Meeting Theme Examines Management and Technical Aspects of AV Communication



President-elect Lawrence Warnock based his acceptance address on "the role of the communicator."

John W. Taylor, head of Chicago's two educational television stations, WTTW and WXXW, was the honored guest speaker at the annual banquet program.

### Revolution in Education

"Audio-visual methods of instruction may soon prove to be the only practical means for mass education," he said. "The entire teaching profession is undergoing a radical revolution, from the methods in use since the schools of ancient Greece to the ones that are needed today." Don Glasell, IAVA's program director for the

spring meeting (Montgomery Ward & Co.), presented Dr. Taylor with a modest contribution to help speed the work of educational tv. in Chicago during the banquet program.

The technical "side of the coin" was examined in several program events. Adam Kozma, co-developer of the new three-dimensional laser-beam photographic process at the University of Michigan, discussed and demonstrated that innovation. Dr. Hilda Fisher, of the Speech Department, Northwestern



Dr. Hilda Fisher, chairman of the Speech Correction Department at Northwestern University, at mike.

Social respite from busy program schedule: members and wives gathered in King's Court for president's reception which preceded annual banquet.

University, explored the use of the human voice as a communications tool. She gave the general capabilities of voices, told how to judge the voice for communications' effectiveness and described the



Keynote speaker J. Lewis Powell was animated and persuasive as he spoke on "The Collapse of Time"

speech therapists' growing use of audiovisual materials.

### New Product Demonstrations

At other technical sessions, demonstrations of the latest Ampex videotape recording equipment, of General Electric's inexpensive "Phono-Viewer" and a review of progress in 8mm projection shared the podium with programmed





**IAVA officers-elect** front row, l to r: Fred Woldt, exec. secty., Lawrence Warnock, president, J. T. Hawkinson, v.p. Ill.; Frank Stedronsky, secty. Center row: Gerry Hall, membership dir., G. L. Johnson, spring meeting dir., Harold Datter, past pres., Don Benjamin, asst. secty., James Craig, historian, Martin Broadwell, so. reg. director; Ken Morton, fall meeting dir. Top row, R. D. Fuller, no. reg. director, Jerry Cinto, tech. dir., Robert Doyle, central reg. director, Jack Hanson, publ. dir., William Walton, east reg. director, and Herbert McCutney, project chairman.

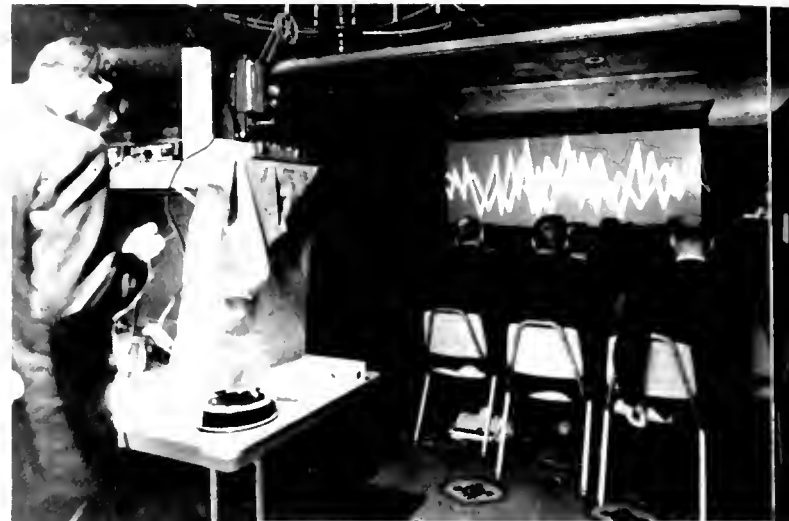
Walton, IBM, taking up various aspects of this key subject.

Johnson's role as a panelist was to discuss the subject "The Profile of an Audio-Visual Man." He was followed by Bill Buch's presentation on "Do You Know Your Company." William Walton's panel topic, which he visualized, was "Relating the Success Story to Management" and Don Benjamin, panel chairman, discussed the meaning of "Success" in the administration of corporate audio-visual programs.

Norman Salmons, manager of A-V Service at the Eastman Ko-



Past president Harold Daff, Homquell, Inc., finds a Unit A Lines' exhibit most absorbing.



"Communication, an Idea in Three Dimensions" was presented by Eastman Kodak's Norman Salmons, manager, a-v service. This wide-screen presentation employed motion pictures and slides to deal with new systems for microfilming literature, records, etc. Will delivery systems of future employ laser when modulation of beam has been conquered? A prophetic highlight.

dak Company, Rochester, N.Y., presented a widescreen motion picture and slide program on "Communications, an Idea in 3 Dimensions" in which he forecast the increasing role of microfilm for storage and study of literature and other corporate data.

**Introduction of New Officers**

Among the other new officers introduced to the membership at the annual meeting were first vice-president Bill Buch and a newly-appointed executive secretary, Frederick J. Woldt, recently retired from Illinois Bell Telephone Co. Frank Stedronsky (A. B. Dick Company) continues as IAVA's secretary and John Hawkinson (Illinois Central Railroad) again serves as the Illinois vice-president.

A new slate of regional directors was also named, Bill Walton will serve in the east; R. D. Fuller, for the northern region; Bob Doyle in the central states. Martin Broadwell is southern regional director.

The fall meeting program, scheduled for Tapoco Lodge,

Tapoco, North Carolina, will be handled by Ken Morton (AOC) as chairman, G. L. Johnson named chairman for IAVA's spring meeting in 1967.

**13 New Members Join Group**

13 new members were introduced during the annual meeting. The new officers who will serve the association during the coming year are pictured in these pages.



Larry Warnock (Link Belt) introduced with Ira Thatcher (Union Air Lines) during IAVA's fall meeting at that company's headquarters.

**IAVA'S ANNUAL MEETING:**

learning devices shown and discussed by Bruce Patte of Electronic Futures, Inc. Member film showings and topical go-arounds had their usual important roles in the well-filled agenda.

**Audiovisuals Abroad, at Home**

During one of these sessions, O. H. Coelln, of BUSINESS SCREEN, discussed European film production and distribution progress, reporting on his participation as a delegate to the International Industrial Film Festival in Rouen, France last fall. An outstanding program was devoted to the panel discussion of "You, Your Job and Your Company" with members Don Benjamin, Columbia Gas; G. L. Johnson, Panhandle Eastern Pipeline Co.; William H. Buch, Lederle Laboratories; and William



Dr. John W. Taylor, executive director of WITW WAAW, spoke of the growing needs of educational tv.

New members at Chicago (front row, l to r): Fred Barker, Calif. Packing, C. J. Connolly, B. J. Goodrich, C. P. Rice, Jr., Norton, Ronald Dice, Mead Container. 2nd row: J. R. Maud, Goodhear, Marshall Wayne, Armani, Richard Joy Burroughs, J. D. Bergman, Homquell, Richard Lichtenwalter, Penn P & L. Top row, J. L. Armstrong, Boeing, Harry Pancy, Athan Anderson, J. T. Emmell, Laton Lab., W. Mackley, Proctor & Gamble.



# IAVA VISITS UNITED AIR LINES "BLUE ROOM"

A well-conducted tour of United Air Lines' administrative complex, stewardess' school and Flight Planning Center near Chicago's O'Hare Field, gave members of the Industrial Audio-Visual Association an insight into modern communications at work. Member Ira Thatcher, of United's San Francisco-based staff, was the host for this tour event.



IAVA members arriving at United's executive offices, near O'Hare Field. They visited photo lab, stewardess' school and flight planning center.



At right: a graceful United Air Lines' DC-8 makes its final approach to Chicago's O'Hare Field, passing over IAVA members during the association's tour of the airline's headquarters facility.



At left: although training films are produced elsewhere, United maintains a well-equipped still photographic facility in the executive complex.

Below: United's Flight Planning Center, master console is in foreground. Reports from air terminals and depots across U.S. are shown each a.m.

Below: United's room with an 18,000 mile view of the center for flight planning. Management meets here each morning to review that past mileage of past 24 hours. The map outlines the company's 18,000 mile system. The center originated at the suggestion of the company's board chairman.





Film scene; model is wearing one of Coty award-winning ensembles.



Model Carolyn Block shows a long broadtail dress trimmed in sable.

## Color & Glamour at a Fashion Awards Show

Film Widens Audience for Coty's "American Fashions" Program

**T**HE COTY American Fashion Critics Awards, established 23 years ago by the French perfume and cosmetic house, to honor and encourage American designers, is the most coveted prize in the fashion field. Winners are chosen each year by a jury of 60 top-ranking magazine and newspaper fashion editors, and the awards are made at the Metropolitan Museum of Art before a select but limited audience of exactly 703 fashion experts.

In an effort to broaden this audience in the past few years Coty has traveled the show—always the most elaborately staged fashion show in the United States—to four other cities, but at great, and mounting expense.

### Captures Excitement of Show

This year, for the first time, the fashion spectacle has been put on film with all the color and excitement of the original performance. Filmed as an on-the-spot documentary by Aegis Productions, Inc., New York, *The Coty American Fashion Critics' Awards* goes behind the scenes to show the two days of frantic preparation that go into producing this one night of glamour and glitter.

Gowns, shoes, jewelry, furs and hats arrive at the Museum and final selections are made. Models dress and undress. Hair is teased into gravity-defying molds. Fashion editors, designers, lighting technicians work around the clock in organized confusion. The air crackles with tension as everyone strives for perfection. In just two days the most significant fashion show of the year must be whipped into shape.

As the lights dim, the show gets under way with a close-up view of

high fashion that the public never sees. Against a background of "living scenery", provided by the Alwin Nikolais dancers, the film offers a fresh approach to the presentation of sparkingly original clothes by nine young designers, together with the work of such fashion greats as Norell, Trigere, Zuckerman, Galanos, and others.

### Used High-Speed Ektachrome

Producer Sid Milstein, working quietly and unobtrusively backstage with High-Speed Ektachrome and wide-open lenses, actually came up with almost three hours of exciting footage shot during the two 18-hour days of rehearsal. This has been edited into a 20-minute motion picture which has snowballed into one of the most popular films on the fashion scene in many years.

Previewed during American Designers Week on a snowy morning in January while New York was still gripped with a transit strike, the film drew a capacity audience, and within minutes it had been booked into such prestige locations as Saks Fifth Avenue (before 600 employees), the Gimbel's auditorium (where it played to public audiences every day for a month), and similar large stores across the country.

### Praised by Fashion Experts

Such fashion experts as Eugenia Sheppard, of the New York Herald Tribune, called it "a stunning film"; Juliette Reed, of the School of Fine Arts, Washington University, said it was "an inspiration... the best movie of its kind I've ever seen"; while Women's Wear Daily labeled it "absorbing, exciting."

Now available to public audiences through Sterling Movies, the

film, even though on such an easily dated subject as fashion, should have several good years of active distribution. The fashions pictured are frankly so far-out and "kooky" that they will hardly go out of fashion because they will never really be "in" in a truly wearable sense. But the design elements will undoubtedly influence women's clothing for some time to come.

### Relates Perfumes to Fashion

Another problem Coty faced up to with this film is that even after 23 years of sponsoring the Coty American Fashion Critics' Awards, not a few people in the fashion industry still wondered if "Coty" was related to Coty, the perfume. While still very soft sell, the film does identify the sponsor as the real perfume Coty. Wherever pos-

sible in public showings the company will also distribute samples of its newest scent, *Imprevu*.

In addition to general public audiences, Coty has developed such other techniques as screenings for "convention wives" women who accompany their husbands to trade conventions have their own programs during the day. Coty's trained beauty consultants are much in demand these groups to speak, demonstrate, and show the new film.

In Washington, special previews have been held, with much success, for Senators' wives and ambassadors' wives, and other distinguished groups.

Coty's film program is supervised by the company's Director of Public Relations, Janet Baird.

## The Cosmetics' Salesgirl and Her Job

Charles of the Ritz Inspires Trainees With "Gift of Beauty"

**C**HARLES OF THE RITZ, a leading cosmetics firm with outlets in major department stores across the country, brings all new retail sales trainees to New York City for a one-week course of instruction in the art of cosmetology and in the basics of selling.

Most of the women are not youngsters just out of high school or college. Many of them are returning to work after years of raising families. While the company has little trouble training them in the techniques of the job, some of the girls have a few misgivings—wonder whether they are really up to going out all on their own behind a Charles of the Ritz counter.

### A "Valedictory" to Training

To instill a brave spirit in the new graduates, and to show what the job is really like, the company is now using a new film, *The Gift of Beauty*, as a final valedictory to the training week. The 30-minute color film illustrates how other Ritz girls live and work, and shows

Counter customer: girls of this age trust their Ritz counselors.



the dignity, status and success are part of a career with Charles of the Ritz.

The highlights of the film indicate how much a part of the community these women are; the easy, friendly relationship to customers and the sincere concern. Ritz consultant develops for clientele. All of these elements were portrayed in "actuality" sequences in various locales, showing the girls in action.

### Camera Follows the Girls . . .

To achieve a film to which the women could really "relate" producer Scudder Boyd followed typical Ritz girls with camera the time they left their suburban homes through to their "on job" selling day.

This meant shooting in department stores at the Charles of the Ritz counter and recording sound with amateurs, none of whom had ever been on camera before.

Prior to undertaking production a test was proposed to see if "actuality" technique would work when Ritz girl and customer confronted by a camera.

### Senior Ritz Girls Approve!

The test was successful; women not only forgot the camera was on them, but on occasion came up with lines no script writer could have written.

The first screening was held a group of forty regional representatives of the company . . . senior Ritz girls. They knew the job the film was supposed to form, and would not hesitate

... if it did not! When the ... no one had to ask ... a reaction, the following ap- ... was answer enough. Lavish ... followed, particularly ... the color—especially flatter- ... coming from a group who are, ... in the business ... the ... of color.

*The Gift of Beauty* was pro- ... written and directed by ... der Boyd of Pendulum Pro- ... cations, using Eclair camera and ... recorder. It was edited by ... Collinson.

\* \* \*

**... "Design for Dreaming"**  
**... Celanese Nylon '66**

*Design for Dreaming*, a short ... film featuring the Robert ... Ballet Company, has been ... ead by Celanese Corporation ... erica to mark the introduc- ... of Celanese Nylon '66.

... comes for *Design for Dream-* ... e a unique collection of at- ... lounge and sleepwear, cre- ... a Celanese Nylon '66 tricet ... ur leading coutouriers: ... eys Heim of France, Pedro ... diguez of Spain, Norman Hart- ... ll of Britain, and Micol Fontana ... lly. The ballet was choreo- ... aped by Gerald Arpino. In a ... ite of vignettes ranging in style ... mpure classical to the frenetic ... ovements of the modern dis- ... que, a little girl dreams of ... wing up.

... duced by Spectra Produc- ... on, New York, *Design for* ... eaming was directed by Fred ... esurger, with cinematography ... om Hollyman and Victor ... aks. George Kleinsinger wrote ... ellet's original score. The film ... available for free distribution to ... stations through Sterling ... os, Inc., 43 West 61st Street, ... ew York.

\* \* \*

**... Role in Girl Scouting**  
**... in "Someone Like You"**

... llions of people support Girl ... oting in general. But they do ... ot now that they could give con- ... e support by working in one of ... e exciting, satisfying adult jobs ... outing.

... is the story of a new mo- ... picture, *Someone Like You*, ... h describes the wide variety ... f challenging, satisfying jobs, both ... lunteer and professional which ... e available in the Girl Scout pro- ... at.

... e new 12½-minute color ... it produced by the Girl Scouts ... dio-Visual Department under ... al Hale, is available from most ... l Girl Scout councils.

**T**he *LIGHT TOUCH*, leavened with laughs, provides a wel- come departure from traditional "hard-sell" of dealer-relations films in the Atlantic Refining Company's new 18-minute color motion picture, *The Lively New Look*, produced by Audio Productions, Inc.

Already viewed by some 10,000 Atlantic dealers in 16 states from Maine to Florida, the deft, humorous approach has evidently paid off. James Fagan, Supervisor of Motion Pictures and Displays for Atlantic Richfield, says, "it's definitely the most successful film we've ever had produced."

**Campaigns for Better Service**

The picture introduces a sales campaign built around the company's multimillion dollar sign program and features a soft-sell appeal for modern, spruced-up stations, openhanded customer service and pride in the operation among the dealers. To deliver the "message", Audio's producer-director Frank Burns teamed character actor Henry Jones and comedienne Mary Jo Catlett in a rollicking encounter between a horrible example of the outdated dealer and his unhappy customer.

After a quick montage of quick-cutting shots of the "Go-Go" aspect of today's America — frugging dancers, surfers, water and snow skiers and space walkers, racing horses and fast cars — accompanied by a rousing discotheque-style score, dealers saw Henry in his run-down, falling-apart station as he begins to break every commandment of the seller-customer relationship.

**Henry's a Horrible Example . . .**

Henry ignores the customer's needs in favor of his own — he is incompetent, gives little service and what he does give is more harmful than helpful. Meanwhile, Mary Jo, a harried-housewife-in-a-hurry, does a slow burn mindful of Edgar Kennedy. In an off-screen conversation with the narrator, Jones is sorely puzzled by the voice-over criticism of his operation.

As the disillusioned customer speeds off in a rage — sans her gas tank cap and with a grease-smear on her car (thanks to Henry's ministrations), the narrator proceeds to explain the error of his ways. Cars whiz by in speeded-up action as the narrator explains: "They're not going too fast to pull in. They just don't have a reason. And after seeing your service, I don't blame them."

The narration goes on to docu-



Perplexed Henry Jones absorbs hard facts about successful operation in a scene from Atlantic Refining Company's 18-minute dealer film.

**Atlantic's Dealers Get a "Lively New Look"**

**Saga of "Henry Jones" Uses Light Touch to Make Sales Points**

ment the increased business potential in America's expanding economy for the live-wire dealer. The promotable sales-aids introduced by Atlantic in recent years are demonstrated: Imperial gasoline, Clean Carburetor Test, Insured Starting, Clean Carburetor Club and Guarantee. Finally, the service message is delivered — in a sequence featuring a model Atlantic Red-Ball Station, spruce and crisp-looking. Its dealer, Joe Williams, demonstrates the *best* in customer service.

**Mary Jo Just Can't Believe It**

There's a happy finale as dealer-viewers return to the scene of Henry Jones' rejuvenated station. Harried housewife Mary Jo is back again, but this is definitely the "after" sequence as Jones bustles through every "perfect" service function in a series of speeded-up action scenes interspersed with close-ups of the woman customer

following his movements in awed wonder. As she pulls away, other cars roar in for service as "voice-over" winds up:

"I'll bet that she'll be back for that Red Ball service and that's what we want. It's happening all over the territory. A little thing called *"the lively, new look."* From Maine to Florida and west through Ohio, the old look is disappearing. The new Atlantic signs are going up, the company is going up, too. So come along with us, under the famous Red Ball symbol of service and the new Atlantic sign of progress into a future of ever-increasing profits."

**It's "Go Go" With Atlantic**

*The Lively New Look* closes on a montage from the opening sequences, interspersing some earlier "Go-Go" shots with scenes of cars being serviced in Atlantic stations and closing on the revolving sign the company features.

Surrealistic set for run-down service station where Henry Jones was going down-hill fast until he learned to smarten up to make sales.



# VIDEOTAPE AS A TRAINING MEDIUM

LOWER COST OF EQUIPMENT WIDENS BUSINESS USE

## Replays of Interviews Aid Sales Trainees

American Can's Future Salesmen Learn to Improve Technique

**V**IDEOTAPE "INSTANT" REPLAYS of sales trainees have proven their value in a growing number of U. S. companies. Present lower-cost video recorder-playback equipment appears to have widened use of this medium for role-playing "situation" tapes which enable future salesmen to "see themselves as others see them" and to improve both physical appearance and technique.

The American Can Company's Personnel and Industrial Relations Department as well as Canco's Sales Department are advocates of this approach. For instance, trainees for sales posts are informed their "sales interview" performances will be videotaped and are given the opportunity to study the results. After trainees have seen their performances, instructors from departments involved and "buyers" who appear in tapes are asked to study the material and to provide formal critiques.

In a final session, videotapes of all trainees are shown for review by the entire group.

"We've been more than pleased with the results," says Robert S. Shrewsbury, manager of the company's Organization Development & Planning Group. "Our sales trainees are their own harshest

critics when they see tapes replayed. They instantly spot where the interview was weakest, how they might have used a more effective approach . . . even how they should have worn a different tie for the occasion."

American Can is using the Sony Videocorder, a 75-pound unit which provides a full hour of tape presentation, plus replays. This setup is accompanied by a small, 10-pound camera and a 40-pound monitor. Its total cost is under \$1,500.

According to Shrewsbury, American Can has had the videotape units in operation since last December and the company feels that it has already paid its way. "We plan extensive use of videotapes for any of the many training techniques which involving, post-appraisal discussions, and other face-to-face situations," he concludes.

The company also plans to set up a network of videotape equipment throughout its 139 plants and office facilities. With such a network, spokesman points out that it would be a simple matter to tape a major policy decision at the company's New York headquarters and to send duplicate tapes throughout the country for instant replay.



Eastern Airlines' personnel are making videotapes of jet equipment to shown throughout its system for training of maintenance and flight operations personnel. Training system was installed by the Ampex Corporation.

## A Videotape System for Airline Maintenance

\$100,000 Ampex Installation to Serve Eastern Airlines Base

**T**ECHNICAL TRAINING of maintenance and flight operations personnel throughout Eastern Airlines' system will be facilitated by that company's recent purchase of a \$400,000 television training system. A completely outfitted master studio for the production of videotape training material has been set up at Eastern's maintenance and operations headquarters in Miami. Other major Eastern bases at Atlanta, Boston and J. F. Kennedy International Airport, New York, are being equipped with Ampex video camera/recorder units and all of the airline's 25 maintenance stations are getting videotape reproducers and monitors for playback.

### Medium Is Flexible, Fast

Both Eastern and Ampex describe the system as one of the most advanced in industry. It will rely heavily on videotape recording as a primary means of bringing detailed instruction to widely separated locations. The instantaneous erase-replace capability of magnetic tape gives the system the flexibility needed for this application. Sound-picture training tapes can be made and distributed quickly, and kept current with a minimum of cost and time.

Eastern will begin use of the new system with training materials on its new DC-9 twin-jet aircraft. Twenty-four of the new jets will be delivered early this year. The system will also help train personnel on the advanced DC-8 Model

61 jets and Boeing 727 "Quiet Change" "Whisperjets" which Eastern also has on order. Later tapes will be made to do recurrent training on other aircraft already in the fleet.

### Leasing of Tapes Planned

Eastern also plans to lease training tapes to other operators of similar aircraft and to make tapes for other companies on a contract basis.

Improved quality of training, the principal advantage Eastern expects from the new system. In addition, the airline will be able to train a larger number of employees in a shorter period of time; bring graphic demonstrations of highly technical mechanical operating functions into the classroom; and build an always-current standard training library.

### Will Produce at Four Bases

Training tapes can be made at the company's Miami headquarters and at the Atlanta, Boston and New York bases as well. Film preparation and editing will be accomplished in the Miami master studio for rapid distribution of tapes to all field maintenance stations for monitor viewing in training sessions.

Studio equipment in Miami will include a studio-size broadcast video recorder and electronic editor, time-lapse closed circuit cameras, a portable recorder, film chain, and associated equipment.

Part 1 of a continuing series.



American Can Company sales trainee's mock interview is being videotaped for later review and study of his technique. Fixed TV camera (right) serves the Sony Videocorder (background) with its built-in small monitor and also delivers taped images to larger 21-inch monitor (left) used for the playback.

TO MANY PEOPLE the computer is an arcane phenomenon of our times—a fascinating and mysterious product that in some undefined way seems to diminish the value of humanity. As the prime symbol of our technologically advanced society, the computer also attracts all the true anxieties and fears of people who are disturbed not only that “the old order changeth” but that it “changeth” at a pace bewilderingly fast. Tomorrow is here today while yesterday is faded almost beyond memory.

Whether or not the apprehension with which progress is viewed is warranted may well be the subject of a critical analysis of the social-psychological climate. After seeing *Small Miracle*, however, it is clear that the computer (and the term is used to include all related electronic data processing devices) lies at the heart of the modern world. It contains in its fabulous circuitry the key to the future, and that far more important than what it works is what it does.

### The Computer: a Fact of Life Today

The computer is, in short, a fact of life as we know it today—a fact to be known, appreciated, and understood.

*Small Miracle* is a 16mm, 13-minute color film about this fact. Produced for the International Business Machines Corporation by Henry Ratas & Co. of New York, the film concerns itself not only with a machine but with the context in which it functions. Civil engineers building a highway, a shoe retailer controlling inventory, airline pilots, manufacturers, medical researchers, school children, electrical engineers—these are just some of the people to whom the computer has become as everyday as pencil and paper. From the romance of space to the mundane business of business, the computer is seen for what it is: nothing more than a tool; nothing less than an extension of our limited senses and capabilities.

### Documents the Hopes of Its Creators

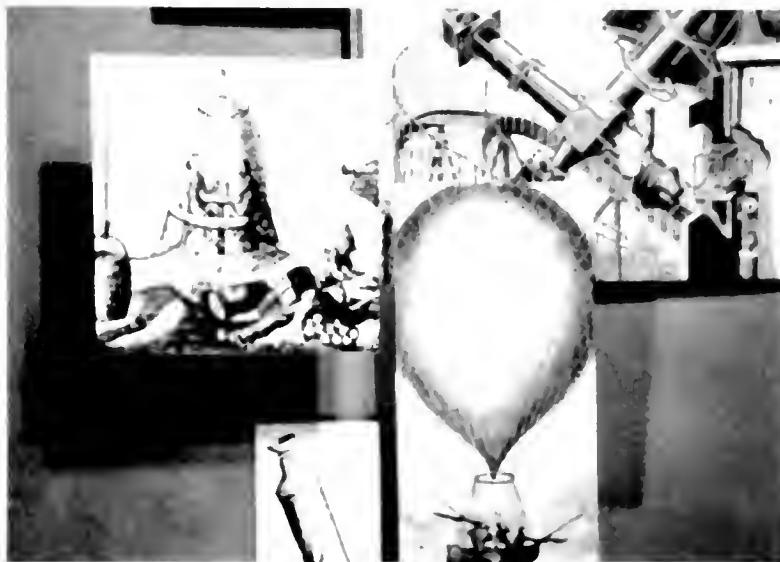
*Small Miracle*, though, is more than a promotional paean to the efficacy of electronics. The increasing sophistication of sponsored films is nowhere better evidenced than in this relatively brief cinematic experience.

By documenting the function of the computer, *Small Miracle* at the same time documents the ambitions, the hopes, the needs of its creators. As the narrator says at the very beginning of the film, “What is a universe? . . . To man the universe is an endless voyage. . . . We are a race of seekers. We unlock one secret and find ten others. . . . We must know. We must know. We are the animal of inward hunger, and knowledge is our food.”

### The Necessity of Knowledge-Hungry World

In this context, then, the computer is seen not as a luxury of the indolent, nor as a threat to the human spirit, but as a necessity of the knowledge-hungry modern world. As the axe was to the men of prehistory, so is the computer to man today: a tool, an extension of his power. And, opposable thumbs notwithstanding, man's power lies in the muscles of his intelligence, not in the reach of his arm.

The problem of stating visually what amounts to some profound observations about the seemingly prosaic is neatly resolved in *Small Miracle* by a judicious combination of abstract and



“What is a universe? To man the universe is an endless voyage . . . we search for we are a race of seekers . . .” Scene from “Small Miracle.”

## “SMALL MIRACLE”

. . . an imaginative new IBM Picture Makes an Eloquent Case for the Computer

documentary cinematography. Lovely Renaissance engravings, a shot of Stonehenge at dawn, the graceful symmetry of a suspension bridge, for examples, are blended effectively with sequences showing the urgent press of an industrial age.

The result is total eloquence, and the answer to the question “What's the hurry?” comes easily: “Life is the hurry. The restless moving here and now, with the new miracles waiting. Born of that endless desire which says, I know, therefore I want. And newer tools are added.

. . . Man says, I want—and creates new instruments to build the bridges, to extend the search, to call forth the dream.” If the computer ever really needed an apology, it has it now.

*Small Miracle* is in the film library of the IBM Corporation. In addition to its use in the basic orientation of the company's employees, the film is also available for public showing. As a tour of the philosophic basis underlying our rush toward the future, or, simply, as a fine motion picture, *Small Miracle* is eminently worth seeing.



It is a premise of “A Small Miracle” that . . . from groups of civil engineers like these men . . .



. . . to school children . . . the computer has become as “everyday” as pencils and paper.



“We unlock one secret and find ten others . . . for we must know. We are the animal of inward hunger and knowledge is our food . . .”



“Man says, ‘I want’ and creates new instruments to build the bridges, to extend the search, to call forth the dream . . .”



Coast surfers bring film viewers "A Touch of California"

## Films' Role in Promoting American Travel

Versatile Films of American Airlines Have Reached 22 Million

**A**MERICAN AIRLINES' EXTENSIVE SERIES OF TRAVEL PROMOTION FILMS have been notable not only for their consistent excellence but also for the versatility with which they have been used.

Groups of 4½-minute pictures on such subjects as the moods of cities, national parks, sports, and historic places have filled a great demand from television stations for films of this length. They have also been combined into groups of three to make 15-minute "trilogies" for 16mm audiences. Over a period of three or four years they have reached a total of 120,000,000 persons through TV showings, and over 2,000,000 in club bookings. Distribution has been through the airline's own sales offices, and the facilities of both Association Films and Modern Talking Picture Service.

A recent immediate need for a film to supplement a new sales campaign on travel to California serves as a good example of the flexibility possible in the American Airlines 4½-minute film format. Taking ten of the short films on California as raw material, Red Sutherland, Director of Public Relations Special Services, and in charge of the film program, called in Jean Oser, one of New York's most skillful film editors, to put together a new film ready to go on the firing line with only a one-month deadline. The result, *A Touch of California*, with a brand new narration and new music, is now doing yeoman service in telling prospective travelers of the attractions of the Golden State. It was put together from the original works of Larry Madison, John Peckham and Allendor, and represents the footage of a half-dozen different cameramen. But the Oser touch has given it an individual character of its own. It stands as a new film even to those familiar with its components. Cost is estimated at about a fifth of what a new production would have been—and a new film could not even have been made in the short time available.

Another example of how films can take on a new life, even after they have already paid their way many times over is *Operation Golden Eagle*, a 26-minute picture put together by the U. S. Bureau of Outdoor Recreation in cooperation with American Airlines. This film, which urges the purchase of a \$7 Golden Passport card good for a one-year family admission to over 7,000 Federal Recreation areas, was made from five short American Airlines' National Park films: Grand Canyon, Big Bend, Cape Cod, Point Lobos and Yosemite. Each of them has been seen by millions of viewers on TV and in 16mm showings, but is finding renewed life as a Federal film. The Airline has purchased 300 prints of *Operation Golden Eagle*, donated them to the Bureau, where 200 are being used for TV bookings and 100 for use with conservation groups. 127 TV bookings have already been made in the short time since the film was released, and it seems destined to be one of the most popular films on the air this summer. The film gives full credit to American Airlines for its part in the production.

American Airlines, which has long been a favorite of seasoned business travelers, is well aware that future success also depends

on attracting more and more vacation travel business. The film format is particularly effective in meeting the sales promotion needs of this market. If demand should require it, groups of existing film could be put together to make essentially new half-hour films on other areas well-served by the airline, such as New England or Texas. The Airline is continuing to augment its library of 1½-minute subjects at the rate of about six a year.



Scene from American Broadcasting Company's "Worldvision" presentation

## Global Television Bids for World Audience

ABC Previews "Worldvision" Concept on Film at Mexico City

**E**ARLY IN MAY, a world-wide group of advertising people meeting in Mexico City were shown what live global television transmission of the 1968 Olympic Games will be like. The simulation demonstrated the broad reach an advertiser might accomplish by participating in sponsorship of telecasts of the games—to an audience estimated at two billion.

This look of the future was part of a film presentation by ABC International Worldvision to the 18th World Congress of the International Advertising Association meeting in the Mexican capital.

Worldvision, a network of 62 independent television stations in 25 countries, was set up through ABC International Television, which, itself, was formed six years ago by the American Broadcasting Company.

### Worldwide Audience by 1968

According to Donald W. Coyle, ABC International president, "Global television is not something that we are going to have to wait for. It is upon us now. By the end of 1966, satellites will be capable of communicating with two-thirds of the world. By 1968, when the summer Olympics originate in Mexico City, television will be able to reach all of the world—live!"

Mexico is now preparing ground stations for the global Olympic coverage. One hundred and fifty hours of transmission of the games from Mexico City to the world are being planned.

☆ ABC International Worldvision's filmed simulation, produced by Visualscope, Inc., of New York showed how a 1500-meter race might appear, and how a commercial might then be picked up on Japan. The film depicted the ending of live commercials for airing and later broadcast in a particular country.

### Unity Through Understanding

One excerpt from the film is a theoretical conversation between a director in Mexico City and a director in Moscow. The Russian says, "Yes, we're receiving you, but we're only commercial one each now and we're not used to it. To which the voice in Mexico replies, "Don't worry, it'll grow on you."

Mr. Coyle, speaking to the advertising men, said that "global television, aside from its commercial value, would prove to be a tremendous force in uniting the peoples of the world through better understanding."

He said that although it is true that while television in its commercial aspect would make continuing, vital contribution in stimulating the flow of goods and services, that "trade, after a fashion, is communication."

"Products can carry messages," he said, "messages of progress, of the better life, of creativity, of a bountiful environment. Commercial television now reaching to every corner of the earth stimulates not only the best artistic talents of a society, but its business industry."



# BUSINESS SCREEN INTERNATIONAL

## Natural Gas: Power for British Industry

How International Cooperation Helped Assure a Vital Fuel

500,000 JOBS IN PERIL was the headline in British newspapers at the end of January, when Britain's auto industry, among others, shut down for a week owing to a breakdown in the gas supply system.

One after another industrial plants were closing, the head of Britain's nationalized gas industry called 500 newsmen in London — to give hope to the nation he headed the film *The Methane Story*.

### Relies on Coal to Make Gas

With no natural gas supplies of its own, Britain, for 150 years has relied on coal as its sole gas-making material. This is in contrast with the USA whose natural gas supplies provide more than 30% of the energy market.

The cumulative effect of a fall-off in coal production, war damage and obsolete gas-making plants all added up to a potential power crisis in Britain, when, in 1959, Mr. William Wood Prince, president of the Union Stockyards of Chicago, found a way of carrying liquefied natural gas up the Mississippi River in specially-designed barges.

### Methane Transported by Sea

In 1959, a joint US/British venture built a prototype methane barge to carry natural gas by sea. This brought the first 2,000 tons of liquefied methane from Lake Charles on the Gulf of Mexico to England.

This triumph was the beginning of the story told in two films—*The Methane Story* and *Saharan Venture*—sponsored by Britain's Gas Council. It is a story of international exploration, experiment and

*"Methane Princess" delivered first sea cargo of liquefied natural gas.*



Natural gas field at Hassi R'Mel in the Sahara where gas is piped to coast and shipped to Britain.

achievement harnessed to the driving force of business enterprise.

In the U.S., Continental Oil joined Union Stockyards — later joined by Shell — and the international company, Conch International Methane planned for the importation of natural gas from the newly-discovered oilfields in the Sahara Desert.

### New Supplies from Algeria

Further amalgamations, this time with the French owners of the oilfield formed a jointly owned company CAMEL — to supply 35,000 million cubic feet of natural gas from Algeria to England — a distance of 2,000 miles of land and sea.

Pipelines were built, jetties and harbours constructed in Algeria and England and a \$30 million gas pipeline cut through the heart of England's heavily populated areas to carry the gas from the coast to the industrial areas 200 miles away. Specially designed ships were built, to provide a continuous shuttle service.

In the films — *Saharan Venture* is the short, non-technical version (18 minutes) and *The Methane Story* is the full technical report (45 minutes)—the full story of

this great \$160 million international venture is told, for, Saharan natural gas is now burning to power British industry.

In Algeria the gas is a vital factor in the national economy—in Britain the use of natural gas forms part of an important diversification program for feedstocks — to stabilize costs and prices. And —

it is all due to the U.S. enterprise which inspired Mr. Prince to float that barge full of gas up the Mississippi!

In the films we see this great venture unfolding—as it happened, shot by British, American and French camera teams—its own example of international co-operation in film production.



Rank Short Films' director Joe Mendoza (left) explains point in "The Customer and You" to the salesman featured in film.

## Britain's New Sales Training Film Series

Premiere of "The Customer and You—Two Way Communication"

EVERYBODY IN SELLING knows how difficult it is to train salesmen really well. For many years the U.S. has supplied effective sales training films which are widely used in Britain, France, Germany, Holland and the Scandinavian countries — and many a European salesman owes the success of his career to U.S. training techniques.

Now, the Rank Organisation, world-famous for entertainment films and "commercials," has produced the first of a series of British-made sales training films, *The Customer and You — Two Way Communication*. This is a 16mm, 25-minute film, produced to appeal to every salesman, experienced or up-and-coming, whatever he sells. As it relates directly to the salesman's job and how to sell, it provides a valuable insight into European selling methods, which should be of special interest to U.S. export marketing men.

### Takes Up Five Basic Steps

The film is issued with a comprehensive meeting guide—and the action is divided into five basic operations. First—it demonstrates

how a salesman must ask questions and get the prospect talking. Second—he must listen to what he has to say—don't bother him with details—and get the facts straight. Third, prospects must be treated as people by ensuring that the sales arguments are in line with the prospects' personal needs. Fourth, speak the same language—don't talk above his head in terms of technical detail.

To drive home the five basic rules — a TV Commercial type "Presenter" breaks into the action of a wild boxing match intercut with a "punch-up" salesman overselling insurance. He says, "that's not *salesmanship*—that's just selling — wading in with one sales point after another . . ."

### Selling's Like a Judo Match

To emphasize that selling is an art where it is necessary to watch and feel the other man's every move, the action shifts to a judo match. Then back to the salesman selling insurance, this time correctly, asking questions to draw the prospect out. To allow discussion at the end of this, which is the first lesson, the Presenter asks the



# INTERNATIONAL

**THE CUSTOMER AND YOU:** leading question to start discussion and the screen goes blank as a cue to the projectionist to cut projection if required.

Lesson 3 — to Treat Prospects as People, a drug company's salesman is seen selling in a doctor's



*Presenter: "Selling isn't merely brute force—it's an art. A gentle art, like Judo . . ."* Scenes are from "The Customer and You."



*Here's a man who lives for two-way communication — an amateur radio buff a "ham" who asks questions, the first rule for communication . . .*



*By asking questions, the insurance salesman established two-way communication with his customer . . . got him talking . . .*



*Listen, and keep on listening . . . that's our second rule. This equipment salesman is far too busy thinking about what he's going to say next to pay attention to customer.*

office — he fails when he sells "straight," but succeeds when he shows understanding of the doctor's basic problems.

The final two lessons are illustrated by car salesmen, ham radio operators and in an electrical goods showroom. In each case the



*The personal approach between the drug salesman and the doctor makes all the difference . . . two-way communication is person-to-person . . .*



*This customer isn't interested in fuel economy and he shows it . . . this was a warning to the car salesman to keep tuned in, but he didn't.*



*Speak the same language, always making sure your prospect understands what you are saying . . .*



*The salesman could look like this for all he sense he makes . . . he wasn't speaking the same language as the housewife customer . . .*

presenter sums up and starts the discussion ready for the instructor to take over.

Four sales training advisers collaborated in the scripting and production of the film — foremost names in European sales circles. They are Stanley Oberman of Dexion Limited; Norman Taylor of Confederation Life Insurance Company; Martin Sterne of Bayer Products (Pharmaceuticals); and P. J. Nickolls of the Ford Motor Company.

The meeting guide issued with the film is in nine sections: Introduction, Synopsis of the Film, Objectives of the Film, Preparing to Use the Films, Uses for the Film, Techniques in Using the Film, Guide to Discussion After Showing, Role Playing After the Film, and Follow Up on the Job in the Field.

**Available from United World**

Distributed by United World Films in the USA, and the Rank Film Library in Britain, *Two Way*

*Communications* provides many useful aids to successful sales instruction and discussion leaders will appreciate the fact that teaching points are clearly illustrated by a number of different examples, selected to cover most sales situations.

The use of the "Presenter" link man contributes to the involvement of the students and their self-identification with the action. Mistakes, when presented, are not embellished but made in such a way as to encourage students to see both sides before discussion starts.

**Intuitive Knowledge Is Needed**

Discussing the film, Reg Hogg, of Rank Film Library, says "There is no way to selling successfully, but there are many ways by which a salesman can be trained to meet every difficulty, not by rule of thumb, but by intuitive knowledge. I am sure this film will prove to be one of the most successful ways."

## Film Helps Create Demand for U. S. Citrus

**F**OR TWO YEARS, John Haeseler, founder of John Haeseler Educational Films, carried out an in-depth audience research to evolve the ideal film for European housewives, teachers and homecraft students. Titled *California Sun Fruit* the 20 minute color film, sponsored by the California-Arizona Citrus League is being premiered in twelve European capitals at U.S. Embassy meetings.

Probably one of the most closely researched films yet planned for all-Europe distribution *California Sun Fruit* begins in the citrus groves of the Far West, bringing to Europe the sunshine and rich color of the fruit and trees — the gold of the oranges, and the bright yellow gleam of lemons and grapefruit.

**Citrus Exports Dropped 50%**

Prior to World War II California citrus fruits represented a big import item for many European countries, but postwar dollar spending restrictions developed citrus producers nearer home — in Southern Europe, Middle East and Africa. In particular, exports of California fruit to Britain dropped from 10% of the national citrus fruit consumption to the present figure of under 5%.

To recover lost European markets and develop new ones, the California-Arizona Citrus League, representing thousands of growers, has set up a marketing headquarter

in Brussels, Belgium. Spearheading an intensive marketing and promotion campaign to stimulate public demand for California citrus fruits, is the film "*California Sun Fruit*."

**Film Must Be Truly Useful**

It was realized that to gain maximum acceptance the film should be suitable as educational material in Europe's schools, accepted by teachers and enjoyed by students. In addition, housewives all over Europe should be encouraged to screen the film at home economics and general club meetings.

To establish his audience requirements, Haeseler set up operational headquarters in Paris in 1963, and, with a rough-out of the basic film, discussed its merits with hundreds of educational, film distribution and women's group specialists in twelve countries.

**Some Facts Behind Research**

Introducing the film in March at the U.S. Embassy in London, before an audience of over 100 British women's and educational press and user group representatives, Haeseler revealed some interesting facts from his research.

The ideal length of a film — to be acceptable in all European countries, in schools and for general audiences is 20 minutes, and to cover Europe seven language versions are required — English. (CONCLUDED ON PAGE 16)



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INVENTORY OF THE LATEST F&B/CECO FILM  
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# Studio City



In keeping with our tradition of serving the world's finest film makers, we have stocked the Studio City stages with the latest camera, lighting, grip, sound and editing equipment—enough rental gear to shoot multi-million dollar features, TV series, commercials and industrials in black & white or color. Additional benefits for the producer are:

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# BUSINESS SCREEN

## Florida for Film Production

WITH CLIMATE AND TERRAIN already staunch allies of the Southeast Florida region, business and civic leaders of Dade County (which embraces the greater Miami area) have shown considerable evidence of their interest and cooperation in helping create favorable economic and political conditions on behalf of the motion picture and television industries they want to see firmly established in the state.

New enthusiasm has been engendered on a statewide basis by the announcement of a Florida version of Disneyland in Orange and Osceola Counties; Roy Rogers' plans for a nearby "Western" attraction have brought further excitement. Film-minded Dick Pope, founder of the famed Cypress Gardens at Winter Haven, is a principal figure in state development activities.

But memories linger of previous ill-fated "movie" ventures in Florida and feeling is strong that "this time it has to be different." By different, the men who influence Florida affairs mean "well-financed, stable and permanent." And if their success in attracting industry of other types to Dade County can carry over to film and television production, the future can indeed become very bright.

Already extremely active in Florida are such veteran film makers as Van Praag

Productions, VPE, MPO Sarra, Inc. (of Chicago), Fletcher Smith and Reela Films, the home-based subsidiary of Wometco Enterprises. The considerable talents of Ivan Tors put a firm foundation on that studio's large facility in North Miami. Builder-developer Dave Brady, highly-regarded for his investment sagacity, offers the new Studio City, also in North Miami. This new film center has a great many economic advantages to offer the producer.

Dade County business leaders who comprise that area's influential "Committee of 21" have done yeoman work in advancing the regional economy by attracting many kinds of new industry. Its working committees include leaders in many fields.

The results are evident as industry and commercial groups move into the area. Dow Chemical Company has located its Latin American offices in Dade County. National Air Lines maintains its national headquarters here; Eastern Airlines has a very large maintenance base. New electronic, textile, furniture and other manufacturing establishments have created new job opportunities and brought Dade County high on the list of national industrial centers. By the close of 1964, there were 1,597 manufacturing plants in the county and Dade ranked 27th in the nation.

*In the pictures (at left): aerial view of a section of Miami Beach with its miles of hotels. Below: the fast-growing skyline of downtown Miami rims the city's famous Biscayne Boulevard.*



International Airport welcomes visitor.





South Florida's countless miles of palm-fringed beaches provide tropical settings for films of every description—including TV commercials!



Game fish abound in Gulf Stream waters and the sport fishermen can take some big ones or play the surf along this Golden Coast to get action.

## GOLDEN MECCA OF SUNSHINE & SCREEN

**S**CENIC COLOR, prime ingredient of today's films for theaters and television, is a Number One asset of Florida's coasts and inland parks and waterways. The nearby Caribbean islands and the Keys are dividends for the producer and sponsor. And the bright, smog-free sun assures bright images the year around.

Don Hudson, writing in the periodical "All-Florida" whets the appetites of film makers with these lines:

*"The camera would begin with a panoramic view of Florida — the two coasts with their beaches, next zoom down to the year-round shooting possibilities in climates varying from the sub-tropics of South Florida to such places as the caverns of Marianna, to the Amazon-like foliage of the St. John's River, to the islands of the Keys.*

*"Also brought into focus would be the sophisticated and ethnically diversified cities of the Gold Coast, the cattle ranches, orange groves, pine woods, rural settings, Africa-like plains of the Everglades, and the space-age glamour of Cape Kennedy."*

Numerous scenes in the *Flipper* color television film series have captured the sea and landscapes of this golden mecca of sunshine and sport. Manufacturers of sports and marine equipment regularly film their dealer presentations in Florida and make their television commercials here, as well. Outdoor sports clothes, swim apparel and winter vacation fashions have been lensed in Miami and other South Florida locations. Those new cars you've seen zooming along the beach on your television screen were photographed in the region.

Want something different in locations? There's an 800-year old Spanish monastery, a Monkey Jungle, a Japanese Garden, the famous Miami Seaquarium and a millionaire's former "pleasure dome" (the famed Vizcaya estate) all within a comparative few miles' reach of the center of downtown Miami! Oceanography has become an important part of the curriculum at the University of Miami — and a factor as this subject attains increasing world interest.

There's buried treasure, so they say, along the South Coast and the Keys but the real treasure lies in the many and varied locales.

Cooperative local authorities give evidence understanding that producers need traffic control and other types of cooperation who work within the city or Dade County.

And now that 35mm color film process is available in North Miami, "dailies" are checked on the spot. That single item is an important producer asset.

### Continental Cinema Corporation Will Produce Features Within Studio City

Milton H. Lehr and Lawrence S. Rapaport principals of International Video Productions of London, Lisbon, Madrid and San Juan announced that the company's North American affiliate, Continental Cinema Corporation, to be located on Stage One at Studio City.

IVP has created over 2,000 major spots for European and South American television; many of these are now in syndication through the BBC, Radio-Television of Portugal and Movierecord of Spain. Overseas executives assigned to IVP's new home in North Miami include production manager Gareth Daes, London; art and stage director Arnaldo Taborrelli, Madrid; and director Jon Soffel, Lisbon. All types of films will be lensed.



Dade County's industrial growth has been catalyzed by its Committee of 21. By the end of the county ranked 27th in national industrial production.

Night view of Miami's glowing and growing metropolitan skyline. This "young" city was born just 70 years ago.



# STUDIO CITY



## FILM CENTER: STUDIO CITY IN NORTH MIAMI

NORTHEAST FLORIDA'S ADVANTAGES as a burgeoning new center of U.S. film production are complemented in recent months by the opening of Studio City, a 30-acre producer service complex, located on a 65-acre site in North Miami, just off Biscayne Boulevard on Northeast 151st Street. The builders and developers of this all-embracing service center are Dave Brady, board chairman and president of Studio City, and his brother, vice-president Ray Brady.

Business and civic leaders of Dade County have high regard for this energetic and youthful group of entrepreneurs. Far-sighted projects of this kind are nothing new for the Bradys, who have extensive holdings in the area and are the developers of Interarama Industrial Park, the site of Studio



Dave Brady (left), board chairman and president, with vice-president Ray Brady, builders and developers of Studio City complex.

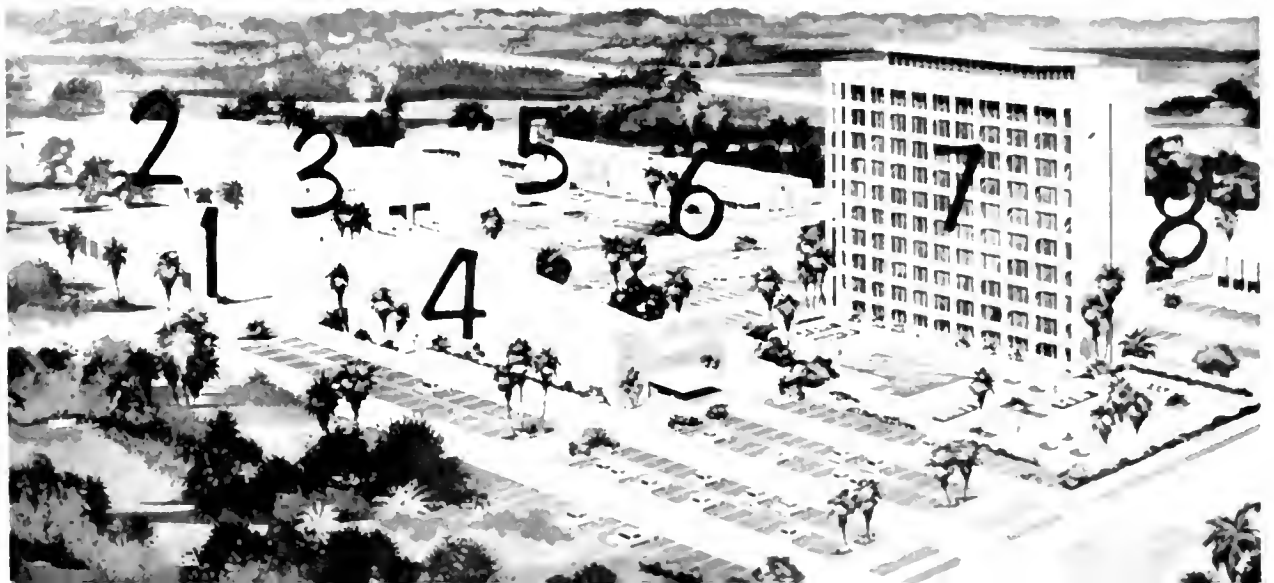
Above: this modern doorway leads into large sound stage now ready for producers using Studio City.

with modern, air-conditioned studios of the latest design, they have completed two mammoth sound stages, two smaller sound stages, a set and exhibit construction building, a film laboratory building and a convenient nearby producer office structure.

The cooperation of state and local authorities, fast learning the intricacies and special requirements of the film producer, has spurred nationwide interest in Studio City. There are positive economic advantages "built-in" to this development. Item: a million-dollar inventory of production gear made available on the site by Florman & Babb Cece, Inc. Item: studio rental costs are

City. Well aware of the tight situation on the West Coast and in other Eastern centers—and armed with the knowledge of the expanding need for production facilities which combine the all-season exterior bounties of Florida and of the nearby Caribbean,

Studio City's 65-acre complex at 151st St. and 19th Avenue, in North Miami, embraces the existing and planned structures shown right: 1. Studio City Construction Corp. for set construction. 2, 3. Large "twin" sound stages — (completed building in foreground). 4. The planned 800-seat theater. 5. Executive office building. 6. Capital Film Laboratories plant. 7. Proposed 100-room hotel-motel. 8. Small stages, special effects, animation, etc., optical depts. Present smaller sound stages are in background, behind the Capital Film Laboratory.





One of the two larger sound stages at Studio City. This huge stage has a 125-foot depth and is 80-feet wide, with a 40-foot high ceiling with its overhead catwalks. Each of these two stages is identical in every detail with the exception of a wet and dry pit. One stage has a dry pit (30-feet x 30-feet, with 10-foot depth) for use as a basement or for multi-story shots. The other stage has a wet pit, 18-foot square with a four-foot depth and can be used for miniature water sequences. Besides the stages, but well-separated, are four executive offices, conference room, a rehearsal room, four dressing rooms, a wardrobe room, make-up and hairdressing department, camera room and darkroom. Additional stages are already planned in a later development phase.

minimized by set construction in the adjacent special building for this purpose. Sets are easily moved into any of the sound

stages whenever shooting begins. Item: studio rental costs are minimized by set construction in the adjacent special building for

At right: David Spector, head of Dixie Displays & Exhibits, Inc., affiliate of Studio City Construction Corp. He's a widely-known specialist in exhibit and display design and construction. Below: this building houses the concurrent set construction facility, adjacent to large sound stages, and has completely equipped carpenter and set painting shops to handle all jobs.



this purpose. Sets are easily moved into any of the sound stages when the shooting schedule is ready to go. Item: 35mm sound "dailies" are available overnight from Capital Film Laboratories' new plant, just across the street from either of the two sound stage areas.

A helicopter port alongside the Capital Lab is serviced by another Studio City affiliate with long experience in filming aloft. Airline passengers arriving at the Miami International Airport are in business within hours of their departure from New York, Detroit or Los Angeles. Actually, both the airport and Miami Beach are only minutes away by either car or cab. Cooperating airlines promise "red carpet" service for talent, technicians, studio executives and sponsors.

Dave Brady calls the immense stages and other buildings already complete at Studio City "only a beginning." The second phase of this complex, already under way, includes the erection of a 600-800 seat theater (allowing producers the controlled conditions for taped television shows or for live telecasts). Also planned is a 10-story hotel-motel which

will house actors and technicians and a two-story administrative building.

The third phase of Studio City envisions the construction of a second sound stage area and the dredging of a lake on which to shoot water scenes. Sizeable acreage beyond the present sound stages and lab building includes the construction of historic buildings and an "outdoor lot."

Present facilities are, however, most adequate for almost any kind of indoor theatrical television or industrial production. Veteran motion picture executive Sam Segal, director of Studio City operations, points with pride to the nation's most modern sound stages, each 80-foot by 125-foot, with 40-foot high ceilings.

These buildings contain two-story dressing rooms, script director's office "banks" (a separate and private). One stage has a 30-foot square dry pit (10-foot deep); the other has an 18-foot square pit for water sequences.

Two smaller sound stage areas, forty-feet x 80-feet with 30-foot high ceilings, have permanent

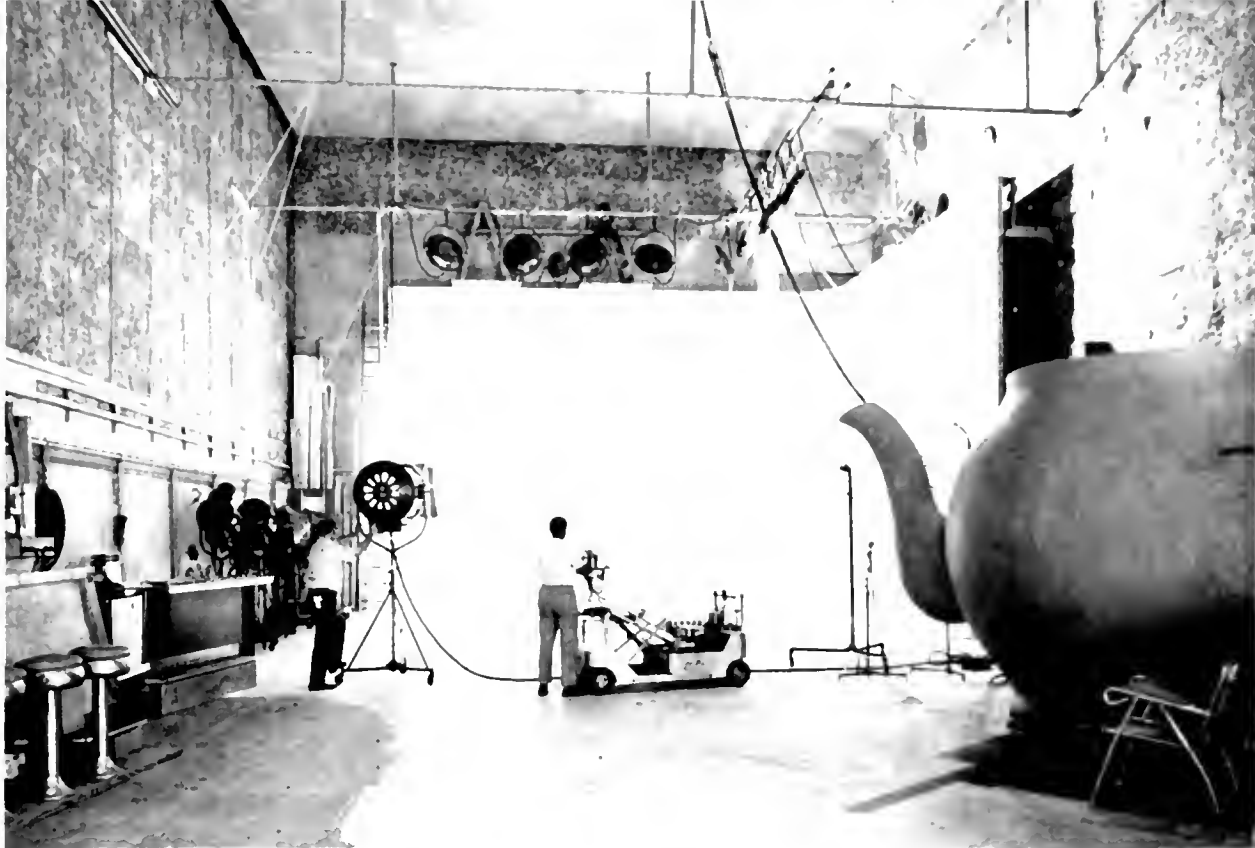


Van Praag Productions, Inc. is the first of national film makers to take office quarters at Studio City and has long been active in the Florida scene. Says company president Bill Van Praag, "We were first to spot the potential of Studio City and the first to take production simply because the move made good sense both for us and our clients. Here, for the first time, we have a complete professional capability where our creative people can get the full scope of their talents on a job of making and completing outstanding films at a minimum cost to our clients." To record, Van Praag crews have shot 50 films of all lengths and descriptions for 56 of their clients on location and in Studio City stages.





and have been active for years for network television commercial production. Where heavy transport is required, Studio City officials point to the railroad siding on their premises and the immediate availability of truck rental facilities. Electric carts wheel film trailers through the lot, taking them from modern resident offices to sound stages in seconds. Making up Studio City Construction Corp., builder of sets and producers in the special shop being erected for this purpose, is an affiliate: Dixie Displays & Booths, Inc., headed by David Spector. Spector is best known for his work on the Spanish, Ha-



Sound Stage 5 at Studio City, one of the two smaller stages, measures 80-feet by 40-feet with a 30-foot ceiling. It includes a permanent "eye" as shown in the picture above taken during setup for a recent television commercial production. Note the large teapot set in the foreground above.



Segal, Studio City's director of operations and a veteran motion picture executive (left) with his associate, Harry LeVous, secretary of Studio City. They are the men behind-the-scenes of this complex.

waiian and IBM Pavilions at the New York World's Fair and is the former vice-president of Display Studios, Inc., of New York City.

How about talent? With the pick of stardom already well aware of Florida production potentials, many leading television and motion picture players have already worked in the area. Jet transport carries them from Hollywood or New York to this haven of sunshine and sea sports.

And what about technicians? IATSE officials in Southeast Florida are enthusiastic about the growth possibilities and their cooperation has been assured. Not

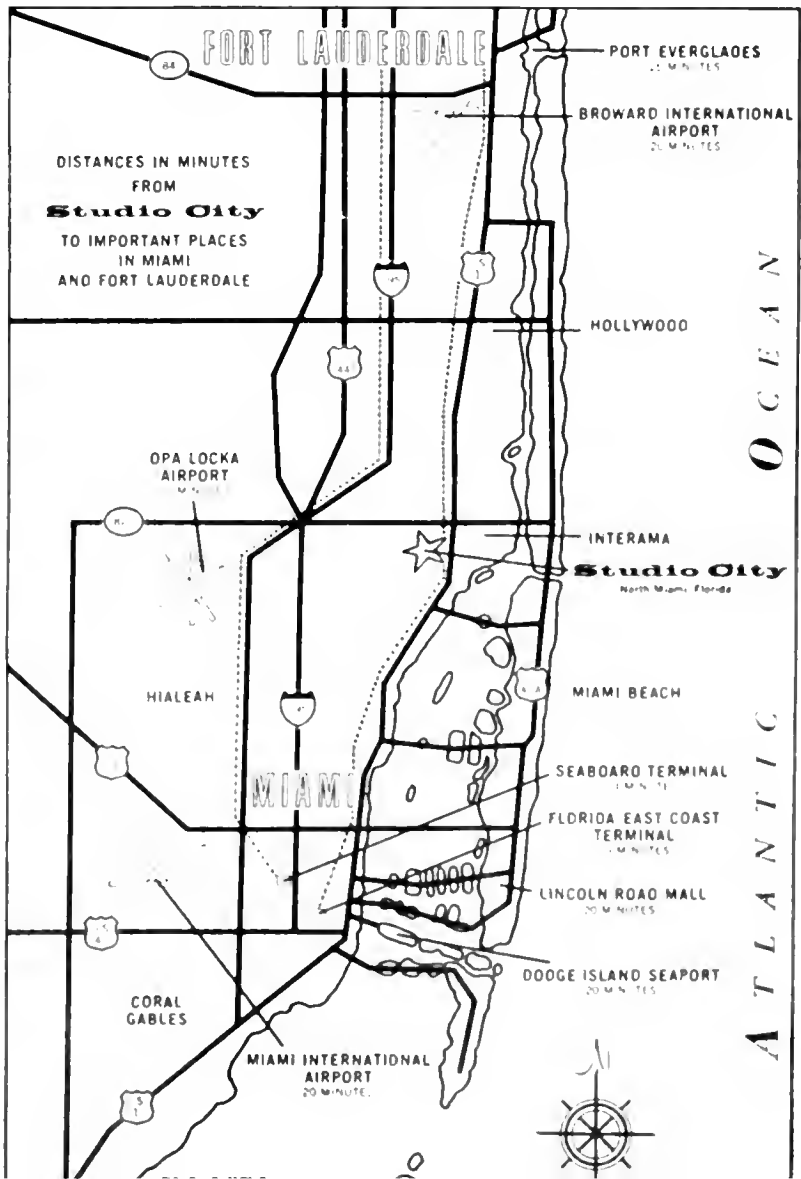
only are many skilled veterans already in the area, looking forward to continuous employment, but other film-making specialists receive the same "red carpet" treatment when arriving from production centers in the mid-east, far west or from abroad. •

re's action on this Studio City sound stage as production of a TV commercial takes shape on Stage 5, one of the two smaller facilities.



FILMING IN FLORIDA

#### YOUR CONVENIENT MAP OF STUDIO CITY'S LOCATION



## IVAN TORS STUDIOS



Filming a scene for Tors-MGM science-fiction picture "Around the World Under the Sea" on the Ivan Tors Studios' 10-acre lot in North Miami.

## TORS STUDIOS LEAD THE WAY

Producer of "Flipper" TV Series and Feature Films  
Believes Production in Florida Has Great Potential

WITHIN RECENT MONTHS, at the large and constantly-expanding Ivan Tors Studios in North Miami, one unit was shooting a segment of the nationally-telecast *Flipper* color series, while another unit filmed a theatrical feature for Columbia Pictures' release. The outdoor and underwater action scenes for the latest James Bond' thriller *Thunderball* were filmed in and around Miami.

Evidence of Tors Studios' growth are the two recently-completed sound stages which give this South Florida facility the capability to film a multi-million dollar theatrical feature, a television series and a TV commercial simultaneously. Both new sound stages have unencumbered interior measurements of 90 by 125 by 40-feet. They are fully sound-



Howard B. "Ben" Chapman, president of Ivan Tors Studios, in Miami.

proofed and supplied with 100 tons of air-conditioning.

### From Scripts to Production

Ivan Tors, who first came to Hollywood as a film writer and achieved screen credits on major films starring such varied per-

sonalities as Katherine Hepburn, Judy Garland, Greer Garson and Red Skelton, launched his career as a producer in 1951. From the outset he began to explore the fascinating realm of science-fiction feature films about astronauts, space stations and nuclear fission concepts. It was this same visionary spirit which led him to the opening in April, 1964, of the studios which bear his name on the 10-acre lot in North Miami.

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### Chapman Heads Florida Studio

Ben Chapman, associated in all of Ivan Tors' productions since they met in 1954, is president of the Florida operation. It is his responsibility to work out the physical logistics of transferring Tors' imaginative ideas from script to the finished product on film. He comes well qualified for his exacting assignment.

Beginning as a barnstorming stunt flyer, he was a fighter pilot in both World War II and the Korean conflict. In his movie career, he has handled the production logistics for such major films as *Bridge on the River Kwai*, *Sayonara*, *The Young Lions*, *The Egg and I*, and *Escapade*. His first movie credit was for *This Is My Love*, starring Linda Darnell. He also produced *Rhino!*, mainly on location in Africa.

### Hard Core of Professionals

Chapman's major accomplishment in Miami has been the building of a hard core, permanent crew of people skilled in all the motion picture arts — from set designers and dressers to camera techni-

cians, property men and directors who can act. He imported Hollywood experts to help train Floridians and found a favorable and cooperative labor situation in a state where the vital need for new job opportunities because of its population explosion, the highest percentage increase in the U.S.

### Florida's Advantages Needed

Chapman, a Miami area resident, is an ardent booster of production in Florida.

"We can turn out the same quality work for 25 to 30 percent less here, all factors considered," he says. "We not only have a friendly labor situation, but the state and local governments are very sympathetic to our particular problems, because everyone is trying to create new industries and new jobs in Florida."

"This attitude is helpful," Chapman continues, "but the real advantage of Florida and the adjacent Bahamas and Caribbean is the variety of locales — every kind of setting you can name and a climate that lets you schedule shooting around the weather with dependably clean water."

"We have more hours of sunshine to work in during a cycle than we would have anywhere else that, with the locales, is important to the type of picture becoming increasingly in demand with the expanding use of color."

Ivan Tors Studios spends more than \$10 million in salaries, services and supplies locally last year up from 1964 when the sum was in excess of \$3 million.

Below: checking over new Bell & Howell Model C Additive Printer at Capital Film Laboratories' Miami plant is general manager Bob Hutto.



# CAPITAL'S GOT COLOR

Miami Plant of Washington-Based Film Laboratory  
Has Installed Custom-Built 35mm Color Processor

FILM PRODUCERS throughout the Florida-Caribbean and Latin-American areas can now have one of the industry's most sought-after commodities: overnight 35mm color film "dailies." Set up to produce professional 35mm color film processing on the custom-built line equipment recently installed at its Miami branch is Capital Film Laboratories, Inc., Washington, D.C.

"It has been obvious for a long time that Miami is a growing market force" in the film industry. "Not only Hollywood and New York," says Capital president Alfred E. Bruch. "We expect our Miami laboratory there to contribute a substantial part toward making this growth a reality."

## Think Capital? Think Color!

Tom C. Gale, sales manager of the Miami facility and sales representative for the parent company, stresses the extensive film services at the new plant is now ready to provide:

"When you think of Capital-in-Miami," he says, "think 35mm color. Our services include: processing of 35mm color negative, printing of 'dailies,' composite and release prints with fades and dissolves, master positives, color negatives, film cleaning, Vacuum treatment, screening, scene timing and edge-numbering, to name just a few."

"It took some doing, but that 52 foot long custom-built color processor is now in operation at Miami and its output has drawn superlatives. The big

machine incorporates the latest in accurate temperature control and solution filtration. It runs at a speed of 90 feet of negative or 120 feet of print stock per minute. This computes out to a capacity of 5,400 feet of negative per hour or 7,200 feet of prints per hour.

### Daily Capacity of 96,000 Feet

Total two-shift output from the present equipment shows a capacity of 96,000 feet of color per day . . . more than adequate to cover present work loads.

The Miami lab features the latest Bell & Howell Model C ad-



Alfred E. Bruch, president of Capital Film Laboratories, Inc.

ditive color printer equipment. Of special interest to quality-conscious producers are its many Agnew Higgins Laminar Flow "clean room" air filters (the same kind used in space program "clean rooms" and these are installed in all film handling areas.

A special Cuematic cueing system has been integrated with the timing and printing portion of the laboratory's procedures. This system assures that no negative notching or any other "on film" cueing device is needed in order to print the customer's negative.

### Has a Stand-By Power Source

Installation of an Onan generator that starts up within five seconds if normal power fails due to a storm or other causes assures round-the-clock operation. The generator is capable of powering the processing and support equip-

**CAPITAL**  
FILM LABORATORIES INC.



This modern Studio City building houses Capital Film Laboratories new custom-built 35mm color processor; complete tape equipment for sound.

ment without loss of a single foot of film.

Recently added to the laboratories' full complement of sound equipment is a complete "daily" sound transfer capability. This equipment includes the latest type of Ampex quarter-inch tape playback machines and a new Westrex 35mm recorder which will transfer quarter-inch studio or location recordings to 35mm magnetic film and transfer 35 mm magnetic film to quarter-inch tape for protection.

The lab also "synes" and cues the picture and sound "daily" . . . ready for interlock screening. Screening facilities are available within the building.

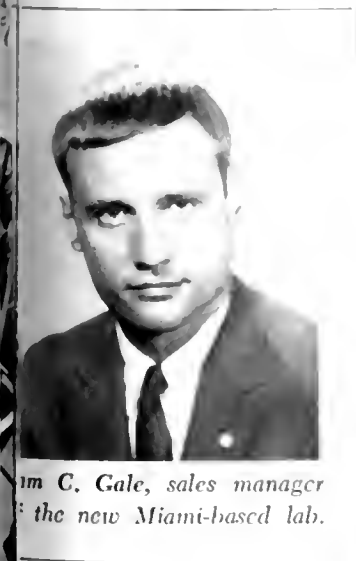
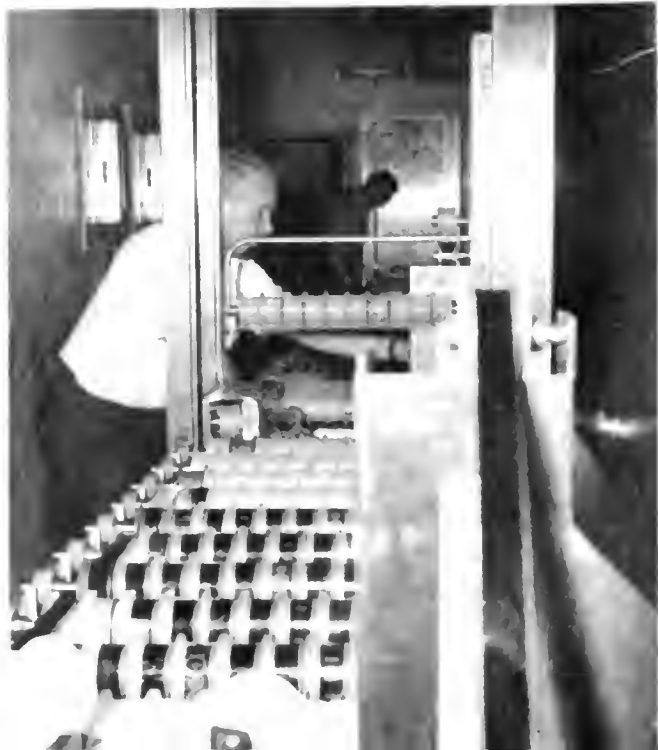
In addition to these sound services, Capital will provide (on adequate advance notice), a complete

location recording crew, utilizing Nagra equipment. General manager Bob Hiltwine, who directs operations at the Miami facility, is enthusiastic about the tools at his command:

"We're set for top-quality output on film production schedules geared to modern-day producer requirements," he says. "Our processing, printing and sound equipment is justly famed for its precision and reliability and we have, here at Capital-in-Miami, one of the industry's most-needed service facilities. We can and will meet the most exacting demands, whether for theatrical, television or industrial color production."

Capital Film Laboratories in North Miami is located at 1998 N.E. 150th Street. Headquarters lab is in Washington, D. C.

Below: Capital's custom-built 35mm Filmline color processor is 52 feet long, incorporates the latest in accurate temperature control and solution filtration on its runs.



Tom C. Gale, sales manager of the new Miami-based lab.

# F&B/CECO SHARES FLORIDA'S GROWTH

Expert Staff, Large Inventory of Producer Equipment at Hialeah Branch

**P**ATIENCE AND PERSISTENCE have paid off for F&B Ceco, Inc., nationwide motion picture equipment firm. Considered at one time to be a minor offshoot of its New York headquarters, the wholly-owned and operated Miami branch, located in nearby Hialeah, has sprung into prominence with the upsurge of Florida film production.

Started in 1959, with a staff of three, it has since blossomed into a fully-equipped and staffed operation, with separate supervisors and rental departments for camera, lighting, sound, editing, and projection, as well as complete repair and sales facilities, all under the capable general management of the ex-New Yorker, Norman Zuckerman, with able assistance from camera rental head, Egon Stephen, and sales manager, Jack Ware.

### Permanent Inventory of Rental Equipment

The producer is serviced by a multi-million dollar permanent rental inventory, highlighted by the F&B Ceco Mitchell BNC Reflex Cameras; the Aero-Vision helicopter mounts; generators, including a 1500-amp truck, and enough lighting, grip, camera, sound, and editing equipment, to supply any type of film production.

Recent expansion includes the addition of a completely sound-proofed and air-condi-

tioned 80 x 50 foot sound stage which is available to all producers on a rental basis. Film veteran Jack Etra is permanently on the premises for free consultation with all producers.

### Has Equipped All Stages at Studio City

In its latest growth move, F&B Ceco has tied-in with the new Studio City complex to equip all their stages with the latest produc-



Manager Norman Zuckerman and secretary June Strickland coordinate a busy day's schedule.

tion rental gear, for the use of studio customers. Since the equipment is already on the Studio City premises, the producer saves on transportation charges, pays only for the equip-



F&B/Ceco's Hialeah branch is just 15 miles from Downtown Miami, Airport or Miami Beach.

ment he actually uses, and has the comfort and assurance that back-up equipment can be obtained immediately. To insure proper client service, F&B Ceco maintains a permanently staffed supply room right on the Studio City lot.

Arthur Florman, president of F&B Ceco and a leading innovator in the equipment supplier field, expresses his viewpoint on the Florida film production:

"Although it is extremely gratifying to see our Florida branch prosper, it does not mean the end of our expansion plans. We feel that while Florida is now a firmly entrenched major production center, it is growing by leaps and bounds, and we intend to grow right along with it, until its full potential has materialized."



Street level lighting department at Hialeah facilitates loading of heavy production gear.



Sales manager Jack Ware (having camera) records an editing supply sale at the branch.



Cameras receive thorough final check-out before their release to producers on location.



Inspecting a Moxiola before it is sent out on rental in the editing repair department.



Lighting Department prepares a 25,000 watt crane for use on a major area production.



Corner of the 80-foot x 50-foot sound stage which adjoins F&B Ceco's Hialeah branch.



Films' recent ground breaking ceremonies (left to right): F. F. Sack, vice-president and general manager of Reela; Robert Taylor; Ted Sack, vice-president and general manager of Metropolitan Dade County; Miss Elizabeth Juennas, "Hospitality" at recent beauty pageants; actress Geraldine Brooks.

## Reela's New Miami-Based Film Center

OF REELA FILMS' ground-breaking ceremonies, carried on pages last month, further mark the growth of Southeast Florida film production. Following the April 25th event, construction is well under way on the new, centrally-located new motion picture services and laboratory facilities in Miami. According to F. F. Sack, vice-president and general manager of this Wometex Enterprises' division:

The new Reela plant will provide the most complete service available in the Southeastern United States. The intent is to extend our current services to clients throughout this area and the U.S., Central and South America and the nearby Caribbean is-

land. The new laboratory will be able to handle everything from 10-second commercials to full-length feature films for theater and television. It will have equipment for tape transfer, sound recording, animation and titling and include six editing rooms, four

architect's sketch shows Reela Films' new producer services and laboratory facility being built in Miami.



Actor Robert Taylor and Ted Sack prepare to set off explosive for groundbreaking at Reela plant site.

of two latest film music libraries.

Two 500-square-foot screening and recording rooms and a fully-equipped "still" photographic lab are being built. The film processing equipment is being provided by the Hi-Speed Division of Artisan Industries: 16mm and 35mm for black and white film and 16mm for color — positive negative and reversal film types.

## VAN PRAAG FIRST AT STUDIO CITY

### MIAMI:

VAN PRAAG PRODUCTIONS, INC., first announced that it would move to STUDIO CITY in December, 1965 — when this sleek new film complex was a maze of bulldozers and man-made sand dunes.

On opening day, February 5th, President Bill Van Praag said "Obviously, we were not the first to shoot films in Florida — I believe Mack Sennett had that distinction. But we have been using South Florida locations since 1951 when we did a series of commercials for the Ed Sullivan Show — our first year in business. We opened our first office here in 1953.

"To date we have shot 596 films of every length and description for 56 of our clients. We were first to spot the potential of Studio City and the first to take space simply because the move made good sense both for us and our clients. Here, for the first time, we have a complete professional complex where our creative people can give the full scope of their talents to the job of making and completing outstanding films at a minimum of cost to our clients."



## VAN PRAAG PRODUCTIONS, INC.

NEW YORK • DETROIT • MIAMI • HOLLYWOOD

1954 Northeast 151st St., Studio City,  
North Miami, Florida (305) 949-3544

In New York: 1600 Broadway, PL 7-2687

### Automated Coal Handling Shown in Dravo's "Stockmaster" Film

Overall capabilities and design features of a new concept in coal handling being employed at the Potomac Electric Company's Chalk Point generating station in Maryland are shown in a 20-minute, 16mm color film now available from the Dravo Corporation, Pittsburgh. The company's bucket wheel stocker-reclaimer, called a "key to an automated coal-handling system, is featured in *Dravo Stockmaster*.

The remote-controlled machine stocks coal from unit trains at 1,500 tons per hour; automatically reclaims 500 tons per hour to

feed the utility's boilers. The film is available to relevant groups through Dravo Corporation's Equipment Sales Dept., Neville Island, Pittsburgh, Pa. 15225. •

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We also carry a large line of Quartz iodine bulbs and professional Battery pack sun guns

Send check or money order to

### CINEMA SERVICES COMPANY

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Add 3% Sales Tax in California

"Accelerated Service" Offered by Acme Film & Videotape Labs  
 Requests for "crash" delivery schedules on many of its services have brought a new "Accelerated Service" program at Acme Film & Videotape Laboratories, Hollywood. The service provides for undivided and uninterrupted attention from inception of an "Accelerated" order to delivery time.

Examples of the extra-expedited service on transfers, dupes and 16mm prints show that it can cut as much as days off normal lab delivery time. A 60-second tape-to-film black & white commercial on which Acme requires a full day for its regular service may be cut to four hours on the "Accelerated" basis. 50 high-band 60-second videotape color dubs, requiring three days, take only eight hours when service is expedited; "A" and "B" color original for answer print, a three-day Acme regular operation, is cut to two days on this special service program. •

\* \* \*

#### Perfects New System to Make Optical Effects at Lower Cost

☆ What is called "a revolutionary method for making optical effects through A&B printing" has been perfected by Bob Richard, film editor for Don Feddersen Productions and is presently available in 35mm Eastman color but said to be adaptable to 16mm. A patent is being sought to cover the development.

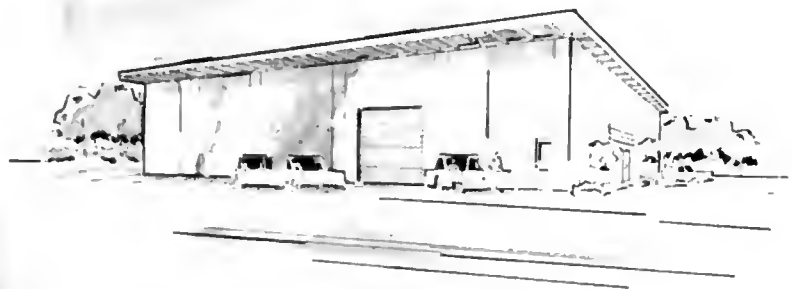
A&B printing has been able to create lap dissolves and fades in TV color prints without the use of dupes but has been limited to these two types of effects. The new system, recently introduced by Richard, incorporates the use of black-and-white traveling mattes and is said to make possible all kinds of trick effects at small additional cost.

Richard credits Darrell Anderson of the Howard A. Anderson Company and Joseph Lee of Consolidated Film Industries on the project's development. "Without their help, cooperation and encouragement," he says, "this development would have taken infinitely longer." •

\* \* \*

Colburn Associates Consolidates Facilities at New Wilmette Base  
 Effective May 31, John Colburn Associates, Inc., Wilmette, Ill. film and audiovisual materials producer, has relocated at 1215 Washington Avenue in that town, consolidating all their offices. •

## Men and Events Along Production Lines



Architect's sketch of new Grandey-Mills' studio building in Burlingame.

Grandey, Mills Share New Studio Near San Francisco's Int'l Airport  
 Roy Grandey Productions, established in 1949, and Mills Animation, a recent development of veteran Bob Mills' activities, now share new facilities at 1881 Rollins Road, Burlingame, Calif., a few minutes from the San Francisco International Airport.

Occupying a separate building

in a lively industrial park, the two organizations have what may well be the largest studio in the Bay Area. The arched-ceiling, drive-in structure provides a total of 7,000 square feet of floor space. Included in the modern concrete building are a pillar-free staging area of more than 3,000 square feet; sound-recording and insert studio with interlock projection; screen-

ing room; animation studio equipped for both cartoon and animation from concept to camera, plus both animation and live action effects; other sound mixing, camera test and recording areas; office areas for research, writing and business affairs.

Grandey, who founded Grandey Public Affairs, Hollywood, is manager of Gene K. Walker Productions, San Francisco, while Roy Grandey Productions succeeded. Clients served include Standard Oil Company of California, Folger Coffee Division, Procter & Gamble, The Pillsbury Corporation, The Frouge Corporation, United States Steel and others.

Mills has been engaged in animation for over 20 years serving entertainment and TV commercial needs, as well as recording films for business. He is associated for a number of years with TV Cartoon Productions, Inc., selling his interest to Animation Graphics, now Mills Animation. His clients, many of them award-winners, include Standard Oil Company of California, Ortho Division of Beecham Chemical Company, Wells Fargo Bank, Pacific Telephone, and Sunbeam Bread.

Whether the finished product involves still photograph or filmstrip, animation or video or a combination of both, a motion picture, both modern staff capabilities which start with concept and carry through to completion.

\* \* \*

Modern Sets Up "No-En" Service Facility at Los Angeles Office  
 ☆ The No-En film treatment, designed by the Vacuumation Corporation of New York City to provide trouble-free projection of continuous loop and cartridge films, is now available to West Coast producers, laboratories and film users as Modern Talking Picture Service, Inc. and Vacuumation have jointly announced national distributor's Los Angeles office at 2400 West 7th Street. The office has been equipped to serve West Coast accounts.

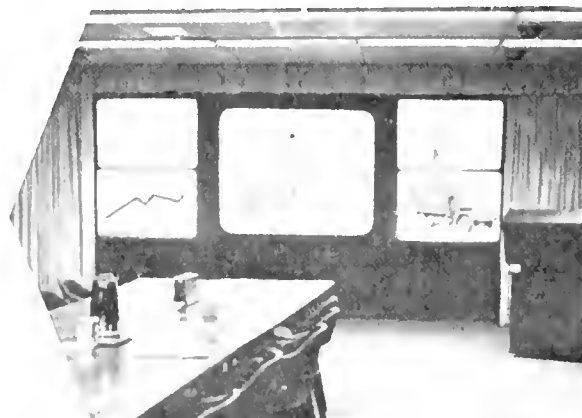
The move is of special interest to the 8mm and 16mm cartridge load film user as the industry that Western area now has direct local access to the technical "know-how" and trained personnel required for this specialized treatment service, noted as instrumental in trouble-free machine operation.

## IN-WALL LENS SCREEN

Rear Projection Screens by

## POLACOAT

SHARP  
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 IN ROOM  
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Five part multiple screen system at Redstone Arsenal, Huntsville, Alabama. Designed and installed by TelePro.

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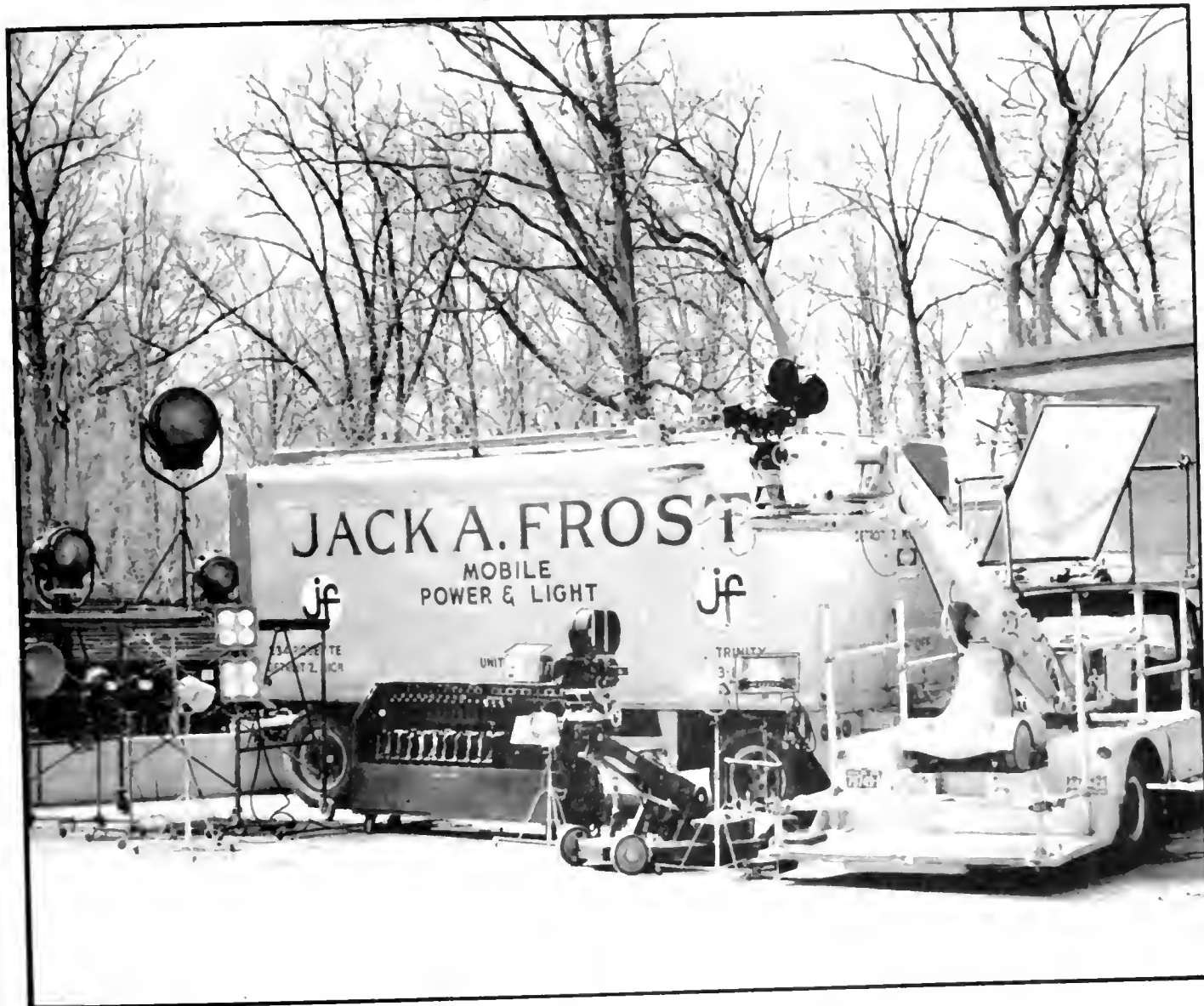
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TR 3-8030, Detroit, Mich. 48202

CANADIAN OFFICE: — 336 Bering  
BElmont 9-1145, Toronto, Canada

**Visualscope, Inc. Is Reorganized:  
Four Partners Assume Key Posts**

Visualscope, Inc., of New York, producer of a broad range of communications materials for business and industry, has been reorganized in order to offer its clients a wider spectrum of services and to provide for future expansion.

According to Robert G. Taylor, president, the rapid growth of the company in recent years has necessitated the addition of a full-time script department to the staff. Film writer Stanford Sobel, who has been associated with Visualscope on an informal basis for several years, has now joined the company as a partner.

The executive line-up at Visualscope now consists of four partners: Robert G. Taylor, president; Manuel Garcia Rey, executive vice-president and creative director; Marvin H. Green, Jr., vice-president in charge of sales; and Stanford Sobel, vice-president—scripts.

\* \* \*

**Head of Manhattan Sound Corp.  
Named V.P. of Parent Company**

Several corporate appointments have followed the absorption by Pellin Enterprises, Inc. of Manhattan Sound Company, New York City. Fred B. Adair, Jr., president of Manhattan, which is now a division of Pellin, has been elected a corporate vice-president of the parent firm.

Adair has confirmed the appointment of two vice-presidents at Manhattan: Gustave E. Mortensen has been named vice-president in charge of engineering and John J. Gordon is now vice-president in charge of sales.

\* \* \*

**Joseph Salzburg to Niles' Staff  
as Account Executive in New York**

A 30-year veteran in film production, Joseph S. Salzburg, has joined the New York staff of Fred A. Niles Communications Centers, Inc. He was formerly chief of production for the Commercial Films Division of United Press International.

According to Niles vp Charles Ticho, Salzburg will serve as an account executive for New York operations. He is a member of the Motion Picture Pioneers, a graduate of the RCA Institute videotape course, has traveled extensively.



Partners of newly-reorganized Visualscope, Inc., in New York City, are (left to right): Manuel Garcia Rey, executive vice-president; Robert G. Taylor, president; Marvin H. Green, Jr., vice-president for sales; and Stanford Sobel, vice-president for scripts. (see lead story on this page)

**Dear HFE:**

*You're told how processing control produces your color quality — now what's the story on prints?*

☆ ☆ ☆

**Dear Lab Customer:**

HFE Color Quality means prints must match the approved answer print in density and color balance. With the *personal* care given each customer's order, continuous tests are applied at every step, to meet this specification.

The color original is timed during line-up. For multiple prints an internegative is prepared and timing again assures balance for scene-to-scene color correction. Printing is done on new electronic, programmed Bell & Howell color additive printers.

Sensitometric strips are processed hourly with the production work to control proper density and consistent color balance. This control checks printer-performance and developing solution, assuring finest quality where it counts — in the finished product.

Technicians skilled in the use of the most modern equipment, plus constant watchfulness, are the keys to the satisfaction of the many critical print-buyers who have been customers for many years. A trial order probably will make you decide to join that list . . . or come by and see what we offer. Do it soon, won't you?

*For complete PERSONALIZED 16mm Laboratory Service—*

**HOLLYWOOD FILM ENTERPRISES, INC.**

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FOR THE *finest*  
in **COLOR** *specify*  
or Black & White

*Setting film producers since 1907 —*  
*The Laboratory that's OLDEST in Experience*  
*and NEWEST in Equipment . . .*

**Thomas Erwin Named Advertising  
PR Director for DeLuxe/Cine**

☆ The appointment of Thomas Erwin as director of advertising, public relations and sales promotion for De Luxe Laboratories, Inc. and its General Film Laboratories division has been announced by G. Carleton Hunt, president of De Luxe.

Erwin, who will make his headquarters at the General Film offices in Hollywood, will report to Neal Keehn, vice-president for De Luxe. Before this affiliation, Erwin was unit manager on several network television shows for Screen Gems and handled the public relations for Screen Gems. Prior to that, he was an account executive at Interpublic's public relations affiliate, Infoplan, and was associate editor and art director of *Photography*, an international travel publication.

\* \* \*

**John Nieto Named Art Director  
at Keitz & Herndon in Dallas**

☆ John Nieto has been named director at Keitz & Herndon in Dallas, Texas. He joined the firm in April and will function primarily in the area of design and conception of original ideas for motion picture and television production.

Nieto's extensive art background includes advertising agency experience, major commercial studio design and the operation of his own art facility.

\* \* \*

**Sughrue & Co., Inc. Headed by  
Former NBC Producer-Director**

☆ John J. Sughrue & Co., Inc., a new motion picture and television production firm, has been formed in New York by Mr. Sughrue, a well-known television producer-director, who was associated with NBC for the past 13 years.

The company will maintain audio-visual facilities, except studios, at its headquarters at Madison Avenue. These include editing, music mixing, sound effects and projection.

According to Mr. Sughrue, the firm will produce motion pictures for television, theatrical exhibition and industrial use.

Associated with Mr. Sughrue are Marion Evans, former Columbia Records recording director of music production; William Birch, a veteran documentary cinematographer; Aram Ilyan, supervising film editor; Leonard Van Bellingham, formerly in programming, production



vice president in charge  
 William J. Murray, former  
 sales director for Cros-  
 Broadcasting, as director of  
 and Francis X. Maguire,  
 the administrative staff. •

\* \* \*

ma, Gray & Shea Inc. Open  
 Studio at 450 W. Grant  
 the combined operations of  
 Gray, Inc. and Mike  
 Fms, Inc. now occupy an  
 100,000-square-foot facility at 430  
 Grant Place on Chicago's  
 north side. The new studio  
 has been under construction since  
 1963 when the two companies  
 announced their merger and be-  
 came Marshall L. Faber, Gray &  
 Shea, Inc. the company's di-  
 rector of photography, is a former  
 photographer for LIFE, TIME  
 and other periodicals. He is an  
 exponent of the "direct cinema"  
 style which applies the candid  
 style of photo-journalism to mo-  
 tion picture documentary produc-  
 tion. The company's president,  
 Marshall L. Faber, opened his own  
 office in Chicago in 1955. Over  
 the past 10 years he has lensed  
 commercials for leading ad agencies.  
 Marshall L. Faber, writer-producer for  
 television, is a former aeronautical

engineer who came into film work  
 through writing. A staffer at AVIA-  
 TION AGE, he was a copywriter at  
 Marsteller, Inc. in Chicago when  
 first involved in several films for  
 that agency. In 1963 he joined  
 Lars Hedman to set up a motion  
 picture production company. •

\* \* \*

#### Marshall Faber Productions in 10,000 Sq. Ft. Denver Facility

☆ Now located in new quarters at  
 115-121 Mariposa Street in Den-  
 ver, Colorado, Marshall L. Faber  
 Productions is now operating in a  
 10,000 square-foot facility that has  
 been equipped to serve clients in  
 all related audiovisual fields.

Faber Productions' former Wy-  
 andot Street location in Denver  
 was deluged by the city's flood of  
 June 16, 1965. The company is  
 now able to offer greatly-expanded  
 services, including a full range  
 of 8mm operations in addition to  
 both 16mm and 35mm film pro-  
 duction. The Mariposa plant in-  
 cludes a sound stage, preview room  
 and dubbing stage, art department,  
 cutting rooms, still laboratory,  
 8mm printing lab and cartridging  
 station, repair facilities, a distri-  
 bution department and producer  
 services. •

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## The Script . . . .

. . . is where we have concentrated  
 for 14 years. Our staff of four  
 script writers are not free lance  
 associates . . . but full-time, on-  
 staff, career script writers.

While there will always be *new*  
 film script challenges, together we  
 have built a wide experience from  
 the highly-technical film to the  
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 budgets.

*William D. Ellis*  
 Senior Writer

Scripts for:

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- sales meetings
- television

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*Executive Electrol*

First of all, it's completely automatic—goes  
 up and down at the touch of the switch.  
 In fact, the sensational Da-Lite™ Executive  
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 because it recesses into the ceiling and  
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 heavy-duty gear motor; aluminum roller  
 with die cast metal end caps; and choice  
 of Da-Lite's magnificent White Magic™  
 "Chemi-Cote"™ glass beaded surface, or  
 non-gloss mat white. Sizes? From 50" x 50"  
 up to 12-foot square. No wonder Da-Lite's  
 Executive Electrol is the ultimate in projec-  
 tion screens for executive suites, conference  
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 Write for specifications, prices and name  
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## What's so special about Da-Lite's new Executive Electrol? See for yourself!

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THE NATIONAL ALLIANCE  
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ALBERT AMATEAU

☆ ☆

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## TELEVISION'S ADVERTISING AWARDS

### Honors to 77 as Best of American TV Commercials

SIXTY-EIGHT CLIO STATUETTES were awarded May 5 at the 1966 Awards Dinner of the Seventh Annual American TV Commercials Festival, in the grand ballroom of the New York Hilton Hotel. The awards function climaxed a day of workshops and screenings of the outstanding commercials of the past year.

A capacity audience of 1500 advertising and production executives and many of their wives witnessed a program that combined the presentation of 38 Clios as "best" in their individual product categories, seven for special advertising challenges such as ID's and 20-second spots, six regional market awards, 16 citations for outstanding craftsmanship in such areas as cinematography, demonstration, design, etc. . . . with screenings of selected winners. Approximately 50 minutes of commercials were shown on the big screen of the grand ballroom.

#### 1,891 U. S. Entries; 221 from Overseas

Exactly 1891 entries were received by the Festival this year from advertisers, their agencies and production companies in the United States and Canada. An additional 221 entries were received from countries around the world, and 10 Clios were awarded to "bests" in international product areas as well.

Twenty-nine advertising agencies received Clio award citations this year. Leading the agency pack was Young & Rubicam with 11. Others with three or more awards were Doyle, Dane, Bernbach — 8, Benton & Bowles, McCann Erickson and Campbell-Ewald, all with 4, and J. Walter Thompson, with 3.

Thirty-three producers shared in the 68 Clios presented. The leader was VPI with 8, followed by EUE—6, Televideo—5, and Brillig, Freberg, and Rose-Magwood, all with 3.

#### Announces Program of New Foundation

In his remarks, Festival Director Wallace Ross announced the development of a Foundation to service schools and colleges with examples of fine advertising from the Festival's film and video tape library of over 10,000 commercials. Ross also mentioned the first Foundation project as a telecast on WOR-TV of a

Frito-Lay commercial won "Best Spokesman" honors for Bert Lahr. Agency: Young & Rubicam. Producer: MPO Videotronics, Inc.



Martini & Rossi Apertif spot "Sailing" best in International Category for the product. Producer: Cinema et Publicite, Paris.

selection of this year's award winner. Lahr pointed out that last year's initial telecast on WOR-TV, Channel 9, New York, had a rating of 9.0, far higher than any other program previously for that time period. He announced that WOR-TV was prepared to program an hour in color this summer providing the Festival sponsors would participate in the production cost. Details for this are being worked out at present.

Among the top award winners was Bert Lahr, winner of the Festival's "best spokesman" award, named this year for the first time in honor of Buster Keaton, who died the past year. Previous winners of the spokesman citation have included Edie Adams, Muriel Cigars and Alexander Scourby in the Johnson & Johnson commercials.



San Francisco's  
complete 16 mm  
film service

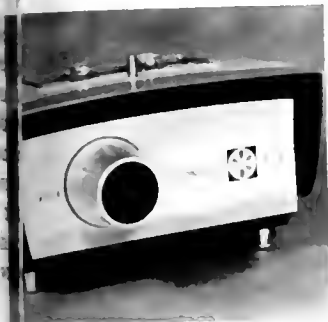
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# Equipment trade fair

PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

Technicolor's New Model 810-Super-8 Cartridge Projector. Technicolor Corporation is introducing its latest Model 810, a cartridge-load motion picture projector, as the newest in its "Instant" models. The 810 is ideally suited to the showing of one-concept instructional and films. It features stop-frame (for prolonged display of one image) and contains a



Technicolor Super-8 Projector

absorbing filter which automatically drops into position to cut out from the light source when same control is engaged. High-low light intensity switch is other 810 feature, designed to lengthen projection lamp life. The model weighs eight pounds; capacity of 56 feet of cartridge-loaded Super-8 film with an

approximate four-minute running time. Write the Commercial and Education Division, Technicolor Corporation, Box 517, Costa Mesa, California 92627, for the address of the dealer nearest you.

\* \* \*

## DuKane Has New A-V Matic for Sound Filmstrip Projection

A new "A-V Matic" sound filmstrip projector (sound slidefilm) designed specifically for table or counter-top projection is announced by the Audio-Visual Division of the DuKane Corporation. The new A-V Matic features a "program hold control" lever to enable the user to start or stop sound and pictures instantly for discussion and question-answers. It also has a new screen design, a vinyl-covered metal case with a



DuKane's New "A-V Matic"

wood-tone finish. No room darkening is required when the A-V Matic is in use.

For descriptive literature and prices write: DuKane Corporation, Audio-Visual Division, St. Charles, Illinois 60174, or drop a card to our New Products Desk for referral to the maker.

\* \* \*

## Put Big Rear-Projection Image on New Fold-Down HPI "Caritel"

Now you can carry a rear-projection setup anywhere, put on a show with little regard for room light problems. That's the promise offered by a new HPI Caritel, a rear projection "cabinet" that folds flat but provides a 196 sq. inch viewing area on its 14x14-inch screen surface. The Caritel is now being marketed by the Educational-Industrial division of Hudson Photographic Industries, Inc.

The cabinet folds flat to a one-inch thickness; weighs only four pounds and is easily carried in a

## FILM PROTECTION

genuine FIBERBILT shipping cases



35mm Film—400' to 2000' REELS



Look for this TRADE-MARK on every FIBERBILT case

# VAN PRAAG PACES BIG COAST GROWTH

## HOLLYWOOD:

VAN PRAAG PRODUCTIONS, INC., whose round-the-clock shooting on the Coast last year presaged a company-wide Hollywood expansion, announces plans to take over major studio space and additional production facilities.

Following filming of three major color documentaries here last month, President Bill Van Praag announced the appointment of producer-director Charles H. (Chuck) Wasserman to Vice-President and permanent director of Coast operations for Van Praag.

In addition to producing a growing volume of West Coast film work, Chuck is overseeing completion of the new studios which will be ready for Van Praag clients early this summer.



## VAN PRAAG PRODUCTIONS, INC.

HOLLYWOOD, NEW YORK, DETROIT, MIAMI

1661 N. Western Ave., Hollywood, Cal. 90027

(213) HOLLYWOOD 2-2341

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## CUSTOM PROTECTION for your 16mm Model S ARRIFLEX



Extra magazine storage area is reversed in actual use with foam protection on both sides

### with the Halliburton anodized all-aluminium foamex camera case

Made to order for the photographer on the go! Precision die-cut foam cradles Arri-16 camera with 400-lt. magazine 2 extra magazines, shoulder brace, cables, with room for lenses, filters and other accessories

Famed Halliburton case keeps out dust, dirt and moisture with exclusive rim seal. Hardened aluminum for maximum protection.

Model 110-ARS-A: Case as shown: \$129.95

Model 110-ARS-B: With cut-outs for 12-120 zoom lens and 3 additional lenses \$129.95

Also available for Pathe 16 and Arri "M" Model. Other Halliburton foamex cases available for all photo equipment

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Cinema, Inc., 234 Clarendon St., Boston 02116.

### • NEW YORK •

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

Crawford, Immig and Landis, Inc., 6 West 48th St., New York 36, New York.

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212 JUDson 2-4060.

S.O.S. Photo-Cine-Optics, Inc., 387 Park Avenue, South, New York City, New York 10016.

Training Films, Inc., 150 West 54th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

United World Films, Inc., 221 Park Avenue South, N.Y. 3. SP 7-6600.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 12 Fifth St., Pittsburgh 15222.

Audio-Visual Center — Rentals, Sales, Repairs. 27 South 17th Street, Philadelphia 3, Pa. Phone: LOcust 3-6872.

Oscar H. Hirt, Inc. 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZENith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta

United World Films, Inc., 17 Techwood Dr., NW., Atlanta

### • LOUISIANA •

Delta Visual Service, Inc., 715 Canal St., New Orleans 70130. Phone 504 525-9061.

### • MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

## MIDWESTERN STATES

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Robt. H. Redfield, Inc., 831 So. Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., Inc. 3518 W. Devon, Chicago 60645. Phone: 312 IR. 8-9820, or 571 West Randolph, Chicago 60606, Phone: 312 263-5076.

United World Films, Inc., 542 S. Dearborn St., Chicago 60605.

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313 TR 5-2450.

### • MISSOURI •

Swank Motion Pictures, Inc., 621 N. Skinker, St. Louis, Mo. 63130, PA 6-3333.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

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#### LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 90028. Phone: 213/HOLLYwood 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

S. O. S. Photo-Cine-Optics, Inc. 10635 Burbank Blvd. North Hollywood. 213-877-5326

Spindler & Sauppe, Inc., 1329 Grand Central Avenue, Glendale 91201. Phone: 213/247-1610.

United World Films, Inc., 7374 Melrose Ave., Los Angeles 90046.

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415 GARfield 1-0410.

Westcoast Films, 255 Minna, San Francisco 94103.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

United World Films, Inc., 5023 NE Sandy Blvd., Portland 97213.

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United World Films, Inc., 6434 Maple St. Dallas 75235

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(CONTINUED FROM THE PRECEDING PAGE 31)

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### Medical Sciences—Professional Audiences

**Diagnosis of Congenital Heart Disease**, produced by Geigy Pharmaceuticals. Distributed by Ideal Pictures.

### Mental Health for General Audiences

**The Neglected**, produced by Affiliated Film Producers for the Office of Children and Youth, Pennsylvania Department of Public Welfare. Distributed by International Film Bureau.

### Safety Education

**Play Ball, Play Safe**, produced and distributed by Aetna Life and Casualty Company.

### 8MM FILMS—ALL SUBJECTS

**Microtechniques in Serology**, produced and distributed by USPH Audio-Visual Facility, Communicable Disease Center.

### FILMSTRIP AWARDS

#### Art, Music & Language Arts

**Sound Filmstrip Set #14**, produced and distributed by Weston Woods Studios.

#### Education and Guidance

**Dropping Out: Road to Nowhere**, produced and distributed by The Jam Handy Organization.

#### Science and Mathematics

**Especially for Boys**, produced by Wexler Film Productions for Los Angeles County Medical Association Foundation for Medical Education. Distributed by Henk Newenhouse. (tied with)

**Plants Around Us**, produced and distributed by The Jam Handy Organization.

#### Social Studies

##### Geography, History & Economics

**The Habitant and His Home, and His Land**, produced and distributed by the National Film Board of Canada. (tied with)

**Theodore Roosevelt 1858-1919**, produced by Peter Jones for Reginald P. Rose. Distributed by Electronic History, Inc.

#### Home Economics

**Flowers and You**, produced by Teachers Library, Inc. for the DuPont Company Dyes and Chemical Division.

#### Public Relations

**A Search for Many Wonders**, produced by Harris Tuchman Productions for United Fund Way.

#### Sales Promotion & Sales Training

**Having a Wonderful Time**, produced by Vista Productions for Bank of America.

#### Personnel Training

**NCFCA Personnel Training Program**, produced and distributed by Reid H. Ray Film Industries for the National Consumer Finance Association.

#### Religion and Ethics

**Dealing with Conflict**, produced by Graded Press, Methodist Publishing House for the Methodist Church General Board of Education. (tied with)  
**From Oxcart to the Moon**, produced by Commission on Ecumenical Mission. Distributed by the World Council of Churches.

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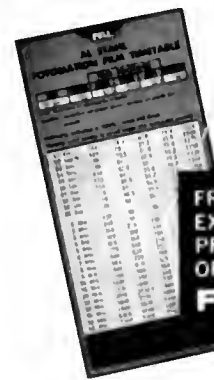
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**Sylvania Introduces "ColorArc"**

**Lamp for TV and Film Lighting**

A new long-life ColorArc lamp, said to produce greater illumination but requiring less current input than conventional incandescent studio lamps of a similar color temperature was announced in May by Sylvania Electric Products, Inc.

The ColorArc, available initially in a 400-watt lamp, was designed for use in color television, motion picture production and commercial photographic applications requiring flood lighting. Color temperature, when operated vertically at rated input to its ballast, is in the range of 3200 to 3600 degrees K. When the lamp is operated horizontally, the range is 3400-3800-degrees K. The 400-watt ColorArc initially produces 85 lumens of light per watt.

In addition to offering increased lumen output efficiency, the ColorArc is expected to have an average rated life of 7500 hours in film studio applications, compared with



400-Watt Sylvania "ColorArc"

a 25 to 150 hour average rated life of incandescent lamps operating in a comparable color temperature range.

Use of the new lamp will require a possible change of adaptation of the socket and the addition of a ballast (which controls the applied power as in other arc-discharge lamps). The new ColorArc was developed at the Danvers, Mass., General Engineering Laboratories of Sylvania Lighting Products. •

\* \* \*

**Newest Mole-Richardson Light—**

**10,000-watt "Big Eye" Solarspot**

Latest addition to the Mole-Richardson Company's studio lighting line is a 10,000 watt "Big-Eye" Tener Solarspot, Type 4241, with a 24-inch fresnel condenser.



"Big Eye" Tener Solarspot

The new Tener is designed with back opening for easy access to the lamp. It has positive screw focusing. The "Big Eye" provides 450 ft. candles at 20 feet with 20-foot diameter spot. For complete details send for technical bulletin 301, Mole-Richardson Company, 937 No. Sycamore Ave., Hollywood, Calif. 90038, or request from our New Products Desk.

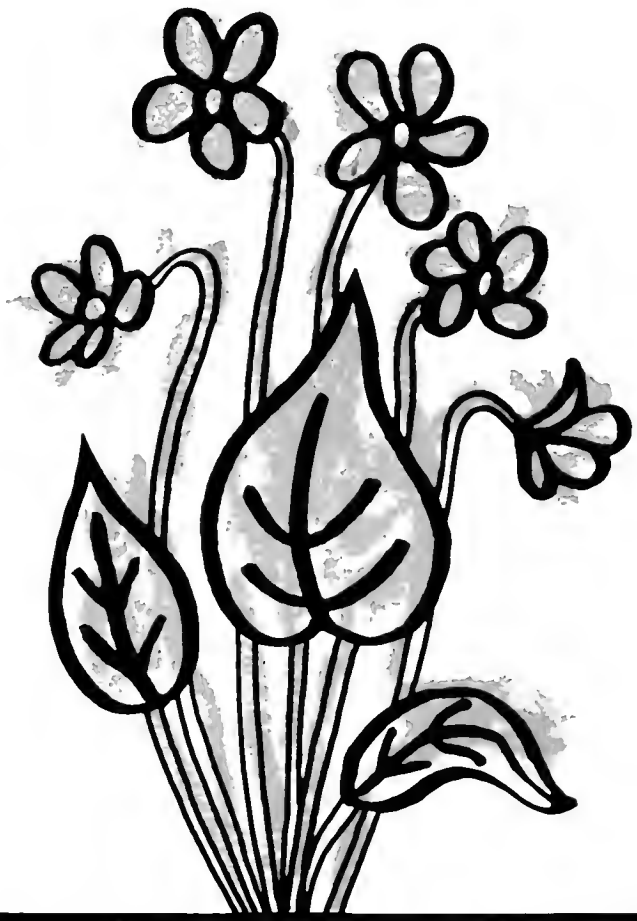
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**Our New Products Desk** **Inquiries to the Manufacturer**  
 ☆ For quick-reference flow on all audiovisual products viewed in these pages, just drop single airmail postcard to: New Products Desk, c/o BUSINESS SCREEN, 7064 Sheridan Road, Chicago, Illinois 60626.

**SELLING CITRUS ABIDA**

(CONTINUED FROM PAGE 4) French, German, Dutch, Swedish, Danish and Norwegian, at accompanying literature for a fee can omit Norwegian as Swedish acceptable as a written language in Norway.

In three countries — Denmark and Austria — distribution to both schools and general audiences can be effected through a single non-theatrical film library — but in other countries, for example Sweden, Germany, Great Britain and Holland, it is necessary to select specialist distribution outlets for each main audience group to achieve optimum coverage. The print requirements for Europe is 1,000, of which 100 are in English and over 200 German. In addition in France it was found necessary to supply 1,500 sets of slides — as the French education system is centralized and on the day they are citrus in homecraft classes — nearly 1,500 schools participate.



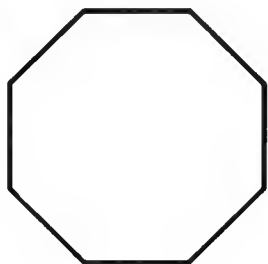
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# BUSINESS SCREEN

NUMBER 4 · VOLUME 27 · 1966

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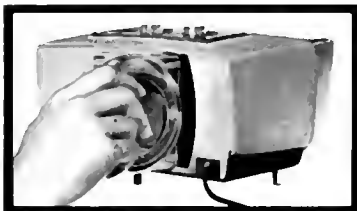
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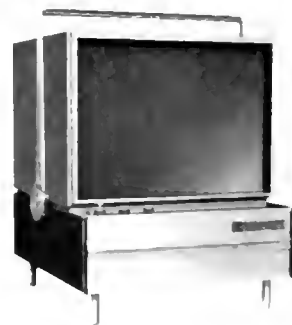


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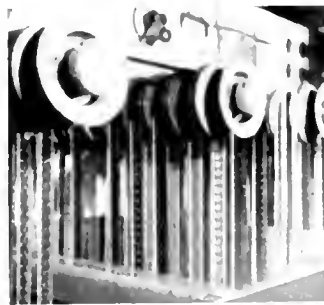
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## right off the newsreel

### San Francisco's Festival Invites "Film as Communication" Entries

The San Francisco International Film Festival (Oct. 20-30) will feature a Competition Division for industrial and experimental films and for both TV documentary and entertainment films. According to Carson Magill, senior vice-president and general manager, McCann-Erickson, Inc., San Francisco, who is serving as chairman of the Festival's Competition Division, these films will be judged in non-public screenings and the winners presented to the public during the Festival.

Institutional, commercial and educational films are included in the Film as Communication category. Stewart Macondray, vice-president, W. A. Palmer Films, is chairman of this group and Richard Fowler, president, Vista Productions, is vice-chairman.

August 1 is the deadline for Film as Art and Film as Communication entries. If you need entry forms write: San Francisco International Film Festival, 420 Montgomery St., San Francisco, Cali-

forma 94104 or telephone (415) 392-4511.

### Mel London Joins Wolper Group as V.P. of Industrial Division

Mel London, former head of the International Division of Wilding, Inc., has been named to the newly-created post of vice-president of the Industrial Film Division of Wolper Productions. His appointment was confirmed on July 11 by M. J. (Bud) Rifkin, executive vice-president of Wolper and president of Wolper Television Sales.

London is credited with numerous award-winning motion pictures, produced for leading industrial firms in more than 35 countries. His film, *To Live Again*, was nominated for an Academy Award in 1963. Before joining Wilding, he was executive producer with Transfilm-Caravel in New York and held the same post at On Film, Inc. Born in New York City, he was educated at City College and Columbia University.

London's appointment emphasized the continued broadening of Wolper Productions' activity into television network programming, live and filmed television specials, syndication and industrial films.

### National Film Board Takes Top Honors at Canadian Film Awards

The 18th Annual Canadian Film Awards were presented at the Queen Elizabeth Hotel in Montreal on May 6th. A notable first included live television coverage by the Canadian Broadcasting Company for the full 9:30 to 11:00 P.M. time period.

Canada's "Film of the Year" honors went to a CBC film, *The Mills of the Gods: Viet Nam*, directed by Beryl Fox. A special award for combined color and black & white photography went to a National Film Board picture, *Un Jeu Si Simple*, directed by Giles Groulx. Two Moreland-Latchford Productions' (*Shell 4,000-1965* and *Canadian Industries Limited*) received top honors in the Sports and Recreation and Sales and Promotion categories.

Chetwynd Films Ltd. took top honors for Public Relations films for their picture, *Light for the Mind*. Sharing Training and Instruction category honors were *The Scribe*, produced by Film-Tele Productions and *Decision*, produced by Westminster Films Ltd.

Another National Film Board production, *The Railroad*, won first place for Travel and Tourism films and the Board also scored

top honors in Experimental Film with *Syrinx* and the Children's Film, *Above the Horizon*. Feature Film winner was so Film Board production, *Le est Des Morts*.

The Association of Motion Picture Producers and Labor of Canada was official host for these 18th annual awards.

### Calvin Officials Study 8mm Film Developments on Visit to Japan

President Leonard Keck of Calvin Productions, Kansas City, returned with vice-president B. Hedden from an extended trip to Japan. They carried with them briefcases detailing the current state of 8mm sound in that country. We hope to report on their findings in these columns the months ahead.

### Elect Graeme Fraser V.P. Canadian Public Relations Society

Graeme Fraser, long active in public relations and advertising affairs of Canada, has been elected first vice-president of the 30-member Canadian Public Relations Society. The vice-president of Crawley Films Limited is also president of the Federation of Canadian Advertising and Sales

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Palace of the Cinema on Venice's Lido; site of the Seventh International Industrial Film Festival.

## World's Best Industrial Pictures to Compete at Venice

**I**NDUSTRIAL FILMS selected by national juries throughout Europe and in the United States and other lands worldwide will compete for international honors September 13-18 when the 7th International Industrial Film Festival is held in Venice, Italy. Host for this year's events in that historic city by the sea is the Italian Confederation of Industry, serving on behalf of the Council of Industrial Federations of Europe under whose auspices the Festival is organized.

All films shown at Venice are presented through industrial federations of the entering lands (or similar organizations). U. S. entries, for example, are submitted by the National Association of Manufacturers. Each country may present a maximum of 15 entries but not more than four in any of the seven festival categories. These categories are defined below:

Sr. Giacomo Guiglia, of the Italian Confederation's secretariat (official host at Venice) has defined the festival's objectives:

(1) to furnish a panorama of industrial activities and of the progress made in production, research and management by industrial organizations;

(2) to show the position of industry in a free society and the social problems which are involved;

(3) to stimulate, through international competition, the production of industrial films of the highest quality, and

(4) to evoke closer collaboration between countries through showing of the industrial progress which each has achieved.

The working press of many countries covers this event. At last year's festival, in Rouen, France, both daily newspapers and business journals from throughout Europe were represented and an International Press Award was presented to one of the category winners: *The Lorth Road Bridge*. Representatives of major management were also present as well as the heads of European industrial federations.

Through the cooperation of our correspondents and friends abroad, **BUSINESS SCREENS** is privileged to present first lists of international entries from Belgium, Britain, Finland, France, the Netherlands, Sweden, and Spain

as well as U. S. entries. Here are the first entries for this important international competition at Venice:

### ENTRIES FROM BELGIUM

(Category designations not identified)

**Autocritique.** Sponsor: Ministry of Transport. Producer: Belgique Cine Publique.

**Puissance et Automatismes.** Sponsor: Ateliers de Constructions Electriques de Charleroi. Producer: SOFIDOC.

**Du Choix des Procédés a la Reception des Combustibles Irradiés.** Sponsor: Eurochemie. Producer: Promineom.

**Des Dangers et des Hommes (Of Danger and Men).** Sponsor: Protection Civile — Ministry of Interior Affairs. Producer: Belgique Cine Publique.

**Les Voyageurs (The Travelers);** Sponsor: BP-Antwerp. Producer: Art et Cinema.

### COMPLETE DESCRIPTION OF CATEGORIES FOR THIS INDUSTRIAL FILM FESTIVAL

**Category A: Industrial Subjects.** Films about industrial questions (Economic, social, technical or scientific) of general interest — for showing to public.

**Category B: Industrial Products.** Films about specific industrial products, materials or projects, intended for showing primarily to the general public.

**Category C: Industrial "Image" Films.** Films aiming less at information than do the films in Categories A and B, but which have the purpose of contributing to the prestige of the organization concerned, intended primarily for the general public.

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

**Category E: Industrial Research.** Films on industrial application of scientific principles and research intended primarily for special audiences, including educational establishments, rather than for general showing.

**Category F: Manpower Training.** Films on management and manpower training (vocational guidance and training, training within the firm, etc.) and on manpower promotion and human relations within the firm. Intended for industrial audience, not the public.

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

### Britain Chooses Entries for Venice in National Film Awards Competition

**B**BRITAIN'S National Industrial Film Awards Competition, organized by The British Industrial Film Association and its members of audiovisual and film managers with special concerns in that country, was held in London on May 23-24 at the Shell Entertainment Theatre, S. E. 1.

Miles Pitts-Tucker, chairman of BIFA, announced the selection of the 15 motion pictures which will represent Britain in competition at the 7th International Industrial Film Festival to be held in Venice, September 13-18. The entries to this year's national competition total 152 motion pictures submitted by 89 governmental, business and industrial organizations in Britain. Mr. Pitts-Tucker noted that more industrial films were now being made in that country for specialized technical audiences than for general viewing.

The awards were presented to the winners by sponsors by Mr. Roy Mason, M. P., Minister of State, Board of Trade, at a luncheon held at the Savoy Hotel, Strand, London W. 2, on Wednesday, May 25th. This was an important occasion for the presentation of a new award — the Industrial Film Correspondents' Prize, presented by the vice-chairman of the group, Mr. Brian Watkinson.

Here are the titles, sponsors and producers of the 15 British entries which will compete for that country in Venice:

#### Category A: Business & Industrial Subjects

**Horizons Unlimited.** Sponsors: Foreign Office, Commonwealth Relations Office, Colonial Office and the Association of British Aeronautical Constructors. Producer: World Wide Pictures.

**Why Not Uncle Willy?** Sponsor: Midland Bank Executor & Trustee Company. Produced by Greenpark Productions in association with the Film Producers Guild and Charles Barrer Sons.

\* \* \*

#### Category B: Industrial Product Films

**The Tortoise and the Hare.** Sponsor: Pirelli Tyre Company (GB) Ltd. Producer: Cammel Laird & Brownjohn.

\* \* \*

#### Category C: Industrial & "Image" Films

**Design for Today.** Sponsors: Foreign Office, Commonwealth Relations Office and the Colonial Office. Producer: Associated British Industries.

\* \* \*

#### Category D: Technical Information Films

**Spat System.** Sponsor: GKN Screws and Fasteners. Producer: Rayant Pictures.

**Vauxhall Bedford England.** Sponsor: Vauxhall Motors. Producer: Arthur Wooster.

\* \* \*

#### Category E: Films on Industrial Research

**Distillation.** Sponsor: Shell International Petroleum. Producer: The Shell Film Unit.

**Power from Fusion. Part 2: The Problem of Containment.** Sponsor: United Kingdom Atomic Energy Authority. Producer: G. Buckland Smith, in association with the Film Producers Guild.

**Forward to First Principles.** Sponsor: British Railways Board. Producer: British Transport Film Unit.

(CONTINUED ON THE FOLLOWING PAGE)





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Venice: La Basilica della Salute

**BRITISH NATIONAL FILM ENTRIES:**  
(CONTINUED FROM THE PRECEDING PAGE SIX)

**Physics & Chemistry of Water.** Sponsor: Unilever. Producer: World Wide Pictures.

**Category F: Manpower Training Films**  
**Work Study in Printing.** Sponsor: British Productivity Council, British Federation of Master Printers and Kindred Trades Federation. Producer: Basic Films.

**Instructional Technique, Part D: Visual Aids.** Sponsor: Ministry of Defence (British Navy). Producer: Stewart Films.

N.B. The director of this film, Richard Need, was awarded the British Industrial Film Correspondents Group Prize for the film which most imaginatively communicated its message.

**Category G: Safety Education Films**  
**The Stable Door.** Sponsor: British Insurance Association. Producer: Ronald H. Riley & Associates.

**The Nature of Fire.** Sponsor: Fire Protection Association. Producer: Kinocrat Films.

**And Then There Was One.** Sponsor: Allen & Hanbury. Producer: Verity Films, in association with the Film Producers Guild.

Other motion pictures which received either silver trophy awards, diplomas or awards of merit in the British National Industrial Film Awards Competition are noted. These were not included among the 15 entries being sent to Venice:

**Project Halton Fields.** Sponsors: Shell-Mex and B.P. Limited. Producer: Guild House Films Limited.

This informative sales promotion film shows the latest developments in domestic oil-fired central heating; the advantages of new systems; techniques and comprehensive facilities of the sponsor's "Designed Advisory Service." Distribution is by private invitational showings only to prospects for the service. Winner of a Silver Trophy.

**The Paper Machines.** Sponsor: Walmsley (Bury) Group Limited. Producer: The Film Producers Guild.

An impression of the men and machines that make a paper machine—the largest and most complex single manufacturing unit in any industry. Winner of a Diploma award.

**Air Age Marketing.** Sponsor: British European Airways. Producer: Verity Films Limited.

Film's aim is to persuade executives to analyse their distribution systems and to ask whether traditional methods of costing and the distribution of their products can be improved by air shipment. (Certificate of Merit Award)

**More Power from Water.** Sponsor: The Ministry of Technology. Producer: Film Workshops Limited.

This picture gives a broad picture of the past, present and future of water power; its special

concern is the method of finding the efficiency of turbines by the use of model testing at the Ministry of Technology's National Engineering Laboratory. (Certificate of Merit Award)

**A Family of Firms.** Sponsor: Thomas Telford Limited. Producer: Verity Limited.

Purpose is to inform people about a wide range of Tilling interests. (Certificate of Merit Award)

**One Man and His Bank.** Sponsor: The Industrial Bank Limited. Producer: David Cobham Productions for Charles Barker & Sons, agency. The film illustrates the various services applied to its farmer clientele by The Industrial Bank. (Certificate of Merit Award)

**ENTRIES FROM FINLAND**

(Category designations not identified)

**Textiles.** 14 min., color. Sponsor: Mevo Oy. Producer: Sektor-Filmi.

**Fazerila.** 14 min., color. Sponsor: Oy Kaikki AB. Producer: Fennada Junior.

**ENTRIES FROM FRANCE**

**Category A: Business & Industrial Subjects**  
**Sud Ouest.** Sponsor: Esso Standard. Produced by S. M. Productions.

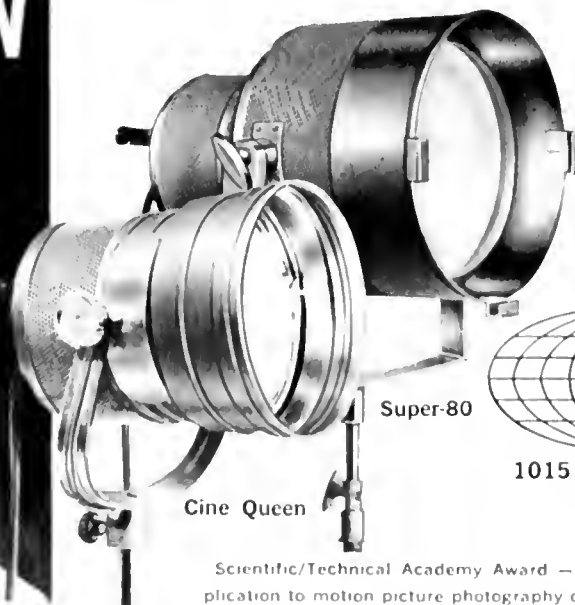
**Category B: Industrial Product Films**  
**Exemple La Rochelle.** Sponsor: Simca Automobiles. Producer: Les Films Jean Leherissier.  
**Le Medicament.** Sponsor: Chambre Syndicale Fabricants de Produits Pharmaceutiques. Producer: Les Films du Cypres.

(CONTINUED ON THE FOLLOWING PAGE)

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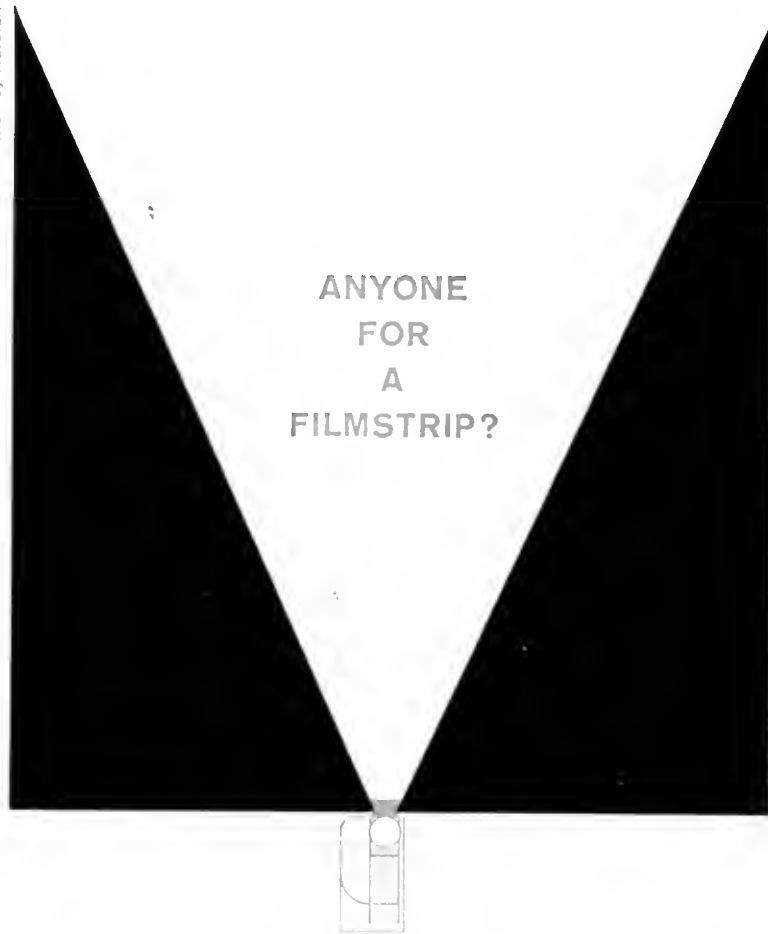
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**BEST FRENCH INDUSTRIAL FILM**

(CONTINUED FROM THE PRECEDING PAGE)

Category C: Industrial & "Image" Films  
**Au Large du Desert.** Sponsor: Societe Francaise des Petroles BP. Producer: Cinecim.  
**La Route des Vacances.** Sponsor: Societe de l'Autoroute de la Vallee du Rhone. Producer: Son et Lumiere.

Category D: Technical Information Films  
**Atomes en Boites.** Sponsor: Commissariat a l'Energie Atomique. Producer: Anafilms.  
**Fuque en Kilowatts.** Sponsor: Electricite de France. Producer: Les Films du Soleil

Category E: Films on Industrial Research  
**La Carte du Desert.** Sponsor and Producer: Institut Geographique National.  
**Le Neutron et La Fission.** Sponsor: Commissariat a l'Energie Atomique. Producer: Par C Productions S. A.  
**Les Eaux de Notre Vie.** Sponsor: Agence Nationale des Plans pour S.A.T.E.B. Producer: Son et Lumiere.

Category F: Manpower Training Films  
**Les Clients Sont Ce Qu'ils Sont.** Sponsor: Centre National de Recherches Industrielles et Commerciales. Producer: Laboratoire d'Analyses Cinematographiques.

Category G: Safety Education Films  
**L'Oeil Contre L'Invisible.** Sponsor: Sovirep. Producer: A P E C  
**Victimes par Imprudence.** Sponsor & Producer: Ministere des Postes et Telecommunications  
**Du Stade au Chantier.** Sponsor: S.N.C.F. Producer: Section Centrale Cinematographique SNCF.

**THE NORWEGIAN ENTRIES**

Category B: Industrial Product Films  
**Raufos Ammunisjonsfabrikker,** 19 min., color. Sponsor: Raufoss Ammunisjonsfabrikker. Producer: A/S Informasjonsfilm.  
 - Modern production of a wide scope of material for military and civilian consumption.

Category C: Industrial & "Image" Films  
**Skiglednes A B C (The Joy of Cross Country Skiing),** 10 min., color. Sponsors: Norwegian makers of skiing, winter sports equipment. Producer: Centralfilm A/S  
 - Communicates joy of cross-country skiing and reviews on elementary techniques and correct equipment.

Category G: Safety Education Films  
**Det Norske Veritas — Sikkerhet Til Sjø (The Norwegian Veritas — Safety at Sea)** 15 min., color. Sponsor: Det Norske Veritas. Producer: A/S Informasjonsfilm.  
 - Describes intensive checking of details in construction as well as control of ships at sea.

**ENTRIES FROM THE NETHERLANDS**

Category A: Business & Industrial Subjects  
**A Wharf in the Wilderness.** Sponsor: Verolme United Shipyards. Producer: Polygoon-Polyfilm

(CONTINUED ON THE FOLLOWING PAGE)



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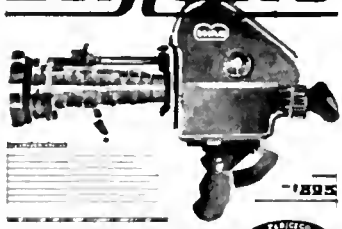


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**PRIZE FILMS OF THE NETHERLANDS:**

(CONTINUED FROM THE PRECEDING PAGE 115)  
**Down Under.** Sponsor: Dutch Oil Co. (Shell).  
 Producer: Nizen Brusse  
**Slochteren on the Line.** Sponsor: Netherlands Gas  
 Union. Producer: Bert Haanstra Filmproduction

Category B: Industrial Product Films

**Barbarota.** Sponsor: Philips. Producer: World  
 Wide Pictures Ltd  
**How Does TV Work?** Sponsor: Philips of Eindhoven.  
 Producer: Carillon Films  
**The Halogen Incandescence Lamp.** Sponsor:  
 Philips. Producer: Multifilm  
**Fully Automatic.** Sponsor: DAI. Producer: Multifilm

Category C: Industrial & "Image" Films

**Philips Cavalcade — 75 Years of Music.** Sponsor:  
 Philips. Producer: Joop Geesink's Dollywood  
**Steel at the Seaside.** Sponsor: Royal Dutch Blast  
 Furnace and Steelworks. Producer: Polygon-Profilm

Category D: Technical Information Films

**Elements Facing Elements.** Sponsor: Netherlands  
 Cement Industry. Producer: Mundofilm.

Category E: Films on Industrial Research

**Hot Gas Engine.** Sponsor: Philips. Producer:  
 World Wide Pictures Ltd

Category F: Manpower Training Films

**Common Sense, Your Best Tool in Ergonomics.**  
 Sponsor: Philips. Producer: Philips T.F.O. Film  
 Unit.

**ENTRIES FROM SPAIN**

Category A: Business & Industrial Subjects  
**Brindis al Mundo.** 16 min., color. Sponsor and  
 Producer: Helio Films.  
 • The subject of this film is Sherry wines.



Venice: canal scene near San Giorgio

Category B: Industrial Product Films

**Fraquis de Cristal.** 36 min., color. Sponsor:  
 Cristaleria Espanola, S.A. Producer: Telecine,  
 S.A. Movirama.  
 • Description of different methods of glass manufacture in Spain.

Category C: Industrial & "Image" Films

**Esto es Standard.** 20 min., color. Sponsor and  
 Producer: Standard Electrica, S. A.

• Tells about the means of communication  
 \* \* \*  
 Category D: Technical Information Films  
**Porcelanas, Hoy.** 18 min., color. Sponsor:  
 Producer: Aro Films, S. L.  
 • Portrays Lladro's works in porcelain.

Category G: Safety Education Films  
**Vivir un Sueño.** 12 min., color. Sponsor:  
 Ahorros Municipal de Bilbao. Producer:  
 cine, S.A. Movirama.  
 • About the Villacayo residence for children

**ENTRIES FROM SWEDEN**

(Category designations not identified)  
**Like Rings on Water.** Sponsor: Svenska  
 Institutet and Orebro Stad. Producer: AEF  
 kontakt.  
**A Coin is a Coin.** Sponsor: Skandinavisk  
 Film. Producer: Team Film AB.  
**Element Building with Ulto and Light  
 Concrete.** Sponsor: Skanska Cementgjuteri  
 Producer: Suecia-film AB.  
**Variations on a Theme.** Sponsor: Hogar  
 Producer: Teknisk Filmcompagni.  
**Jungle Road.** Sponsor: Scania-Vabis. Producer:  
 T. Anderberg.  
**An Engineering Venture in Liberia.** Sponsor:  
 Producer: Sentab.  
**Steel.** Sponsor: Uddeholms AB. Producer:  
 Filmkontakt.

The entries of the United States for the  
 International Industrial Film Festival are on  
 a following page, concluding this report.

(CONTINUED ON THE FOLLOWING PAGE)

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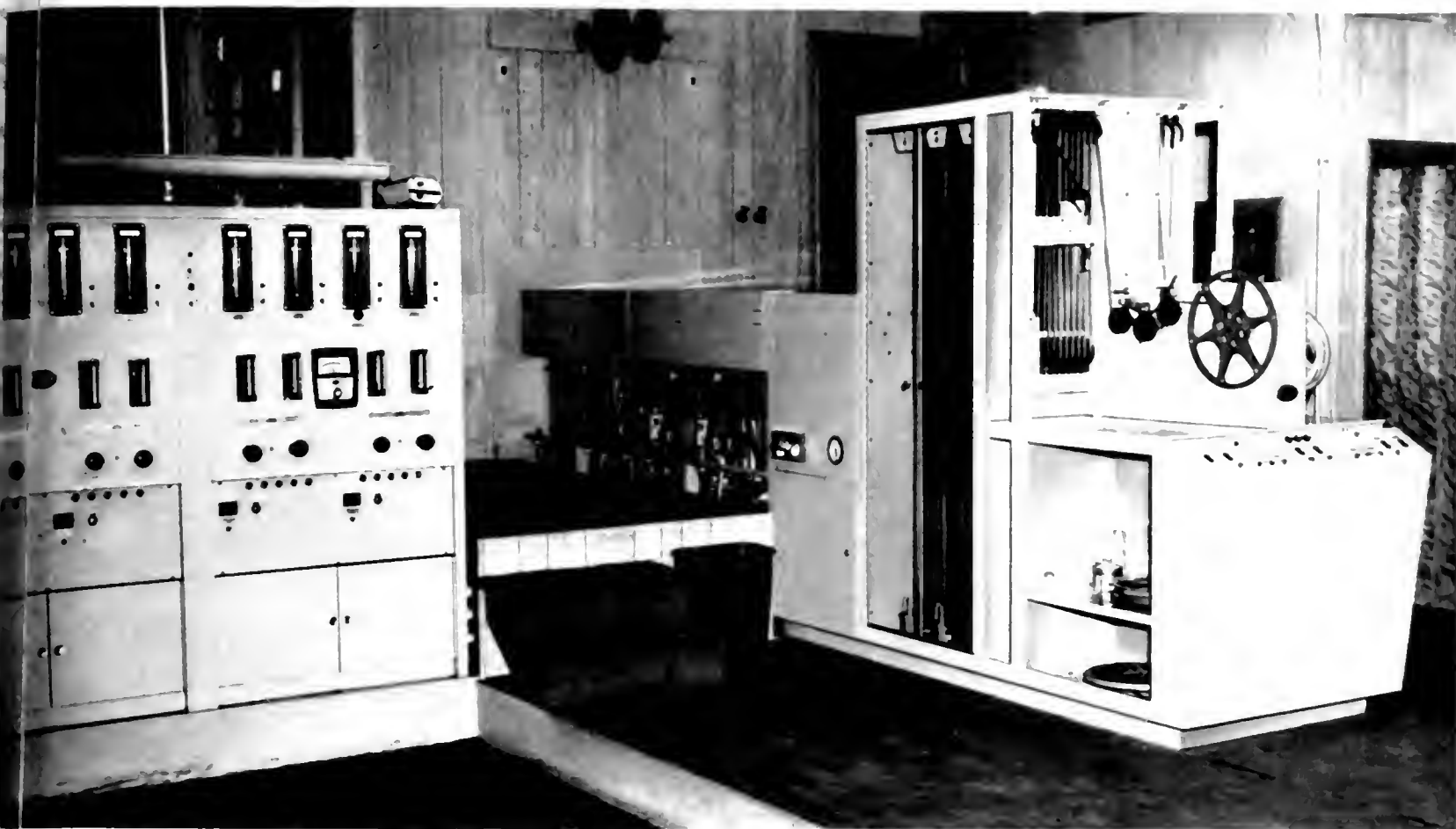
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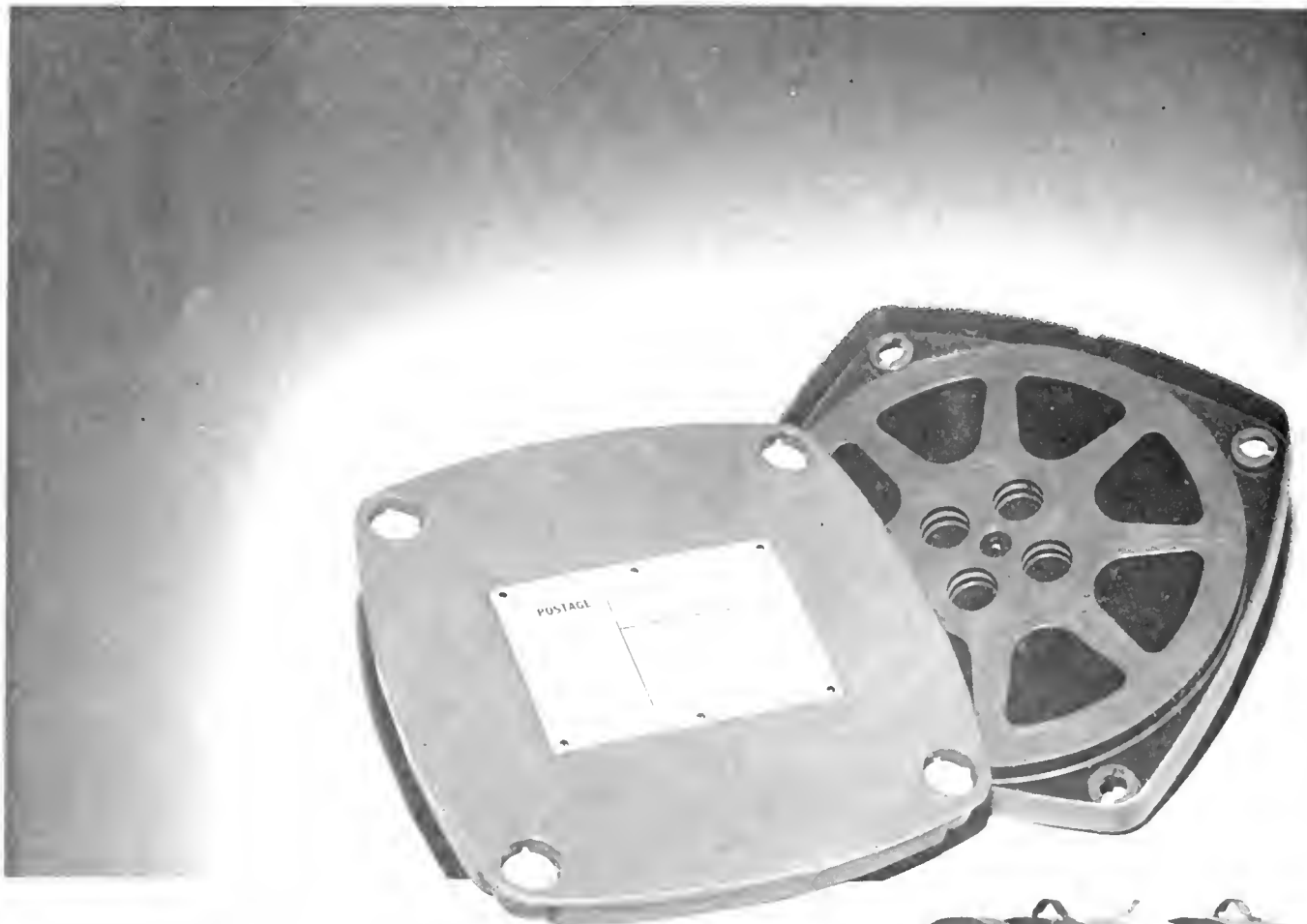
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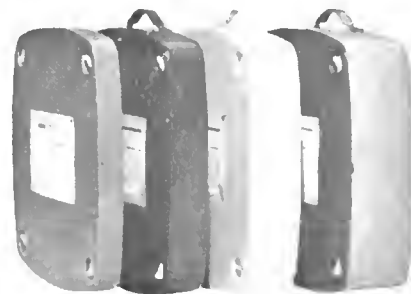


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- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• Computer-Assisted Instruction</li> <li>• Training Teachers to Cope with Change</li> <li>• The 8mm Revolution</li> <li>• Instructional Television in Industry and School Workshops</li> <li>• New Directions for Programmed Instruction</li> <li>• The "Knowledge Industry" as a Business Investment</li> </ul> | <ul style="list-style-type: none"> <li>• Fundamental Requirement: A Business-Industry Partnership</li> <li>• Training Teachers for Retraining</li> <li>• The Need for Continuing Education for Engineers</li> <li>• How to Win Education's Campaigns</li> <li>• Dial "E" for Education — The Current Position of Audio-Visual Information Retrieval Systems</li> </ul> |
|---|--|

Concurrent with the Practicum (and closely integrated with it) will be an extensive Exhibit of Educational Technology, to run August 9-11. Here, over 80 leading innovators and manufacturers will show methods, tools and techniques available now for solving problems in education, training and retraining. Many new products will be exhibited for the first time.

We believe this will be an important and memorable event. You are invited to participate.

To make sure the booklet reaches you, write or call directly:



EDUCATIONAL TECHNOLOGY CONFERENCE DIRECTOR  
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The American Management Association Building  
135 West 50th Street, New York, N.Y. 10020  
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BS-7

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Address \_\_\_\_\_

Shows operation of GM Research Laboratories.

Category E: Films on Industrial Research  
**is Marina City**, 19½ min., color. Sponsor:  
Portland Cement Association.

Describes hour-by-hour operations in planning  
building Chicago's twin circular towers.

Category F: Manpower Training Films  
CONTINUED ON THE FOLLOWING PAGE (69)



**If Plie  
on sh**



**PLASTIC REEL CORPORATION OF AMERICA**

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**S. FILMS COMPETE AT VENICE:**

**Category A: Business & Industrial Subjects**  
**Life!**, 28½ min., color. Sponsor: American Petroleum Institute. Producer: John Brans Productions.

Shows importance of low-cost petroleum energy and how it has increased man's capacity for work and time for leisure.

**Atom and Eve**, 13½ min., color. Sponsor: Connecticut Yankee Atomic Power Co. Produced by State Film Productions Inc.

Demonstrates role of electricity in modern life and discusses future of atom in supplying power which Connecticut is doing to insure power for the future.

\* \* \*

**Category B: Industrial Product Films**

**Alaska**, 26½ min., color. Sponsor: Pan American Airways. Producer: Henry Strauss Productions, Inc.

Shows Alaska's landscape and people of Alaska; emphasizes that Alaska has room for individual expansion.

**The Tetons**, 28 min., color. Sponsors: Eastman Kodak Co./Johnson Motors (Chevrolet). Produced by Matteo Associates, Inc.

Shows benefits of modern conservation practices in a big game.

**Elephant Answers**, 26 min., color. Sponsor: American Telephone & Telegraph Co. Produced by Merry Fairbanks Prods. of California.

Shows good telephone usage and the problems that arise when people forget to use the telephone properly.

**Life to the Tall Ships**, 28 min., color. Sponsor: Eastman Kodak Co.

Shows life on board the last of the world's three-masted sailing ships.

\* \* \*

**Category C: Industrial & "Image" Films**

**Over All Barriers**, 28 min., color. Sponsor: American Telephone & Telegraph Co. Produced by Larry Madison Productions.

Shows role of communication throughout the world with emphasis on importance of worldwide communication today.

**Steel America**, 28½ min., color. Sponsor: American Iron & Steel Institute. Producer: Walt Productions.

Shows development of modern steel technology and industry's early days in America.

**Life Alive!**, 18 min., color. 70 mm. Sponsor: Johnson & Son. Producer: Francis Thompson.

Shows universality of much of human experience and the satisfaction that can be gained from it despite of distracting pressures of contemporary living.

\* \* \*

**Category D: Technical Information Films**

**Life**, 22 min., color. Sponsor: General Motors Research Labs. Producer: Seneca Prods., Inc.

Shows operation of GM Research Laboratories.

\* \* \*

**Category E: Films on Industrial Research**

**Marina City**, 19½ min., color. Sponsor: Portland Cement Association.

Describes hour-by-hour operations in planning and building Chicago's twin circular towers.

\* \* \*

**Category F: Manpower Training Films**

(CONTINUED ON THE FOLLOWING PAGE 69)



## Change films in 2 seconds flat!

Read how Fairchild's amazing new MoviePak cartridge multiplies the value of your entire sound film program

At last you can show any film, anywhere, anytime—without threading, film handling or rewinding.

Simply select the Fairchild MoviePak sound film cartridge you want, snap it into the Mark IV rear-screen projector, and play. In broad daylight. In a prospect's office. In showrooms. At trade shows. On sales counters. In training classes. In the boardroom. To switch instantly to another film, just snap out one cartridge, snap in another.

Every film you have can be easily converted to 8mm and threaded into the MoviePak cartridge. Duplicate prints are less expensive than 16mm, too. Now you can unleash the full power of your entire sound film program.

The Fairchild Mark IV projector is portable, weighs only 20 pounds and is always ready for action. No warm-up time required.

For display use, it will run without supervision, repeating automatically. It takes up to 22 minutes of film with a single MoviePak.

To see for yourself, just send in the coupon.



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 FAIRCHILD CAMERA AND INSTRUMENT CORP.

Fairchild Camera and Instrument Corp.  
 Industrial Products Division  
 221 Fairchild Avenue  
 Plainview, L. I., New York

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BS-7

Name \_\_\_\_\_

Position \_\_\_\_\_

Firm \_\_\_\_\_

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October 13-14, 1966 are the key dates for this 6th Annual INTERNATIONAL FILM & TV FESTIVAL, to be held at the Americana Hotel in New York City.

From its modest inaugural as an adjunct to the Industrial Film & Audio-Visual Exhibition, the Festival has blossomed into a hardy and healthy perennial during its amazing 5-year span—showcasing the finest in films for business, education and television.

In specially-designed categories, the Festival runs the full gamut—from divergent Industrial Films and TV Commercials—to Public Service Television Programs.

Film-making has long been a widely-recognized servant of entertainment, education and of industry. The advent of television has opened new vistas of worldwide communication. And now, among countless thousands of companies and trade groups, the use of films for selling, public relations, training and export promotion is rapidly expanding to help achieve new, resultful goals.

This is the purpose of the Festival: to encourage and reward those individuals and companies instrumental in further-

ing the development and progress of the filmed media.

The Film & TV Festival of New York has earned worldwide recognition—respected acclaim from city and state officials, representatives of governments abroad, advertising and public relations agencies—and of the "Fourth Estate" as well.

The Festival demonstrates its significance by the emergence of inter-changing views—praise and controversy—support and criticism—sharing of attitudes and beliefs. Each year, producers and sponsors, agencies and those who work in allied fields, as well as overseas personalities, are among the thousands who attend its screenings . . . workshop sessions . . . seminars . . . open forums and receptions.

A panel of prominent judges will evaluate all entries—and prize-winning films and commercials will be awarded medals which measure their merit.

This year's Festival will once again recognize and reward those individuals and companies whose continued efforts are helping to broaden the horizons of the film medium. Entries are now being invited for this 6th Annual event.

FOR DETAILS AND ENTRY BLANKS

write, wire or phone:

17 East 45th Street New York, New York 10017

Phone: (212) OXford 7-0725

# Camera Eye

THE EDITORIAL VIEWPOINT

SHOWMANSHIP IS GOOD PROJECTOR

**B**USINESS PLANNING for strenuous fall and winter marketing and training programs involving a wide range of audiovisual projection equipment dictates the annual mid-summer preview of motion picture, video, slide, filmstrip and overhead projectors and their related accessories in this issue.

These Equipment Tradefair pages highlight machines featured at current exhibits, such as the National Audio-Visual Convention now in Washington, D.C. More than that, however, they provide focus on trends, perspectives on the ideas which motivate choice of equipment and put emphasis on the standards which guide the business-industry buyer.

What is the "State of 8?" What about the more than half-million 16mm sound projectors out in the field? New low-cost videotape recorder-playback units have proliferated in recent months. What are their advantages as well as their shortcomings?

Business will use those tools which meet specific meeting and training requirements. Business will insist on quality of manufacture: sturdiness as well as simplicity of operation. And business will take careful note of nationwide service facilities which assure continued field operation of projectors used by dealers, branches and distributors. Look to pages 56-61 for helpful guidance.

\* \* \*

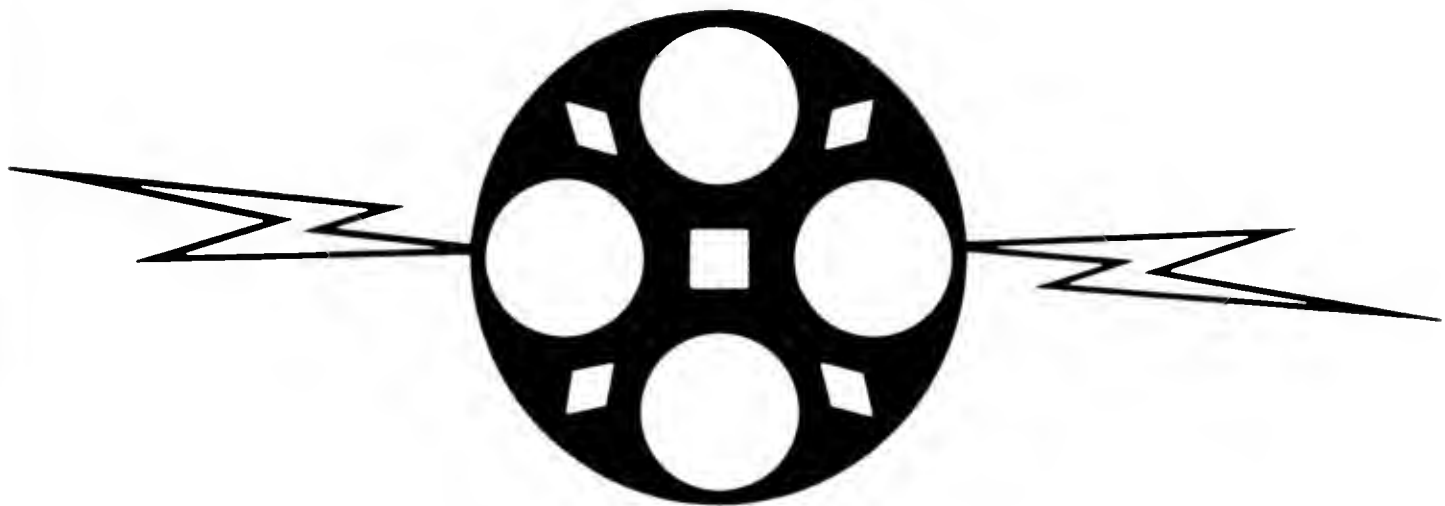
Associates, Friends Honor "Pete" Peterson on Retirement from American Oil Company

For more than three decades, Olive H. (Pete) Peterson has been a leading exponent of audio-visual communication in business and industry. On July 15, our good friend and fellow member of the Industrial Audio-Visual Association, began a new "career" as he commenced normal retirement after almost 33 years with the American Oil Company, leaving his position as production manager of sales promotion and merchandising services in the company's Chicago headquarters' organization. Professor Peterson and business friends honored Pete with "The Best of O.H.P." at a presentation on the evening of July 8 at the Pick-Congress Hotel.

A college professor in education and psychology and high school teacher of chemistry and physics, Pete joined American Oil in 1933 as a sales promotion supervisor. We first met him as program participants at one of the E.V.A. Corporation's famed Visual Education Forums in the late 30's, when BUSINESS SCREEN was a lusty but new-born infant publication. Pete, an outspoken advocate of the "best and the most" in audiovisuals was to become a fast friend.

Within a few years, luncheons and dinners with Pete and the late Bill Bastable, "ed" Hogan (Kraft Foods) and a few other av-

(CONTINUED ON THE FOLLOWING PAGE 62)



Calvin is synonymous with quality in the film industry. We maintain complete production, services, and laboratory facilities. Equipment also plays an important role in our "one source-all services" concept.

Calvin equipment rental and sales succeeds through total involvement, integrity, and the working knowledge of a professional staff. In short: We recommend the right gear for the job – we fix it if it gets busted – we furnish the accessories for its use.

We want to work with you. Our equipment lines represent the blue chips of the industry. For complete information contact: Calvin Audio/Visual Equipment. Phone: (816) HA 1-1230, Ext. 261. Telex: 4-2335.

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# Producers and Distributors Look to Mecca for the "finest" in 16 mm & 35 mm printing and processing

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## SCREEN EXECUTIVE

### Du Pont Appoints Joseph Dallas General Manager, Photo Products

Joseph A. Dallas has been named general manager of the Du Pont Company's Photo Products Department. The former assistant general manager succeeded Harlan L. Graham in that post on June 9.

Dallas joined Du Pont as a chemist at the Repauno Works, Gibbstown, N. J., in 1934. In 1942 he became superintendent and later assistant manager of the Wabash River Ordnance Works, Newport, Ind. In 1944, following his transfer to Wilmington, Del., he filled a number of management posts until his appointment in January, 1964, as assistant general manager of the Photo Products Department.

Dr. Phillip J. Wingate, former assistant general manager of Du Pont's Elastomer Chemicals Department, was named to the same post in the Photo Products Department on June 21. Dr. Wingate has been with Du Pont since 1942 when he joined the company as a research chemist at the Jackson Laboratory, Deepwater, N. J. •

\* \* \*

### Elect Kurt Kanis, Albert Landers as Vice-Presidents of DeLuxe Lab

Kurt E. Kanis is now vice-president for New York Operations and Albert R. Landers a vice-president for West Coast Operations of DeLuxe Laboratories, Inc. Election of both men to these posts was confirmed by the company's board at its meeting in New York City on June 8.

According to DeLuxe president G. Carleton Hunt, both men will be responsible for production output, quality control, engineering, and research and development. Kanis was previously sales manager for the DeLuxe plant in New York. Landers was West Coast production manager in charge of the DeLuxe and General Film Laboratories' plants in Hollywood.

The board also confirmed the election of Norman Stein, controller for DeLuxe, as assistant secretary of the corporation. •

\* \* \*

### Bill Fernim Is Named Manager of TV Sales for Sarra-Chicago

Former artists' and photographic representative Bill Fernim has joined Sarra-Chicago, Inc., as sales manager of that company's expanding television commercial activities. He will service advertising agency clients. •



JHO director: Harold Dash

### Harold Dash Elected to the Board of The Jam Handy Organization

The election of Harold Dash to the board of directors of The Jam Handy Organization was confirmed at the company's recent annual meeting in Detroit. He is a vice-president of the Organization and is in charge of western operations from his Chicago office at 230 N. Michigan Avenue. His family residence is in Evanston, Illinois.

\* \* \*

### Berkey Appoints Joseph N. Tawil Lighting Specialist for ColorTran

The appointment of Joseph N. Tawil as eastern market manager for motion pictures and television specializing in the application of ColorTran lighting equipment was confirmed last month by Harold L. Parker, vice-president of Berkey Technical Corp., parent firm of the ColorTran company.

As a lighting specialist in the Eastern U. S., Tawil's services will be available for technical consultation as well as development and sales of lighting systems. A student of stage lighting at Carnegie Tech, Tawil has had extensive stage and television lighting experience. He can be reached at Berkey Technical Corp., headquarters in Woodside, N.Y.C.

\* \* \*

Other executive news on page 2

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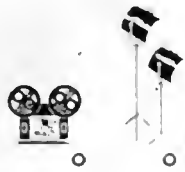
but why not select the best way? For many years, Charles Ross, Inc. has proved to be the best way for scores of motion picture producers who insist on the finest lighting equipment in the industry. Send for a schedule of rental rates!

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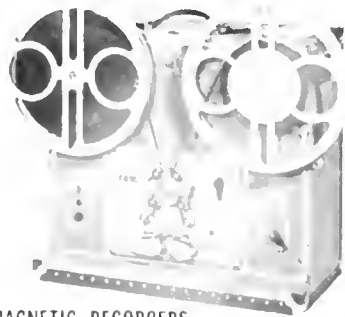
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**SOUND RECORDING EQUIPMENT**

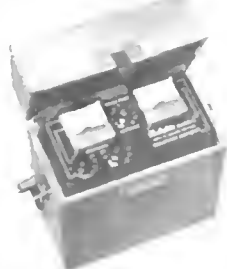


**CM-500 — MAGNASYNC MAGNETIC RECORDERS**

— styled for the major Hollywood studios. Magnasync has become popular with the independent producers throughout the world. Transports available for 16, 17 1/2



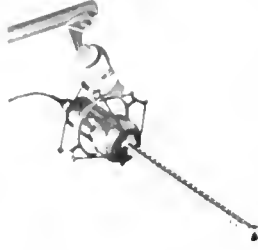
or 35mm film. Uncompromising performance and striking professional appearance are combined to make Magnasync universally acceptable. fr. \$1385.00



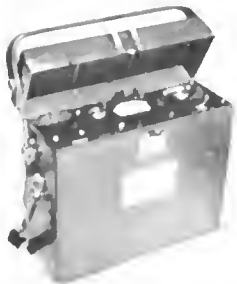
**CM-501 — RUBY-LITE TRANSISTOR** Optical recording amplifier. Equalized for all Auricon cameras. Operates in hot or freezing temperatures. Compact, light weight, excellent for sound filming. Produces highest quality single system sound. fr. \$395.00



**CM-502 — MAGNERASER** — Completely erases a reel of tape in seconds, no re-winding needed. Demagnetizes tools and reel containers. Two year guarantee. \$18.00



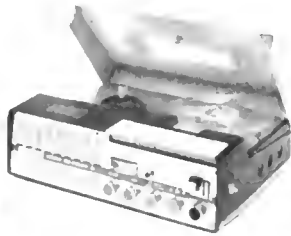
**CM-503 — ELECTROVOICE MODEL 642 CAROLINE MICROPHONE** — a highly directional dynamic microphone with a working distance of 2 to 3 (or more) times then that of conventional types. Minimum mechanical shock transfer and wind noise interference. fr. \$395.00



**CM-504 — FREZZO WIRELESS SYNC SIGNAL SYSTEM** Model 1000 Portable Power Pak supplies 110V 60 cycle power. Cadmium batteries. Built-in charger. From \$450.00. New wireless sync system. model. Eliminates wire between camera and recorder. fr. \$895.00



**CM-505 — SENNHEISER WIRELESS RADIO-MICROPHONE SYSTEM** FM transmitter battery operated receiver for use on location newsreel or documentary filming requiring wireless pickup from a remote source. \$630.00



**CM-506 — UHER "4000L REPORT"** — a recorder — combines portability, with professional sound quality. Completely quiet, uses less current. Rechargeable battery, carrying case, a.c. adapter, microphone included. Ranger-Tone LIP Sync signal generator available. fr. \$440.00

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MAGNASYNC DUBBERS • MIXERS • INTERLOCK ASSEMBLIES • 1/4" TAPE RECORDERS • BATTERY OR A.C. OPERATED • WITH VARIETY OF MICROPHONES HEADSETS AND ACCESSORIES • 3M MAGNETIC RECORDING FILM AND TAPE — FROM 1/4" TO 70MM.

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**SCREEN EXECUTIVE**

Name Groot Executive Producer at Fraser Productions, San Francisco

David C. Groot has joined Fraser Productions, Inc., as executive producer of this San Francisco-based film company. He has extensive credits as a creative director and production coordinator for leading motion picture and design studios in Los Angeles and San Francisco. Groot's staff affiliations include Saul Bass & Associates; Carson Roberts Inc., and Gollin & Bright, Inc.

President Tom Fraser notes: "David Groot brings a unique combination of film production experience, graphics and design coordination and account service to our clients. We look forward to his contributions to our increasing activities."

\* \* \*

**Walt Mills to Direct Marketing of Magnasync Corporation Lines**

Walt H. Mills is now marketing manager of Magnasync Corporation, a subsidiary of Monogram Industries, Inc.

According to Earl W. Harris, vice-president of the North Hollywood-based equipment firm, Mills will be responsible for all national promotional and sales activities for communications recording equipment and professional motion picture sound recording systems.

\* \* \*

**Klaus Werner Now Vice-President of Delta Films International Inc.**

Klaus A. Werner, New York liaison producer for Delta Films International, Inc., of San Juan, P.R. has been named a vice-president.

Werner has been instrumental in opening up the New York market for Delta to the degree where commercial productions originating from New York advertising agencies amount to a substantial percentage of Delta's annual business.



Sun Dial exec: Richard Stetler

**Richard Stetler Heads West Facility of Sun Dial Films, Inc.**

Carl V. Ragsdale, president of Sun Dial Films, Inc., New York, has announced the appointment of Richard C. Stetler as executive producer and vice-president in charge of Sun Dial's West Coast facilities located at 205-A Hueneme Road in Oxnard, California. Stetler has recently returned from Saigon where he was assigned to the Sun Dial production, *The American Navy in Vietnam*.

Previously he served as producer, director and coordinator of industrial motion pictures at the Autonetics Division of American Aviation, Inc., a producer-director, writer and editor at the U.S. Naval Photographic Center in Washington. In addition, he brings to Sun Dial background of broad technical knowledge from earlier experience with Technicolor and at other color.

\* \* \*

**Agfa-Gevaert Names Frank B. Baskin Manager of Professional Products**

Agfa-Gevaert, Inc., has announced the appointment of Frank J. Boscik as product manager for amateur and professional products at its Teterboro, N. J., headquarters. Previously with Ciba Corporation as director of marketing development in charge of the company's Photochemical Department, he has also been with Paillard.

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## ARRIFLEX at work — ONE OF A SERIES \*



Photograph by Hella Hammid

Francis Thompson and Alexander Hammid Shooting "To Be Alive"

### ARRIFLEX<sup>®</sup> filmed Johnson's Wax World's Fair cinematic masterpiece "TO BE ALIVE"

Inside the Johnson's Wax "Golden Rondelle" at the World's Fair, is 17½ minutes of sheer delight... the extraordinary 3-projector, 3-screen color film, "To Be Alive,"... so sensitively and imaginatively produced by documentarians Francis Thompson and Alexander Hammid. Among Fair visitors, film critics and publications like Time Magazine, the opinion is unanimous... **there's nothing better to be seen at the Fair!**

Typical of the accolades given "To Be Alive" was Columnist Archie Winston's full column commendation in the New York Post, lauding the film as "a completely integrated work of art... a film masterpiece."

"The world of design, moving towards abstraction, is here," he wrote. "The world of personal intimate portrait is here. The photography is grand enough to make a melodrama out of the passage of a centipede, human enough to translate a boy's roller derby into a thrilling road race, or to understand the contemplative beauty of Walden's pond. From universe to frog, from stick-beating Africans to dancing American teenagers, to the world viewed in prism colors... it's all here, spilling over with

the life, emotion and happiness of existence."

"To Be Alive" encompassed 18 months of shooting in Europe, Africa and the United States. But long before the film makers set out on their cinematic safari, basic problems of the triple camera set up had to be solved. It was Mr. Hammid who designed the camera rig with the three Arriflex 35's mounted on a single pedestal. Each camera is driven by a standard Arriflex constant-speed motor.

Selection of equipment was an important factor. "We expected to travel a great deal for the production of our three-screen film," Producer Francis Thompson explained, "and to work in remote areas where the triple camera would have to be carried considerable distances and set up rapidly for unexpected opportunities. Our camera system had to be light, compact, rugged and reliable even in adverse climates because the precision matching of the three cameras prevented us from interchanging any one of them with a spare. Moreover," he added, "We wanted a camera with which cameramen the world over were familiar. We chose Arriflex."

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OF AMERICA

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WOODSIDE, NEW YORK 11377

## U.S. Exhibit at Poland Trade Fair is Big Hit

POZNAN, Poland, June 20, 1966. "For the first time you Americans have brought us a truly interesting exhibition. This is the best you have ever brought to Eastern Europe."

These unprecedented words of praise were made to U. S. Ambassador John Gronouski by no less a person than a deputy premier of the Soviet Union, Nikolai Tikhonov, as he toured the American exhibition at Poland's International Trade Fair on its opening day, June 12. —The Los Angeles Times

### WHAT DID YOUR ORGANIZATION EXHIBIT AT THE POZNAN FAIR?

—or for that matter—

### WHAT HAVE YOU EXHIBITED AT OTHER FOREIGN FAIRS THIS YEAR?

## NORTH AMERICAN AVIATION'S sales film

### "SABERLINER"

translated and dubbed in German by us, was shown at the recent

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THE AMERICAN MANAGEMENT ASSOCIATION ANNOUNCES

## A Practicum on Educational Technology

Discuss "Educational Realities" August 9-12 at Americana Hotel in New York

EDUCATION IS A MAJOR CONCERN of the U.S. and its neighbors abroad. Meeting the challenge of swiftly-advancing technologies and an increasing supply of manpower in an era of diminishing distances between the continents has placed new emphasis on both tools and techniques for educators and trainers.

A very broad "overview" of these problems and potentials will be provided from August 9th through the 12th when the American Management Association mounts its second international conference and exhibit on Education and Educational Technology. Sessions will be held at the Americana Hotel in New York City. Like the AMA's first conference, this year's event will feature a host of speakers — over 120 of them — for the benefit of its primary participants: managers, educators and trainers from industry, government and the academic community.

This year's conference is billed as a "practicum" and its theme is broadly defined as "Educational Realities — the Tools and Requirements for Progress." Featured speakers on the advance program include: Ralph W. Tyler, Chairman, Center for Advanced Study in Behavioral Sciences; Harold Howe II, U. S. Commissioner of Education; Lt. General Thomas S. Moorman, Superintendent, U.S. Air Force Academy; and Lee Deighton, Chairman of the Board, The MacMillan Company.

Last year's program attracted some 1,700 registrants — about half of them from industry; half from the school plant and a sprinkling of managers from government. An even larger registration is anticipated this year as such program topics as The Tools for Progress, Training Teachers to Cope With Change, The Quest for Leadership and Excellence, Tools and Requirements for Progress in Training, The New Look in Industrial Training, Training Executives to Manage Change, and The Fundamental Requirement: a Business-Education Partnership — are all to be discussed.

### Tools and Requirements for Progress

The subject, "Tools for Progress" is in the capable hands of such panelists as Michel Beilis, National Coordinator for Communications Systems for Education, TV and University Research at AT&T; Robert L. Hillard, Chief, Educational Broadcasting of the FCC; Jerrold Kemp and Richard Lewis, San Jose State College; Gordon Rhodes, Training Director, First National City Bank; and Adrian Terlouw, Coordinator of Educational Services at Eastman Kodak.

Each of these program subjects features a panel of authoritative leaders in their respective fields. Evening sessions will be devoted to "talk-back" discussions, where registrants will meet with speakers of day sessions and with other registrants. Audiovisuals are to play

a key role, both in program structure and content, throughout the sessions.

### Audiovisual Leadership Is Represented

Other participants with audio visual competence include: Philip Lewis, Director of Research, Development and Special Projects, Chicago Board of Education; and Charles B. ... President of Encyclopaedia Britannica. Charles F. Schwep, creator and designer of the first conference (and previous AMA sessions on programmed learning, was again retained to develop this year's event. More than any other individual, he is qualified to answer the many questions regarding structure and content which BUSINESS SCREEN readers would raise. We put these to him in a recent interview session which reveals many facts about what promises to be a most informative "overview" of modern education and its business industry relationships.

### Q. Why Are You Not Calling This a Conference?

Schwep: We prefer to think of it as a "practicum" — a dusty word from the archives of the academic community which implies an event or experience which is abundantly practical. We are trying to avoid generalities and get down to hard-core practicalities. We want to provide an effective learning experience for registrants so that when they return to their jobs they will have information, knowledge and insights which they can use at once.

### Q. Who Will Be Going to the Practicum?

Schwep: We are trying to bring together managers and trainers, policy makers and prime movers from industry, the academic community and government who must together develop effective and continuous communication and cooperation if indeed we are to solve pressing problems in education, training and retraining.

### Q. To What Kind of Communication Do You Refer?

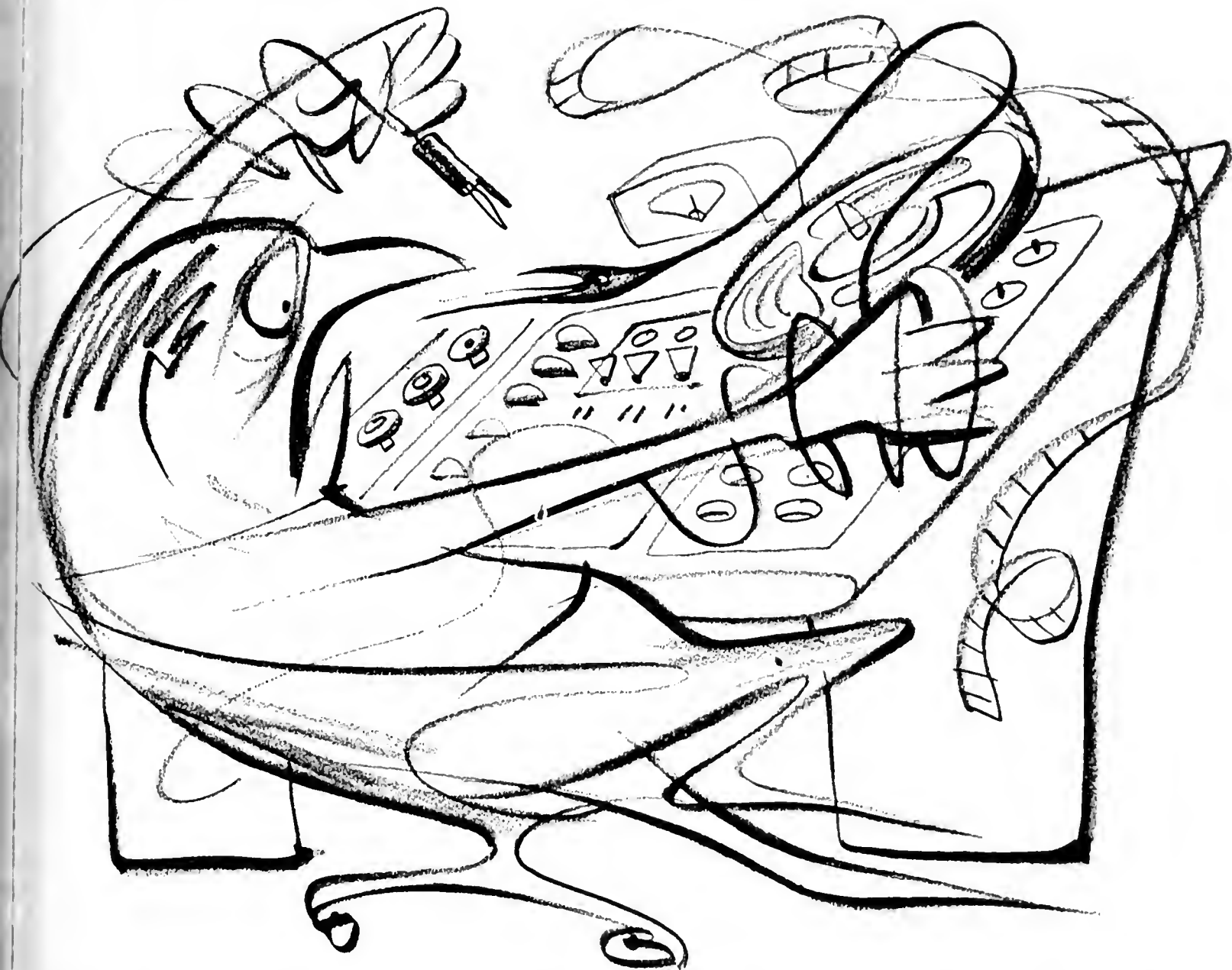
Schwep: The exchange of practical experience between the three groups as it relates to knowledge about learning and learning theory; ... (CONTINUED ON THE FOLLOWING PAGE 28)

## The operation was a success... but the patient died

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EDUCATIONAL TECHNOLOGY UPDATED:

(CONTINUED FROM THE PRECEDING PAGE 26)  
relates to the use of new methods, techniques and tools; even as it relates to defining objectives.

This becomes increasingly important as research and development by industry relates directly to training and the requirement for the continuous education of management. In addition, every resource and capability must be put to work to more effectively and efficiently cope with the problems of the disadvantaged and the underdeveloped nations.

Q. To What "Pressing Problems" Do You Refer?

Schwep: Most fundamental is the problem of coping with change itself. The knowledge explosion has placed managers in the new and unfamiliar position of having to adapt themselves to new techniques and procedures as well as complex, new, decision-making processes, without advance understanding.

The ability to adapt swiftly and surely to new surroundings and change as it accelerates, is a major problem for all trainers — and executive officers as well. Training, retraining and/or continuing education have become fundamental requirements of corporate enterprises. In addition, communications itself is a new problem area; and solving this requires learning as well as new techniques.

Q. How Does All This Relate to Academicians — to the Teachers in our School Plant?

Schwep: Teachers face the same basic problems — and many more. The qualitative as well as quantitative need for more and better learning has created problems which can be solved in part only by the proper understanding and application of new tools, techniques and methods of learning. Especially, perhaps, teaching which is learner oriented, and individualized.

Q. You Are Discussing Lofty Ideas and Ideals . . . How Can You Develop This Material in Such a Way That it is Entirely Practical?

Schwep: That's a good question — and a tough one. First of all, we have attempted to select a hard core of professionals from the industrial and business community, from the academic community and from government able to deal with the range of practical problems which confront us — and individuals who have done so at a working level.

Secondly, we are structuring each program element so that we avoid philosophy and theory and concern ourselves with realities. Each presentation will generalize by means of specific case histories; and each presentation case history will be so developed and presented that its broad implications — in a pragmatic manner — can relate to a broad range of problems.

Finally, we will provide substantive material in the form of detailed papers, so that registrants will have ready access to specific information which they can adapt to their own needs.

Q. Tell Me More About Your Methodology — How You Propose to Communicate With Your Audiences?

Schwep: This year we are making detailed plans to use the tools of the technologies of education and communications throughout the entire event and with optimum benefit. In fact, we cannot succeed without the proper use of new technologies.

Accordingly, motion pictures, slides and other projectuals are now being designed especially for at least 30 program elements. In addition, we are preparing "position papers" for advance mailing

to registrants; supplementary materials for distribution during the event and we will be introducing new convenience copying devices for registrants may even copy transparencies of our material for their purposes.

Q. Your Program Appears to be Terribly Busy. You Have Important Program Elements Running Concurrently. Will You Not First Attend to the Manager Who Wishes to Attend Concurrent Sessions?

Schwep: No. We are planning a unique system whereby major concurrent sessions will be recorded on audio tape and played back with the benefit of compressed speech which will help comprehension while simultaneously substituting reducing playback time. Also, some program elements will be recorded on video tape and played back during an open period where registrants can tune in on that lost session.

Q. With an Audience as Large as You Anticipate, How Will it be Possible for Registrants to Actually Participate or Ask Questions?

Schwep: We are developing new uses of video recording for this purpose; planning to provide questions for overhead projection; and providing evening, informal "talk-back sessions" where small groups may meet and discuss their problems personally with the speakers.

Q. Are Your "Problem-Solving Clinics" Structured for Small Groups? I See You Have About Thirty-Five of Them Scheduled for Thursday Morning.

Schwep: These sessions will be limited to thirty registrants at the most. In the event registration requires it, in some cases, we will structure duplicate sessions.

Q. Do You Anticipate That Most Registrants Will Attend the Entire Three and a Half Days?

Schwep: Perhaps one-half. Many will examine the program and select one or two days which relate most directly to their needs. In some cases, I imagine, companies may send several individuals who together will cover the entire event yet no one will attend all four days.

Q. If I Had Responsibility For Training in a Large Industry, How Would You Suggest I Participate?

Schwep: This would depend upon your specific requirements. I would hope you would attend the first, general day. Certainly, the afternoon session's "Tools for Progress" would be important. It will be a dramatic, fast-moving, review of the present and future state of the art developed in

(CONCLUDED ON THE FOLLOWING PAGE 30)



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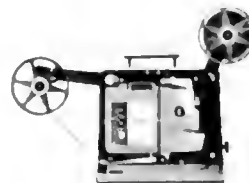
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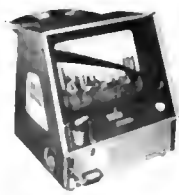
now features a "program hold control" . . . shows 2 x 2 slides as well as automatic sound filmstrips.

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## EDUCATIONAL TECHNOLOGY UPDATED:

(CONTINUED FROM THE PRECEDING PAGE 28) a framework relating to systems design and based upon the pragmatics of learning and learning theory.

I would attend the Wednesday sessions, electing either "Tools and Requirements for Progress in Training", which will detail five specific case histories, or "The Quest for Leadership and Excellence"; Wednesday afternoon, "The New Look in Industrial Training" or "Training Executives to Manage Change." Of course, visit all the exhibits, which are very much a part of this event.

On Thursday morning, I would elect one of the fourteen clinics and that afternoon "The 8mm Revolution" and "Improving Learning in the Industrial Program" or "Continuing Education for Engineers" or "Broadcast Communications."

And that evening I would either arrange informal discussion with my peers or attend one of the ten workshops — probably Jacques Parent's single concept film workshop. If I were involved with public affairs and or the requirement for practical politics, I would attend the Friday morning, half-day session devoted to practical politics.

**Q. I Note Your Speakers Include the Commissioner of Education, a Number of Outstanding Educators and Government Officials. Whom Do You Have From Business and Industry Who Can Provide the Hard-Core Content You Refer To?**

**Schweg:** Dugan Laird of United Air Lines is Chairman of one session; "Cap" Palmer of Parthenon Pictures; William Smith of Xerox; Lawrence O'Donnel of Dupont; Michel Beilis of A.T.&T.; Ralph Grubb of IBM; John Guy of State Farm Insurance; Gordon Rhodes of First National City Bank; Virgil Day of General Electric; L. W. A. Campbell of Tennessee Gas Company; Nat Myers of Fairchild; a whole team from TWA; and many others.

**Q. What Will There Be That Is Really New?**

**Schweg:** A whole gamut of methods, techniques and tools including new films, the first public demonstration of the Ampex 6000 videotape recorder, the Olivetti Cippia II, multiple use of compressed speech, new audiovisual devices, an exposition of new dimensions for home study — and much else, including the premier introduction and use of a 4¢ teaching machine or audience response device. And I believe that a number of major exhibitors are planning to introduce totally new products and services at this event.

**Q. How Many Exhibitors Will You Have?**

**Schweg:** Just about 30,000 square feet of them. More companies will display more material than they did last year and we are integrating the exhibit into the Conference proper. And this year, also film producers.

**Q. Does AMA Plan to Follow up this Conference? Regionally or with Special Events for Particular Audiences? In Other Words, How Will AMA Implement its Own Activities in This Field?**

**Schweg:** Since AMA recognizes that modern technological advances in today's business and industrial atmosphere pose new problems for management, dissimilar to previous times; and since AMA recognizes the responsibility of management in education for the future as well as training for tomorrow, an entire plan of activities is being developed, and I believe that the first phase of new and important activities will be made known at the Conference itself.

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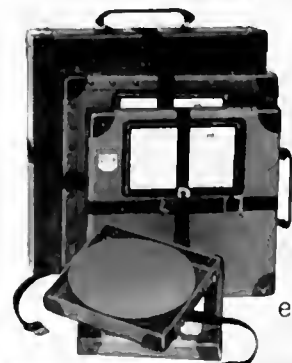
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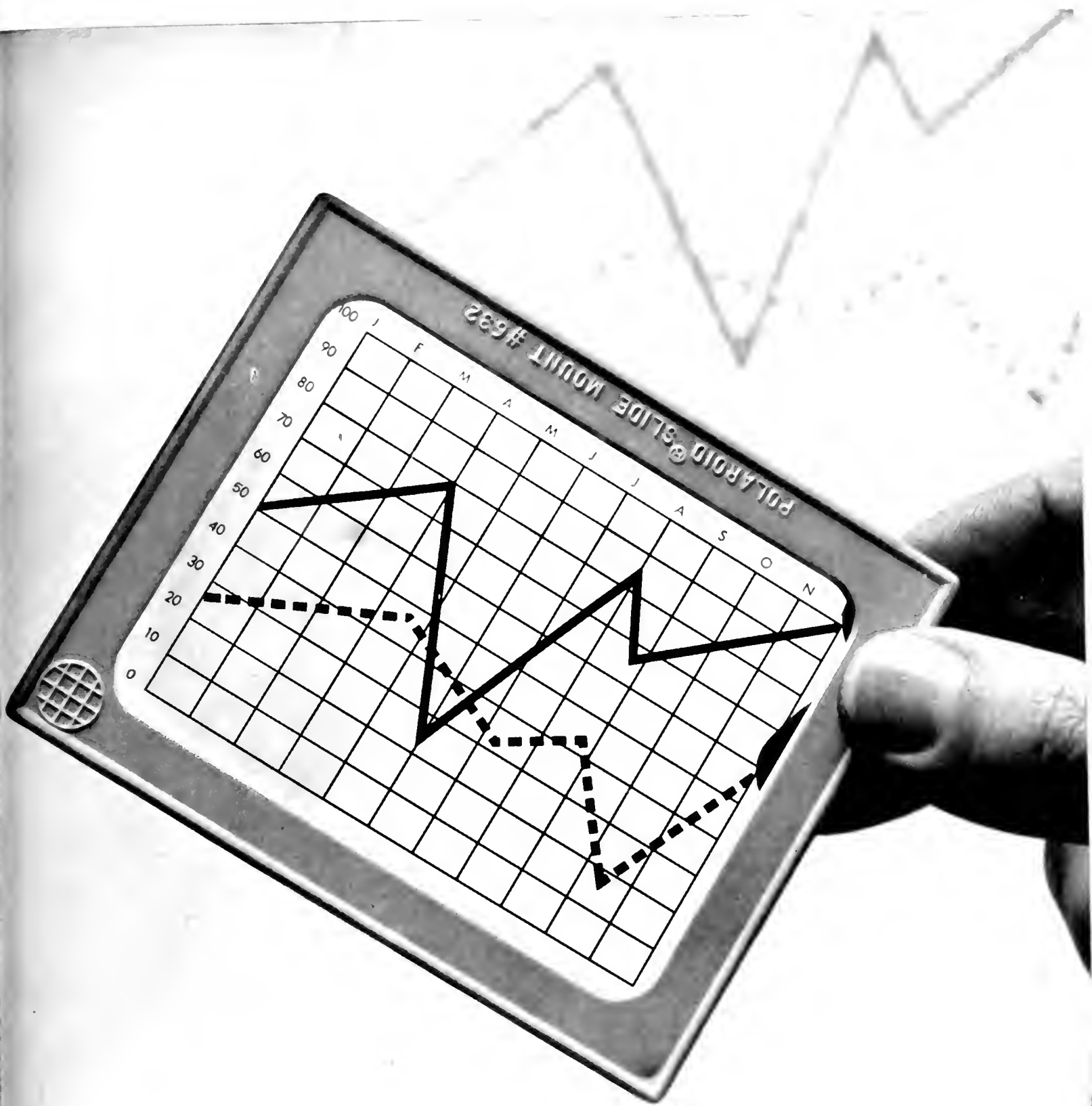
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All you do is snap the shutter. Pull

the tab. Wait for your picture. Dip it in a hardening solution. Slip it into a snap-together plastic frame. And you've got a slide ready for immediate projection.

The type of film you use depends on the particular kind of slide you're making. To make a line copy slide like you see here, you want to use PolarLine Type 146-L transparency film. It's especially for line copy work.

For continuous tone work, there is

Type 46-L Polaroid Land Projection Film.

Both kinds of film make slides that fit any standard lantern slide projector. Both can be used in any Polaroid Land camera that takes Series 40 film, except for the J-65.

Both films make slides that are sharp, brilliant, and free of grain.

And they do it for less than what you pay for conventional slides.

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**Polaroid Land Transparency Film**

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Built to take action by the largest, most experienced manufacturer of ultra high speed cameras, CM16 is available now. Write or phone Cine Products, Beckman & Whitley, Inc., 441 Whisman Road, Mountain View, California 94040, phone (415) 968-6220. In Europe, Kettingweg 23, Baarn, Holland, phone 5004



*Beckman & Whitley*

General Offers Awards  
 Technical Development Papers  
 technical developments in  
 pictures have had the most  
 effect on the growth of  
 motion picture industry? The  
 answers to that question can  
 be found in one of three cash  
 prizes offered by DeLuxe and  
 Technical Film Laboratories. De-  
 Luxe is offering \$500, \$300 and  
 \$100 for the three best lists of the  
 outstanding developments in  
 the history of motion pictures and  
 technical developments — in 100 words or less —  
 the selection of each develop-  
 ment.

Lists may include develop-  
 ments from any area of motion pic-  
 ture photography, editing, spec-  
 ials, effects, etc. and may be tech-  
 nical innovations or developments  
 introduced to the industry during  
 any period of its history. Winning  
 entries, according to DeLuxe, will be  
 selected from entries which are the  
 most complete and significant and  
 accompanied by the best reasons  
 why the developments chosen  
 are significant. The contest, which  
 closes August 15, is open to any-  
 one in or out of the motion picture  
 industry (excluding DeLuxe em-  
 ployees). Complete rules and  
 entry details may be obtained by  
 writing Technical Developments  
 Contest, P. O. Box 3226, Holly-  
 wood, Calif. 90028.

Directors Approve Acquisition of  
 Sawyer's by General Aniline Co.  
 J. Jesse Werner, chairman  
 and president of General Aniline  
 & Film Corporation and Robert  
 J. Frost, president of Sawyer's  
 announced (in mid-July) that  
 the boards of both companies have  
 approved in principle the proposed  
 acquisition of Sawyer's by GAF.  
 Contingent upon the approval of  
 a final agreement by the share-  
 holders of Sawyer's, that company  
 will be operated as a wholly-  
 owned subsidiary, headquartered  
 in Portland, Oregon.

Free Loan Titles Listed in  
 Modern's 1966-67 Film Catalog  
 A new 1966-67 catalog listing  
 16 16mm motion pictures avail-  
 able to schools, plants and offices,  
 and religious, civic and social  
 organizations, has been issued by  
 Modern Talking Picture Service,  
 Inc.  
 The 52-page booklet lists free  
 titles under such headings as  
 Travel and Sports, America's  
 Problems and Challenges, Your  
 Home and Garden, Foods, Mod-  
 ern Farming, Science and Tech-  
 nology, A Woman's World. Gen-

eral Interest, Business and Fi-  
 nance, and Technical and Product  
 Information. Other sections tell  
 "How to Plan Your Film Pro-  
 gram," and "How to Order Films."  
 Copies are available from any  
 of Modern's 32 regional offices  
 throughout the country, or from  
 headquarters office at 1212 Ave-  
 nue of the Americas, New York  
 10036.

**Perspective on Race Relations:  
 Lutheran's "A Time for Burning"**

☆ A new motion picture on race  
 relations, commissioned by the  
 Lutheran Churches of the United  
 States, has just been completed  
 by Quest Productions, of New  
 York. The one-hour dramatic  
 documentary was filmed in Omaha  
 and reveals various communities  
 within the Nebraska city, both Ne-  
 gro and white, reacting to contem-  
 porary social pressures and  
 changes. The scenes in the film  
 were neither scripted nor staged.  
 No professional actors were em-  
 ployed. All of the incidents were  
 photographed as they actually oc-  
 curred, with the knowledge and  
 consent of the participants.

*A Time for Burning* was offi-  
 cially approved and accepted on  
 June 10th by the executive com-  
 mittee of Lutheran Film As-  
 sociates, the production agency  
 representing the three major U.S.  
 Lutheran branches and the Na-  
 tional Lutheran Council.

The setting for most of the  
 film's action was Augustana  
 Lutheran Church in Omaha, a  
 congregation of the Nebraska  
 Synod of the Lutheran Church in  
 America. Other Omaha churches  
 cooperating in the filming were  
 two with predominantly Negro  
 membership: Calvin Memorial  
 Presbyterian Church and Hope  
 Lutheran Church.

A cinema verite technique was  
 utilized by producer-director-cam-  
 eraman William C. Jersey to de-  
 pict the real happenings in Omaha  
 on film. Mr. Jersey explains that  
 the individuals being filmed tend  
 to lose their shyness before the  
 hand-held camera and portable  
 recorder when they get involved.

According to Robert E. A. Lee,  
 executive producer and IFA offi-  
 cial, *A Time for Burning* is the  
 "actual portrayal of a community  
 in struggle to establish meaningful  
 communication amidst tension —  
 not that wrought by violence and  
 exploding emotions, but rather the  
 clash of ideas, the anguish between  
 doubt and conviction, inaction and  
 action." Distribution is being set.

# the news perspective

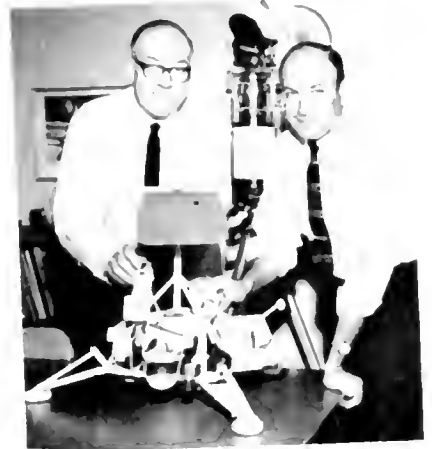
Surveyor Carried Bell & Howell-Designed Lens to Moon's Surface

PROJECT SURVEYOR, which soft-  
 landed the unmanned space-  
 craft on the moon and has suc-  
 cessfully transmitted many close-up  
 photographs of the lunar surface,  
 has won photographic design hon-  
 ors for one of the nation's leading  
 audiovisual equipment makers.  
 A zoom lens designed and built  
 by Bell & Howell enabled detailed  
 close-ups of the lunar surface as  
 close as four feet, providing visual  
 data never before possible.

As the Surveyor touched down  
 on the surface of the moon, the  
 "eye" of the system was activated  
 —with a zoom lens scanning in  
 all directions by means of a re-  
 volving and tilting mirror. A 360-  
 degree circle was made with an  
 additional sweep both above and  
 below the lunar horizon.

Slave motors controlled from  
 earth were able to focus, zoom and  
 adjust the iris of the lens as well  
 as a multi-colored filter wheel.  
 This provided critical focus on  
 the surface and permitted greater  
 detail in the transmitted photos.  
 Surveyor proved to be surpris-  
 ingly durable, resuming picture  
 transmission after a delay which  
 seemed to restore power and was  
 unaffected by extreme temperatures.

Everett F. Wagner, president of  
 Bell & Howell's Photo Products  
 Group and Frank W. Mellberg,  
 Surveyor program manager for the  
 company, cited some of the prob-

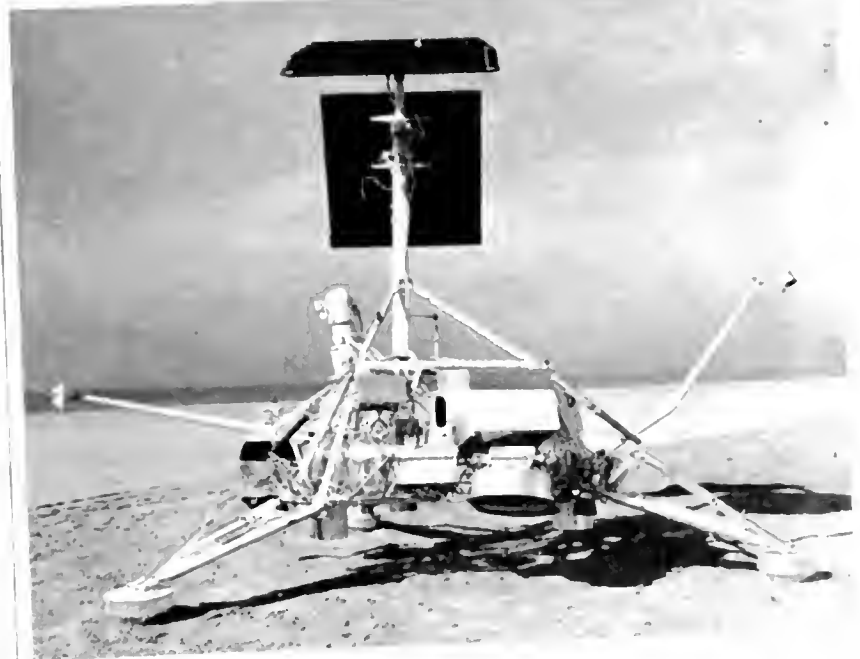


Frank Mellberg (left), Bell & How-  
 ell's program manager for Project  
 Surveyor, with project engineer  
 Carcin Ellman and scale model of  
 lunar spacecraft. Mellberg's hand is  
 pointing to the camera's special lens.

lems that were overcome. The  
 lens' systems were designed to per-  
 form with maximum efficiency de-  
 spite shock, vibration, radiation  
 and extremes of heat and cold,  
 ranging from 250 degrees Fahren-  
 heit to 250 degrees below zero.  
 Surveyor's ability to resume pic-  
 ture transmission was added testi-  
 mony to the photographic design  
 and engineering skills.

Representatives of B & H work-  
 ed closely with the Hughes Air-  
 craft Company, which designed  
 and built the lunar vehicle, as sub-  
 contractor to the Jet Propulsion  
 Laboratory.

Here is Surveyor: counterpart of spacecraft which successfully transmitted  
 close-up pictures of moon's surface, is pictured near Hughes Aircraft Com-  
 pany plant in Culver City, Cal. where it was built. White turret at left  
 of mast houses television camera with special zoom lens designed by Bell  
 and Howell. The lens operated perfectly despite extremes of heat and cold.





Scene at 13th "Day of Visuals" awards banquet as one of Chicago's glamorous Gaslight Club girls presents plaque.

E. Goessl, Becker-Goessl, Inc.; A. M. Baltzer, National Safety Council. Highlights of the program, arranged by Howard E. DuKane Corporation, included presentations by Ralph Delaney, vice-president of Modern Talking Picture Service, Inc. (*The Medium*); by Leon Luxenberg, CBS Radio and president of



Frank Havlicek, Sterling Motor USA executive, accepts a plaque from president Norman Lindquist.

## Chicago Hosts 13th Annual "Day of Visuals" and V-P Awards

**T**HE SPONSORS AND HOSTS for the 13th Annual "Day of Visuals" of the National Visual Presentation, held on June 1-2, broke the "numbers" jinx and a long-established tradition as that organization's Midwest Chapter brought

this combined conference-awards event to Chicago for the first time in history. All previous programs have been held in New York City. Attendance at early meetings in the Sherman House was sparse but climbed steadily to wind up with

"satisfying numbers" during mid-afternoon of the first day.

Norman Lindquist, vice-president of Niles Communications Centers, Inc., as president of the Midwest Chapter, was official host. General co-chairmen were Marvin

### The Winners of "V-P" Honors

#### 1966 MOTION PICTURE AWARDS

##### Documentary Films

1st: "The Changing View of the Change of Life" sponsored by the Wilson Research Foundation  
Produced by Dynamic Films, Inc.

2nd: "High in the Thin Cold Air" sponsored by Field Enterprises  
Produced by Robert E. Dressler

Merit: "Nile—The Creator (Egypt)" sponsored by California Texas Oil  
Produced by Anthony Gilkison Associates

##### Fund Raising Films

1st: "A Different Drum" sponsored by American Medical Assoc.  
Produced by Henry Strauss Productions, Inc.

2nd: "Everyman's Mount Everest" sponsored by Goodwill Industries of Chicago and Cook County  
Produced by Donahue/Cooke, Inc.

Merit: "A Search For Many Wonders" sponsored by United Way, Inc.  
Produced by Harris-Tuchman Productions Inc.

##### General Public Welfare

1st: "Love That Car" sponsored by American Oil Company  
Produced by Parthenon Pictures

2nd: "It's Your Decision — Clean Water" sponsored by The Soap and Detergent Association  
Produced by Wilding, Inc.  
tied with

"New Water for a Thirsty World" sponsored by U.S. Dept. of Interior  
Produced by Reid H. Ray Productions, Inc.

##### Public Relations Films

Special Award: "Catalog Merchandising" sponsored by Montgomery-Ward/IBM  
Produced by Academy Film Productions

1st: "Power for a Nation" sponsored by U.S. Dept. of Interior  
Produced by John Bransby Productions

2nd: "Steel and America" sponsored by American Iron & Steel Inst.  
Produced by Walt Disney

Merit: (Untitled — History of S&H Green Stamps) sponsored by Sperry and Hutchinson Company

Produced by Information Management Facilities, Inc.  
tied with

"Character of a Company" sponsored by Deere & Co.  
Produced by Wilding, Inc.

##### Professional Medical and Pharmaceutical

1st: "Age Minus 60 Days" sponsored by Carnation Milk Co.  
Produced by Flagg Films, Inc.

##### Recruitment Films

1st: "Tommy Looks at Careers-Chemistry" sponsored by B.F. Goodrich  
Produced by Atlas Films

##### Films on Sports and Hobbies

1st: "Animal Kingdom" sponsored by South African Tourist Corp.

2nd: "Racing — An Adventure with Model Cars" sponsored by Monogram Models, Inc.  
Produced by Gilbert Altschul Productions, Inc.

##### Travel Pictures

1st: "Wings to Alaska" sponsored by Pan American Airways  
Produced by Henry Strauss Productions, Inc.

2nd: "Festival USA '66" sponsored by U.S. Dept. of Commerce  
Produced by Audio Productions, Inc.

Merit: "The World of Christopher Columbus" sponsored by Alitalia  
Produced by Wilding, Inc.

##### Employee Relations Films

1st: "Sunrise at Eastern" sponsored by Eastern Air Lines  
Produced by Audio Productions, Inc.

##### Employee Training Films

1st: "The Front Line" sponsored by Readers Digest/S.M.I.  
Produced by Fred A. Niles Communications Centers, Inc.

2nd: "People Are All Alike" sponsored by National Safety Council  
Produced by Gilbert Altschul Productions, Inc.

Merit: "Aircraft Piston Engine Ignition and Spark Plugs — Parts I & II, sponsored by Champion Spark Plug Company  
Produced by Sanderson Films, Inc.



SUMMER, 1966

## Family Relations, Marriage and Sex Education Films 'Most' Needed, Say Home Economists



### New Film on Menopause Available to Groups

National magazines and newspapers have recently called attention to new medical attitudes toward the female menopause. Now, an authoritative motion picture, "A Changing View of the Change of Life," is available to women's organizations, industries, schools and clubs.

The 28-minute color film is presented as a public service of the Wilson Research Foundation. Its purpose is to inform women that the menopause is not "inevitable" but a recognizable deficiency disease brought about by an imbalance in hormone production. The film is based entirely on information reported in leading medical journals.

*(Continued on Page 4)*

There is a most important need for more films and filmstrips on family relations, marriage counseling and sex education, according to the nation's home economics teachers.

The results are published in a nationwide survey of home economists in education just completed by Association Films. The purpose of the survey was to find out in which areas of the curriculum more business-sponsored films and filmstrips are needed.

Family relations films were cited by 46.3 per cent of the respondents as "most important." Following, in order of importance, are: Marriage counseling, 35 per cent; sex education, 33.9 per cent; money management, 32.6 per cent; etiquette good manners (tied with nutrition), 28.6 per cent; food and meal planning, 18.8 per cent; and sewing and dress design, 18.5 per cent.

Next in importance came: Health and hygiene, 15.2 per cent; table decorations, 13.4 per cent; cooking, 9.8 per cent and party planning 7.6 per cent.

Ninety-eight per cent of the teachers responding to Association Films' survey use business-sponsored films, as teaching aids. Ninety-one per cent use filmstrips, of whom 57.1 per cent prefer sound filmstrips. Almost 27 per cent indicated a preference for silent filmstrips.

Twenty-six per cent felt that "most" business-sponsored films are "sufficiently curriculum-oriented." According to 46.5 per cent, "some" are sufficiently oriented, while 26.3 per cent felt that "too few" are. The vast majority, 95.3 per cent, said they would "like supplemental materials" to use with films and filmstrips.

On utilization of teacher's guides, 52.7 per cent answered that they "always" use them, 42.9 per cent "frequently" and .2 per cent "never."

*(Continued on Page 4)*

### New Mailing Service Offered by Association

Association Films has formed a Materials Mailing Service for the storage, shipping and handling of printed materials, premium fulfillment specialties and other direct-mail items. The division is headquartered in Association's new eastern area film center in Fairfield, N. J.

Announcing the additional service, Robert Mitchell, president of Association Films, said "We are uniquely qualified for the processing of educational, sales and promotional materials. We have the personnel, facilities and, most important of all, more than 15 years' experience in shipping, scheduling and mailing of educational and other visual materials."

The service will be available not only to Association's clients but to advertisers, agencies and others with bulk or individualized mailing requirements. Among the clients using the company's Materials Mailing Service

*(Continued on Page 4)*



**TRAVEL TOG TRAVELOG**—Two señoritas—American style—show audiences what to wear South-of-the-Border in "Mexican Watercolor." This J. C. Penney style-setter features smart fashions for strolling, surfing, scuba-diving or just sightseeing. It was produced by Show Associates.

# Association Films

INCORPORATED

"America's First Distributor"

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IN CANADA

ASSOCIATION-INDUSTRIAL FILMS  
135 Peter Street Toronto 2B, Ontario

## Home Economics And The Young Marrieds

As the survey published in this issue of "Audiences" indicates, today's home economics teachers are increasingly aware of the need for educating the *whole student*. The distorted cooking-canning-cake-baking image has been laid to rest for good and all.

When asked in which areas of the curriculum they felt sponsored films and filmstrips were needed most, 46.3 per cent chose family relations. Significantly, the three next "most needed" categories are marriage counseling, sex education and money management.

To many, these results will come as no surprise. After all, 40 per cent of all brides are teenagers and more wives have their first child in their 19th year than in any other. And shocking as it may seem to those "over 21," 40 per cent of the total U. S. population will be under 20 years of age within a year!

For industry the opportunity to provide teachers and their young charges with motion pictures and filmstrips that come to grips with the facts of life, so to speak, has never been greater.

A film in wide distribution to parent-teacher groups, guidance counselors and home economists, "Keys for the Homes of Tomorrow," provides an excellent insight into the *new* home economics. Produced by the Sears-Roebuck Foundation (in consultation with the American Home Economics Association and specialists from the Office of Education), it shows how many schools are broadening and revitalizing the home economics curriculum.

And, as borne out in the survey, the emphasis is on family living, marriage, parenthood and interpersonal relations. In a way the Sears-Roebuck Foundation film is a guide to areas of need. Interested sponsors might do well to view it.

## "Woolf" In The House

And, speaking of family relations films, we wonder if "Who's Afraid of Virginia Woolf?" qualifies. Edward Albee's corrosive study of conjugal cannibalism shows *in extremis* what can happen when misbegotten mates get together. As Elizabeth Taylor and Richard Burton played out their love-hate ritual on screen we were reminded of a "New Yorker" cartoon of a few years back: Two suburban-type matrons are shown leaving a movie theater where "Cleopatra" is playing. One matron is saying to the other, "Well, frankly, I liked her better in 'National Velvet'."



"My mother lives in Philadelphia. If you want the lady of the house, you're speaking to her."

Drawing by B. Tobey;  
Copyright © 1963 The New Yorker Magazine, Inc.

## VOICE OVER

### The Sponsored Screen Screen

Newcomers: "Eighth Annual Daytona 500," NASCAR sized from Dynamic racked up more than 200 TV Plays during last 90 days in distribution via Association Telefilms' telephone campaign and poster-size direct-mail broadside (Send for your free copy) . . . "Parties That Soar," fun-and-sun stuff with stunning views of surfing, soaring, skydiving and other sports of the sixties, courtesy U. S. Brewers Association . . . Reprint available from AF of "Journal of Commerce" story on industrial film field. One of the best . . . American Airlines' "A Touch of California" proof, if such were necessary, why so many Americans are taking Greeley's advice to heart. It's a swinging tour of the great State from San Simeon to San Diego. Winners: "It's Your Decision—Clean Water" (League of Women Voters and the Soap and Detergent Association) and "A Changing View of the Change of Life" (Wilson Research Foundation) have received special awards from the National Visual Presentation Association . . . Expertise: "Thousands of Experts" (which could be called "How to Run a Successful Airline") tells how Alitalia keeps its big fleet operating and relations with the public so good (Ah those *signorinas!*) . . . Why doesn't someone make a film on the importance of reading? We're at the American Library Association, NEA and just about every educational group would be happy to cooperate.

# The Hand of Friendship: Welcome Wagon Style

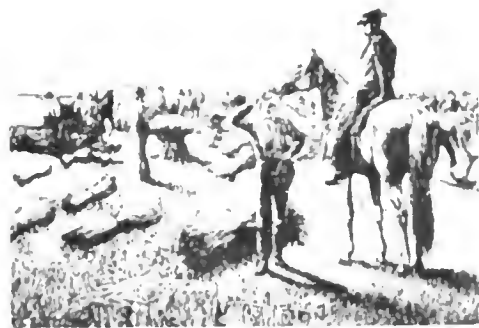
Back in the days when families were crossing the continent in conestoga wagons they were often met at journey's end by the families with wagons filled with food and supplies. This gesture of friendship and hospitality was the inspiration for a unique service organization, Welcome Wagon International, founded in 1928.

Today Welcome Wagon extends the hand of friendship to a new breed of "settler," the 15 million Americans who change communities every year. Like their pioneer predecessors the 5,000 women of Welcome Wagon, who serve 2,000 communities in the USA, Canada and other countries, meet and greet

newcomers, offering them friendship, advice and symbolic baskets of gifts. The baskets represent the goodwill of the community and its local merchants and businesses.

A 28-minute Technicolor film "The Welcome Wagon" tells the story of this international service organization through the eyes of several Hostesses on their daily visits to newcomers and families celebrating a special occasion (such as the birth of a baby).

The film, produced and directed by Mel London for Wilding, is in distribution to women's organizations, churches, community service groups and television stations.



GOOD NUTRITION has helped America become the healthiest of all nations. This scene, from an original engraving, is featured in National Dairy Council's color film, "Food, the Color of Life."



"A NEW ART IN COOKING"—the reason's in the seasoning, might very well be the subtitle of this new 13½-minute color film from Lary's Foods, Inc. It compares the seasoning of foods with the subtle blending of pigments in painting. Both achieve effects that brighten and enhance the senses.

## A Pot That Sings In the Kitchen!

### Hearing is Believing!

*Ingredients:* one young bride, a singing pot, some imaginative cooking hints and a dash of whimsy. *Results:* "The Enchanted Pot," a charming fantasy that teaches with tunes how to prepare sauces, marinades, glazes and dessert toppings.

Corn Products Company is the sponsor and, not unexpectedly, the "enchanted pot's" advice involves creative uses of Karo corn syrup. The popularity of the film can best be realized by a quick look at the distribution results to date: 20,672 classroom and group showings to an audience of almost 810,000 persons. All this in less than 30 months!

The TV audience is mighty impressive, too: seven million viewers. With the quick-cook easy-to-serve foods part and parcel of the sixties there is a lesson in this film: pique a woman's imagination and cooking becomes fun. (Maybe some husbands would find themselves to be latent *Escoffiers* too!)

## Free-Loan Filmstrip Gets Wide Usage

Can a filmstrip and record be distributed as successfully as a motion picture? The answer is a resounding "yes," as attested to by "The Fabulous World of Food," from the Grocery Manufacturers of America.

This 14-minute sound filmstrip has been shown more than 5,000 times in home economics classes to some 158,381 students.

The filmstrip is excellent for pre-marrieds as it gives them many useful tips on budget stretching, especially when it comes to buying convenience foods. There's even a cue

## Dairy Council Shows The Milky Way

Among home economists and other educators the National Dairy Council is held in highest regards for its sensible, sound nutrition education program.

For many years a sponsor of classroom motion pictures, NDC has earned a reputation for developing films, booklets, nutrition charts and other materials, that present the case for balanced meals and proper diet with great effectiveness.

The Council's films are always in heavy demand. Little wonder, because they present health information in terms that students can easily grasp.

The newest NDC film, "Food, the Color of Life," tells how man during the past 50 years has learned to combat starvation and malnutrition through nutritional science.

"Uncle Jim's Dairy Farm," takes two city-bred youngsters on a tour of a modern, mechanized dairy farm, where everything is automated except possibly the bovine beauties themselves.

"Visa to Dairyland, USA" tells of a young exchange student who learns about farming American-style. Popular with school audiences the film has been widely shown on TV, through Association Telefilms' series, "Your Neighbor—the World."

To date, the three films have been seen by a cumulative audience of more than 100 million persons.

### CORRECTION!

We reported in error in our Spring, 1966 "Audiences" that the J. C. Penney Company had a limited edition album on its films "Mexican Watercolor" and "One Peseta, Two Peseta." The album was, in fact, privately produced only by the Producer of the film, Show Associates. It is not available for distribution.

as to separating edible from non-edible items on a check-out tape. The GMA filmstrip, like the many films we distribute to home-economists, will be offered in our four-page insert in the September issue of "Practical Forecast for Home Economists."

## Financial Happiness: Financial Planning

The National Consumer Finance Association, with its financial planning program, is right on-target with home economists. As our survey shows "money management" is rated as "most important" by 32.6 per cent of the teachers.

To orient students to the economic facts of life, the Association has packaged two 11-minute color films with teachers study guides, to be used in a single class period or on consecutive days.

"Personal Financial Planning" emphasizes the importance of prudent financial habits and sound money management. (With disposable income at an all-time high this one could hardly be more pertinent to today's young people).

The complementary film, "The Wise Use of Credit," acquaints students with consumer credit, how it originated, is established, the types of credit, cost factors and the amount of credit a family can afford.

## 'Come Catch a Rainbow' Colorful PPG Program

Pittsburgh Plate Glass Company is offering women's groups all over the country a most unusual 30-minute interior-decorating "program." We say program because that's just what it is.

Instead of relying solely on "canned" materials, i.e. a film or filmstrip, PPG gives program chairmen the opportunity to become active participants. The program, originally conceived for the General Federation of Women's Clubs, consists of a set of ninety 2 x 2 slides, an 18-page script, a program guide, a program evaluation record, a press release for use with local club editors announcing the decorating program, and quantities of a four-color, 24-page booklet called "Come Catch a Rainbow."

The color slides are designed to show homemakers the many colors currently available for use in home decoration and to illustrate a variety of color schemes and unusual ways to use color. This Fall the "Come Catch a Rainbow" program goes into high school distribution through Association Films' Materials Mailing Service.

## Consumer Protection Theme of FDA Film

Are we being adequately protected against dangerous drugs? Dishonest labeling? Pesticide residues? Chemical additives? Fraudulent packaging? Medical quackery?

Yes, according to the Food and Drug Administration in the informative new color film, "A Reason for Confidence." This 28-minute dramatic-documentary tells of the FDA's "invisible circle of protection" that surrounds almost everything we buy from foodstuffs to pharmaceuticals.

The film will be released to schools, colleges and community groups this Fall. During the Summer months it's being shown in selected resort areas, Travel Cinema airport theaters, and on television.

## Menopause Film

(Continued from Page 1)

"A Changing View of the Change of Life" was prepared under the supervision of Dr. Robert A. Wilson, president of the Wilson Research Foundation, Consulting Obstetrician and Gynecologist, Methodist Hospital of Brooklyn, N. Y., and author of the book "Feminine Forever," and Dr. Edmund R. Marmo, Director of the Laboratory, Carson C. Peck Memorial Hospital, Brooklyn.

The Wilson Research Foundation provides copies of a free booklet, "Feminine For Life," to all organizations ordering the film.

## 'Twentieth Century' Series Continues In Distribution



WALTER CRONKITE

The widely-acclaimed CBS-TV series "The Twentieth Century," which ends nine-year television and free-loan 16mm in this Summer, will continue to be seen in the Nation's schools and organizations, Association Films announced.

Association has acquired rental and sales rights to the vast library from CBS Film, Inc. More than 215 subjects will be offered starting September 1. Of these, more than 160 subjects will be available for sales within the United States and Canada.

The series, narrated by newscaster Walter Cronkite, has won every major television award including Emmy, Peabody, Sylvia and several blue ribbons from the American Film Festival. In all, the series has won 5 national and international awards.

Many outstanding subjects, some of which have been out of free-loan distribution for several years, will be offered, including "Churchill: Man of the Century," "Paris in the Twenties" (rare footage of Hemingway, Fitzgerald and other expatriates) and "From Kaiser to Fuehrer" (considered by many to be the best "Twentieth Century" program ever produced.)

Among the more recent programs to be offered include: "Norman Thomas: The Great Dissenter," "Synanon in Prison," "Plots Against Hitler," "Operation Gwam" (an animal rescue mission), "Majestic, Illinted Hudson," and "Moscow U" (educational Communist-style).

## Home Ec Survey

(Continued from Page 1)

The average number of films shown a year is 17, the survey showed. For best classroom utilization, 51.2 per cent preferred films that occupy "most" of the class period, 40.4 per cent "part," and 4.0 per cent "all" of the class period.

Thirty-minutes' running time was indicated as most desirable by 36.6 per cent. Twenty minutes by 10.3 per cent, 25 minutes by 9.8 per cent and 35 minutes by another 9.8 per cent. Only 10.7 per cent of the teachers surveyed have closed-circuit TV systems in their schools. Of these respondents, 58.3 per cent said home economics programs are "never" televised.

Almost 78 per cent of the teachers order films from commercial distributors. Of this percentage 34.6 per cent order them "frequently"; 25.2 per cent "usually"; 18.1 per cent "seldom."

Copies of the survey may be had by writing Association Films, Inc., 600 Madison Avenue, New York, N. Y. 10022.

## Avon Calling Audiences In Clubs And Homes

"Avon calling" has become a household expression. Complementing the cosmetic company's unique way of marketing—directly to the consumer in her home—is Avon's film program. The three films are in wide distribution to women's audiences in clubs, resorts, country clubs, community centers and on television.

They offer women some basic ingredients: fresh, glossy production values; beautiful high-style models and hints on the proper application of cosmetics and discreet use of fragrances. The titles are good, too: "Joy of Living with Fragrance," "Lessons in Loveliness" and "Beauty in the Making."

## Mailing Service

(Continued from Page 1)

Services are: Sears, Roebuck and Co., the Institute of Life Insurance, Armour & Company, Grocery Manufacturers of America, Corn Products, Pittsburgh Plate Glass Company, Soap and Detergent Association, Metropolitan Life Insurance Company, and Schering Corp.

The Materials Mailing Service can store, package and ship: filmstrips and tapes; kits; booklets, brochures and folders; teachers' guides; premiums, prizes and give-aways; catalogs, directories and manuals; TV newsclips, scripts and transcriptions; slides and transparencies; and many other specialties.

A brochure, "Materials Mailing Services," will be available shortly.





...cted at 13th Annual "Day of Visuals" awards presentations in Chicago:  
 ...orn Lindquist, president of NVPA Midwest Chapter and official host  
 ...ft with James R. Taylor, director of communications, DePaul University.

...New York Chapter (*How to  
 ...ck Producer*) and concurrent  
 ...tical sessions. At one of these  
 ...hn Lord, DuKane Corporation,  
 ...used "Sound Filmstrips, the  
 ...ed and the Method" and at an-  
 ...he Allen Hilliard, George W.  
 ...olurn Laboratory, described  
 ...reparation of Materials for Mo-  
 ...n Picture Prints."

...Another concurrent session  
 ...the first day's program, Henry  
 ...akehasi, International Film  
 ...re, Inc., spoke on "The  
 ...ow of Motion Pictures" and  
 ...oter group heard Paul Heim-  
 ...rg, president, Colind Photog-  
 ...ph, on "How to Produce and  
 ...duce Slides and Filmstrips  
 ...omically."

...H. Coeln, editor of BUSINESS  
 ...REN, delivered the opening key-  
 ...talk, following chapter presi-  
 ...Lindquist's official welcome.

☆ "V-P" Honor Award plaques  
 were given to winning entrants in  
 the 1966 "Day of Visuals" com-  
 petition. Howard Rice, Motorola  
 Communications Division, was this  
 year's awards chairman and the  
 judging chairman was Robert B.  
 Konikow, editor of Advertising &  
 Sales Promotion Magazine. The  
 awards are covered in detail on  
 these pages. Award-winning audio-  
 visuals were screened on the sec-  
 ond day of the program, at both  
 morning and afternoon sessions.

On Thursday, June 2, Verne  
 Kelly, vice-president of the Grey-  
 hound Corporation, was the hon-  
 ored guest of the combined mem-  
 berships of NVPA's Mid West  
 Chapter and The Sales-Marketing  
 Executives of Chicago. The show-  
 ing of a Greyhound-sponsored  
 CinemaScope color film was a  
 fitting tribute to this company. •

...first place awards went to Parthenon-produced films. *Receiving two  
 ...se was W. R. Terrell (left), supervisor of field public relations,  
 ...merican Oil Company. Parthenon's executive producer, "Cap" Palmer, ac-  
 ...pd the other top award for a Mutual and United of Omaha sound film.*



## The Winners of "V-P" Honors:

### Sales Training Films

Ist: "Pak-Nit Muppets" sponsored by Compax Corporation  
 Produced by Muppets, Inc.

### Consumer Sales and Promotion Films

Ist: "She Purrs Like a Kitten" sponsored by American Oil Co  
 Produced by Parthenon Pictures  
 tied with

"Two Cheers for Charlie" sponsored by Mutual & United of Omaha  
 Produced by Parthenon Pictures

Merit: "Indianapolis '500' 1965"

Sponsored by Ashland Oil and Refining Company  
 Produced by Dynamic Films, Inc.

### Industrial Sales and Promotion Films

Ist: "Professional Billing Service"

Sponsored by Bank of America NT&SA  
 Produced by Communication Films

2nd: "Jet Cargo" sponsored by Alitalia Airlines  
 Produced by Wilding, Inc.

Merit: "The Fifth Medium" sponsored by  
 Modern Talking Picture Service, Inc.

Produced by Stop Light Productions  
 tied with

"The Timmerman Facilities Movie" sponsored by Tinnerman Prods.  
 Produced by Ed Feil Productions

### Introductory Presentations

Ist: "The Collection" sponsored by Family Circle Magazine  
 Produced by Dynamic Films, Inc.

tied with  
 "Total Attack" sponsored by The AP Parts Corporation  
 Produced by Portafilms

## AWARDS TO SLIDEFILM & SLIDE PROGRAMS

### Public Relations Slidefilms

Ist: "Is This Your City?" sponsored by Boy Scouts of America

2nd: "You and De Paul" sponsored by De Paul University

### Fund Raising Slidefilms

Ist: "Operation Crossroads" sponsored by Better Boys Foundation  
 Produced by Chartmasters, Inc.

### Recruitment Slidefilms

Ist: "What Road Will He Take" sponsored by  
 Boy Scouts of America

### Employee Training Slidefilms

Ist: "One Chance" sponsored by Bank of America NT&SA  
 Produced by Fraser Productions

2nd: "Achieving the Aims of Boy Scouting" sponsored by  
 Boy Scouts of America

Merit: "Call to Collect" sponsored by Bank of America NT&SA  
 Produced by Pictorial Publishers, Inc.

### Sales Training Slidefilms

Ist: "Personal Business Management" sponsored by  
 Prudential Insurance  
 Produced by Color Illustrations

### Consumer Sales and Promotion Slidefilm

Ist: "Clothes Make the Man" sponsored by Newsweek/AIMBW  
 Produced by Nesbitt Reynolds

### Introductory Presentation Slidefilm

Ist: "The Windsor Revolution" sponsored by National Distillers  
 Produced by Mazin & Wyckoff

Gold and Silver "Cindys" Presented to Three Best Pictures  
General Bernard Schriever Gets Jay Gordon Memorial Award

"Challenge" Is Key Word for Film Makers  
at IFPA's Seventh National Conference

**P**LACASANTO, SUN-FILLED DAYS greeted members of the Industry Film Producers Association as they participated in a most successful, well-attended Seventh Annual Conference, climaxed by Cindy Awards ceremonies at the Miramar Hotel in Santa Monica, California on June 2-4. "Warmth" characterized these sessions as professionals in industry film-making gathered to exchange ideas, view one another's films in open competition and to get re-acquainted.

The "keynote" of the conference was in the frequent re-statements of challenge expressed by speakers and within special messages to IFPA from such old friends as Senator George Murphy (Rep. Calif.) and General Bernard Schriever, USAF. General Schriever was this year's recipient of the association's Jay Gordon Memorial Award, given him for his "outstanding contributions toward the advancement and promotion of the use of film." In his response, delivered by his long-time friend, General Osmond J. Ritland, USAF Ret. (now a vice-president of Douglas Aircraft Corp.), General Schriever said:

"It would be impossible to evaluate the total impact your contributions have made upon our national achievements over the past years of research and development effort. However I am certain



Neal Keehn (left) presented Jay Gordon Memorial Award to General Osmond J. Ritland, who accepted on behalf of General Schriever.



Senator George Murphy's message to IFPA was read to delegates by our past-president Robert Scott.

IFPA Officers-Elect (left to right): Ralph Hall, Financial Vice-President, Gene Huggens, President, Llano Dolnick, Executive Secretary, Raymond Jaeger, Executive Vice-President, and Michael Reese, Chapters' V. P.



that the unprecedented task would have been much more difficult to accomplish without the steady flow of audiovisual information that you produced and communicated."

"Films Hold Great Promise"

Senator Murphy's message, delivered by IFPA past-president Bob Scott, contained this expression of faith in films:

"I believe that the motion picture medium holds the greatest promise for communicating reliable information and creating genuine understanding of any means yet developed by man's inventive mind.

"This means to me that your specialized profession is very important to the nation's progress and security. You can help us become better informed, to make wiser decisions, if you will continue to develop your techniques, to define your goals, to refine your skills and improve your products — then see to it that they reach your audiences."

Equipment Better Than Image?

A further note of challenge was struck at the "kick-off luncheon" by guest speaker Joseph Mascelli, ASC. This author of "The 5-C's of Cinematography" noted "our equipment is constantly improving but I'm afraid I can't say as much for the images . . . Place yourself in the audience. Think in terms of what they would like to see. You should realize that motion pictures are more than a sharp image, with good color, and that the action moves. It should be a picture that says something, that means something, that involves the audience. The forgotten man is that man in the audience.

"Instruct and inspire in your industrial and business films. Not just instruct. Make them want to do the job right. It's not easy. It's a challenge — and I'm throwing that challenge to you," Mascelli concluded.

New Officers Are Introduced

A new slate of National and Chapter officers was introduced at the National Conference. The association's incoming president is Gene M. Huggens, General Dynamics Convair. Financial vice-president elect is Ralph Hall, Ralph Hall Productions and chapters vice-president is Michael Reese, former San Diego chapter chairman. Roy L. Deets was re-elected to his post as IFPA's editorial vice-president.

New chapter chairmen present-



Dr. Harold Dyrenforth, former president, welcomed members and guests at the first open session.

ed at Santa Monica were: L. "Scott" Robertson, Eastman Kodak Co., heading the Los Angeles Chapter; Larry Filby, Air General Corp., heading the Northern California Chapter; and Star Follis, Naval Electronics Laboratory leader of the San Diego Chapter.

Other officers-elect of the Los Angeles Chapter are: J. "Jack" Barlow, treasurer; Ed Rinke and Verne Vihlene, program co-chairmen; and Jim Newcom, QM Productions, as publicity chairman. Northern California's Chapter has Jim Goldner, San Francisco State College, as vice-chairman; Fraser, Fraser Productions, program chairman; John Corcoran, A. Palmer Films, Inc., membership chairman; Stan Ahlborn, Lin Peach Association, publicity chairman and Bill Murray, U.S. Department of Agriculture, as secretary.

They Keep Chapters Active

San Diego's Chapter chairman will be aided by Del Gay, KIEB-TV, vice-chairman (and in charge of program arrangements); and

Joseph Mascelli, ASC, delivered the "kick-off luncheon" address, challenge to business film makers.



Arjan Productions, publicity chairman; Ray Ussery, General Dynamics/Convair, the secretary-treasurer; and Frank Willey, Copy Productions, will be membership chairman.

Moderator of the Seventh Annual Conference was Frank Carroll. His superb handling of introductions and program detail was the high spot of the sessions.

**News and Closed-Circuit TV**  
The note of "challenge" continued during other program sessions, reminding film-makers to "catch up with today's advances in equipment technology" was Robert Roy, Space & Information Systems Division at North American Aviation. He demonstrated that your use of close-circuit television for employee indoctrination and training. Later in the program, Roy was joined by Cal Reed of the Division's motion picture unit. The two men discussed the



Conference moderator Frank Carroll (at podium) introduces head table at "kick-off luncheon." Left to right: Roy Deets, Harley Townley, Joe Mascelli, Harald Dyrenforth, Paul DeMello, Ray Jaeger and Elaine Dolnick.



Robert Engle, of Lookout Mountain Unit, USAF, took part in program on Air Force audio-visual plans.



Robert Murray, Air Force Space Systems Division, was companion speaker on Air Force program.

The Saturday morning session was concluded with a panel presentation, introduced by Bob Scott, assistant director government relations for audio-visual requirements at the Aerospace Corporation. Robert "Bob" Engle, of the Air Force Lookout Mountain post and Robert P. Murray, audio-visual staff officer for the Air Force Space Systems Division, discussed the use of audiovisuals in the Air Force. The growing requirements in South Viet Nam were outlined.

The regular program was con-



Albert Amateau, Foreign Language Liaison Service, gave expert advice on overseas film versions.

complementary roles of both closed-circuit and films as they carry out their relevant responsibilities to management.

On Friday morning, June 2, a panel of writers discussed the prob-

Elaine Dolnick, executive secretary of IFPA, with familiar pile of papers at registration desk.



lems facing script writers of business and industrial films. Joining moderator Roy Deets in this session were Robert Hecker, Ed Lyons and Ray Ussery. Aquanaut Jay Skidmore, who participated in the recent Sealab II experiment off San Diego, gave an informative talk as did Daniel McGovern, chief of the Photography Division of the Air Force Flight Test Center at Edwards Air Force Base.

#### Forthright Look to Future

In his usual fiery and forthright manner, Charles "Cap" Palmer, executive producer for Parthenon Pictures, talked about the future of the non-theatrical film. He discussed both potentials and shortcomings which must be met by those who will help shape the future of this medium.

Another thought-provoking discussion was delivered by Albert Amateau, noted foreign language translator of films. His disclosure of the philosophy of thinking by peoples of other lands not only stimulated his listeners but also clearly highlighted the necessity of employing highly-skilled experts for translations used in overseas film versions. "Do it right if you expect success," Amateau concluded.

#### New Methods of Film Editing

An excellent review of new methods of film editing was presented by Frederick Y. Smith, ACE, of Walter Lantz Studios. He

also presented several demonstration films illustrating some of the new techniques now being used in motion picture editing rooms.

The final day's session began with a re-enactment demonstration of Lawrence Schwab's noted "Cineposium" television program, which appears on the Los Angeles area educational television station, KCET. During this Channel 28 program several young film-makers (and some not so young) present a film for viewing and constructive criticism by panelists. These films range from in-plant media to the latest in avante garde subject matter.

Schwab invited IFPA members and guests to submit their material for future "Cineposium" programs. He can be contacted at KCET, Vine Street, in Hollywood.

Panel on "Understanding Script Problems" was moderated by Roy Deets (left). Panelists (left to right) Robert Hecker, Ed Lyons and Ray Ussery



Daniel McGovern, of Edwards Air Force Base, spoke on aerospace photography and art requirements

cluded at a special session on Saturday afternoon as Ott Coelln, editor and publisher of BUSINESS SCREENS, introduced the award-winning British documentary film, *The Forth Road Bridge*. His remarks continued the spirit of chal-



Cal Reed, of Space & Information Systems, NAA, discussed role of motion pictures in his company.



Bob Lloyd, also of Space & Information Systems Div., talked on use of closed-circuit television



Oscar "Pat" Patterson, of USC, presented examples of "The New Look in University Production."



Aquanaut Jay Skidmore, who participated in *Scalab II* experiment, discussed underwater techniques.

## IFPA'S 7TH NATIONAL CONFERENCE

challenge as he reviewed experiences at the Sixth International Industrial Film Festival in Rouen, France.

"We are reminded by this picture," Coelhn said, "that craftsmanship and quality are hallmarks of Europe's film industry. As the nations compete for economic markets, let us remember that America's prospects for our goods and services will sit in judgment of overseas films as they extend this friendly competition." He noted that the U.S. had only a single prize winner at Rouen and that small countries, like Belgium and Holland, showed to better advantage than did the 15 entries from the United States.

### Keelhn Presents Gordon Award

Neal Keelhn, vice-president of Deluxe General Labs and a former recipient of the Jay Gordon Memorial Award, made the presentation of this year's trophy to General Schriever at the annual Cindy Awards banquet. It was received on the General's behalf by General Ritland.

Elaine Dolnick, the association's dedicated executive secretary, earned the thunderous applause of conference delegates and guests when she received an honorary life membership in the organization.

Conference exhibit area, well-attended between all program sessions, featured 21 booths which displayed over 65 useful products for industry film makers.



and was cited by retiring president Harald Dyrenforth "for her self-sacrificing and unstinting service . . . for giving so much of herself and her time on behalf of the film people she loves so much." This year's conference program and hotel arrangements at the Miramar were arranged by Mrs. Dolnick.

### 21 Exhibitors Show Products

Adjoining the meeting rooms at the Miramar was IFPA's annual exhibit of relevant equipment and services. At this year's conference, some 21 exhibitors showed more than 65 products during the three day program.

The list of this year's exhibitors included the Amega Corp. of America, Arriflex Corporation of America, Bach-Auricon, Inc., Beckman Whitley, Inc., Cinema Center, Cinema Beaulieu, Inc., Delphi Films, Eclair Corporation of America, Foreign Language Service Co., Hollywood Film Company, Mole-Richardson, Pailard Corporation, Photo & Sound, Plastic Reel Corporation, Jack Pills Camera Equipment Co., Ralke Company, Televue and Vidifilm, Inc.

The latest in camera, lighting and other relevant accessories for industry film production and pro-



Charles "Cap" Palmer discussed potentials and pitfalls in "The Future of the Non-Theatrical Film."



Fredrick Y. Smith, ACE, described "New Methods in Film Editing" and showed some fine examples.

jection was shown to Conference delegates and exhibits were well attended at every interval during the program.

### Sustaining IFPA Membership

In addition to the above, IFPA owes special gratitude to other firms in the industry who are sustaining members of the association. Of these, Arriflex and Mole-Richardson were among the 1966 exhibitors. Other sustaining members are: Birns & Sawyer Co., Byron Motion Pictures, Cinema Research Corporation, The Cine-

sound Corporation, Color Reproduction Company, Consolidated Film Industries, Filmservice Laboratories, Inc., DeLuxe/General Film Laboratories, Hollywood Film Company, Magnasyn Corporation, W. A. Palmer Film Company, Pathe Labs, and S. C. S. Photo-Cine-Optics.

In retrospect, this 7th National Conference stands out as one of the best in many years, perhaps the best. Certainly the spirit of challenge was coherently expressed throughout the sessions. The "warmth" expressed in opening lines of this report was exemplified in the many exchange of viewpoint and the renewing of acquaintances as long inactive members returned to the annual gathering of the membership.

And the Conference had its emotional high spots as well. You will soon forget the happiness registered by IFPA's devoted executive secretary, Mrs. Elaine Dolnick, when she received that old honorary life membership from retiring president Dr. Harald Dyrenforth. Cry she did, too, with tears of expressive joy!

Useful technical knowledge gained from productive working ses-



Ott Coelhn, of Business Screen, talked on overseas film markets and presented a prize picture.



past-president Bob Scott gave members an inspiring talk on "The Image of IFPA" and the future outlook.

on scripts, editing, and production techniques will serve management's interest as well when executives perform their duties in the year ahead. Chapter activity through the months ahead will carry on the work of member education and information, improving both abilities and status. Retiring officers received well-earned plaudits from the membership. Their hard work in building the association and in taking part in new programs (such as the MPTE joint project) has revived the spirit of IFPA.

**"The Image of IFPA"**

Et past president Bob Scott summed it all up in his inspiring talk on "The Image of IFPA." The words of challenge and of encouragement will instill greater spirit and infuse new leaders and members with "go-ahead" enthusiasm as another new association year begins this fall. Well done, and we hope to reprint your talk together with the full messages of Senator Murphy and General Schriever in these pages. •

elvis: latest Arriflex camera is demonstrated in the exhibit area.



**IFPA Presents "Cindys" and Special Awards**

**T**HE SEVENTH ANNUAL Industry Film Producers Association Conference was concluded on Saturday evening, June 4, with the presentation of "Cindy" awards to outstanding business, informational and industrial motion pictures produced by members during the preceding year. The "Cindy" awards and other special honor presentations were witnessed by more than 300. This year's competition was conducted by member Ray Jaeger of San Francisco, aided by a panel of judges for the three official categories.

The traditional Jay Gordon Memorial Award, donated by Gordon Enterprises, was bestowed on General Bernard Schriever, USAF and received on his behalf by General Osmond Ritland, vice-president of Douglas Aircraft Corporation. The plaque was presented to General Ritland by last year's winner of this honor: Neal Keehn, vice-president of Deluxe/General Film Laboratories.

In an emotional ceremony at the close of the evening's activities, Mrs. Elaine Dolnick, executive secretary of IFPA, received an honorary life membership in the association as a token of "her self-sacrificing and unstinting services on behalf of all in IFPA."

Following the awards banquet, short clips from each of finalists were projected and the judges' decisions were then announced by retiring president Harald Dyrenforth. The winners in each category were as follows:

**FILMS FOR INTERNAL USE**

**Silver Cindy Winner (Best in Class): "Pilot Vertigo"**  
 Produced by Technical Communications, Inc.  
 for the 1350th Motion Picture Squadron of the  
 U. S. Air Force  
 Director: Leon Vickman. Cinematographers:  
 Frank Murphy, Bill Curtis.

\* \* \*

**Runner-Up: "The Case of the Little Green Wire"**  
 Produced by Harry Poppe, TRW Systems, Los Angeles  
 Writer & Director: Melvin Shaw. Cinematographer:  
 Roy Niles.

\* \* \*

**FILMS FOR INFORMATION AND EDUCATION**

**Silver Cindy Award Winner: "Homeless Child"**  
 Produced by Don Hoster, Los Angeles County Offices  
 Writer: Robert Hecker. Director: James Tartan.  
 and Cinematographer: Don Hoster.

\* \* \*

**Runner-Up Award: "Space in Perspective"**  
 Produced by Graphic Films Corporation  
 for the 1350th Motion Picture Squadron, U. S. Air Force  
 Director: Lester Novros. Writer: Shirley Thomas.  
 Animation Director: Conrad Pederson.

\* \* \*

**BUSINESS; SALES PRESENTATION & PUBLIC RELATIONS FILMS**

**Silver & Gold Cindys (Best of all Classes):**  
**"Airlift from America"**  
 Produced by Alex Johnson and the 1352nd Photo Group,  
 Lookout Mountain, Hollywood  
 Writer & Director: Alex Johnson. Cinematographer:  
 Stanley Fisher.

\* \* \*

**Runner-Up Award: "Reaching for the Stars"**  
 Produced by Ray Ussery, General Dynamics/Convair  
 (from an earlier version by McNamara Productions)  
 Director: Keith Hargett. Writers: Micheal Brown,  
 Keith Hargett.  
 Cinematographer: Charles DeMund.



Stanley Fisher and Alex Johnson accepting Gold Cindy Award for USAF film "Airlift from America."



Robert Hecker accepted a Silver Cindy for "Homeless Child" produced for Los Angeles County. . . .



Jack Smith, U. S. Air Force, accepted the Runner-Up Award for USAF film "Space in Perspective."



Melvin Shaw accepted Runner-Up prize for TRW Systems' film, "Case of the Little Green Wire."

Below: Eugene Keeker, chief of Convair mp. unit, took award for the film "Reaching for the Stars."





Chartres' famed cathedral looms above the town along the banks of Seine.

## "Wings to France" a Soaring Travel Idyll

Pan American World Airways Film a Study in Mood and Color

Wings to France is the latest in Pan American World Airways' extensive series of travel promotion films. It is a truly unusual treatment of a much-photographed subject, and is receiving an impressive reception all over the world.

Edited as a mood piece, the film captures the interior quality of each major province of France using the visual images and the music of the particular section. After an introduction featuring a flash frame collage of all of France, the film begins with Paris visualized in seven distinct moods. Each mood is edited against Clara Haskell's variation on the French theme, *Ah, vous dirai-je, Maman*. Each variation sets a different mood and becomes a different way to look at Paris.

### Chartres Out of a Morning Mist

Following this, we move by car along the valley of the Seine for a dramatic early morning view of the great cathedral of Chartres. We have incredibly lovely detailed close-ups of the Cathedral in the early morning mist. The close ups alternate with spectacular long shots. The sound track here is simply a tintinabulation of the bells of Chartres.

The mood again changes as the film takes us through Normandy — "the gentle land" — accompanied by a beautiful rendition of the French folk song, *Ma Normandie*. We see the lush green coun-

tryside, the interiors of inns of Normandy, and finally a fantastic climax of a sunset shot of Mont Saint-Michel.

From Normandy, the film takes us to the valley of the Loire. Here, too, cinematic experience is new and vital. With fifteenth century music from the court of French kings, the film gives us brilliant exterior views of the great chateaux of the French renaissance — Azay, Chambord and Chenonceau, alternating with Fragonard and Watteau paintings of life inside the chateaux. This almost pastoral mood is broken by the sound of a lusty sea chant that introduces us to Brittany. Here we enjoy the rustic interior of a Breton inn watching the great wood sculptor of Locronan at work, and finally we go out with a fishing boat from the port of Douarnenez accompanied by a selection from Bizet's *L'Arlesienne Suite*.

### South to Bordeaux and Provence

The film takes us south through the wine country of Bordeaux. Here the unique ceremony at the Maisin du Vin was filmed. The viewer is treated to rare scenes of wine tasting in the Chateau Haut Brion. In the Pyrenees, the lovely village of St. Jean de Luz deserves special attention. The Basque province is brought to a stunning climax with a wild Basque Festival.

Following this we see the old walled city of Carcassonne with the

starkly beautiful ramparts edited to contrast against the crashing of snare and timpani. The film moves at a more leisurely pace through Provence pausing at the world famous inn, L'Oustau de Baumaniere.

We hear actual live sound sequences at the music festival at Aix starring Theresa Berganza in *Così fan Tutte* and Georges Wilson in Corneille's *L'Illusion Comique* at the drama festival in Avignon.

### Scenes of Pure Joy on the Beach

All of this artistic splendor is followed by a wildly funny sequence of joining together all the beaches of France to the tune of *La Sorella*, played by Georges Feyer. These are two and a half minutes of pure joy.

The film comes to an exciting and romantic ending with a final

look at Paris. The camera moves through the streets of the city to give us views of the lovers and of the city itself. The final score is *Les Belles Amourettes* composed by Francis I in tribute to the lovers of Paris. The folk music was recorded by the singers of Le Caveau des Oubliettes in Paris.

*Wings to France* is considered an outstanding addition to an American's notable series on his shrinking world. Vision Associates produced the half hour color film. Lee Bobker wrote and directed it. Helen Kristt was executive producer, Morty Fuchselid a particularly creative editing job with the images and music and Herbert Raditschnig, Vision's overseas cameraman, contributed an outstanding camera job.

## Seagram Film Aims to Keep 7 Crown on Top

WHEN YOU'RE SELLING the most popular whiskey in the world, and your sales are still going up, why not take it easy? This is the dilemma regularly confronting the sales force of Seagram Distillers Company, makers of 7 Crown whiskey, which sell nearly eight and a half million cases a year. In a market where 15,000 brands of distilled spirits are competing, this is one of the most remarkable of any brand name success in the country for any type of product; it might seem that, if any product can be said to, 7 Crown, indeed, sells itself.

But perhaps the most important reason for 7 Crown's success is that it not only sells itself on quality, but it is regularly sold by an enthusiastic sales force, as well. Seagram salesmen have 35 good reasons why 7 Crown is a top value, and a top seller, and it is their practice to mention at least one or more of these reasons during every call on taverns and package store retailers.

### Meetings Discourage Complacency

Part of the campaign to encourage the continuance of this enthusiastic selling and to discourage any complacency which might set in with success has been a series of meetings held this spring for distributors' salesmen featuring a new motion picture which documents some of the reasons for 7 Crown's rising popularity among consumers of all types of distilled spirits.

Titled *Quality of Demand*, the 10-minute sales film is based on a recent \$100,000 survey of 2100 representative American drinkers in 153 areas across the country.

The survey shows that right now in 1966, more than one-third of all liquor consumers in the U.S. are current 7 Crown drinkers; 7 Crown is far and away the favorite of the great middle class which accounts for 82 per cent of the entire market; and 7 Crown's popularity is no geographical, social or economic limitations — it is rated first by consumers for quality and prestige by a ratio of better than two to one over the next competing brand in its class.

### Scripted by Dominick Albi

*Quality of Demand* was written by Dominick Albi, Seagram Merchandising Manager, and produced under the supervision of Fry Luntz, Director of Trade Relations. It was produced, in the Flo-tation technique, by Animated Productions, of New York. Flo-tation brings action — zoetrope pans and kindred other special effects — into such static materials as stock photographs, ads, newspaper graphs and brochures. 25 pieces of still material were used in this lively film.

*Quality of Demand* is the second in a series of motion pictures for 7 Crown. A previous film was *Quality of Product*. Future subjects will be on turnover, advertising and promotion, and the future of the brand.

### Clairol Introduces "Great Day to Trade with Musical Revue on Im"

Dealers and sales representatives of Clairol, Inc. products are being introduced to that company's new men's hair coloring, Great Day, in a 15-minute musical (CONTINUED ON NEXT PAGE)

Automobile lights weave a festive pattern in Paris' Place de la Concorde.





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tery of slide and motion-picture projectors to give you a presentation that keeps your audience on the edge of their seats. Want the story? Just use the coupon.

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(CONTINUED FROM PAGE 44)  
color revue on film produced by Dolphin Productions, Inc., New York.

Support of and plans for marketing this new product nationally are shown against an entertaining background of skits, songs and humor for members of the trade audience.

\* \* \*

#### Fastest Long-Distance Auto Race in "Eighth Annual Daytona 500"

☆ A new stock car race film, *Eighth Annual Daytona 500*, is being made available to clubs, schools, sports and drag-car clubs and TV stations through Association Films, Inc. The quarter-hour color film shows highlights of the 1966 NASCAR classic which has gone down in the record books as the fastest long-distance race in history. The film is presented by Daytona International Speedway and was produced by Dynamic Films, Inc.

Over 90,000 people, the largest crowd in the history of the Daytona International Speedway, were on hand to see Richard Petty set a searing average speed record of 160.672 miles per hour to finish first in a specially prepared, hemi-powered '66 Plymouth.

Twelve cameras capture all the excitement of the race as one by one his competitors drop behind leaving just Petty and Cale Yarborough in his Ford to fight it out for first place after 198 grueling laps. Petty took the race and also set a record of 176.817 miles per hour for the fastest lap ever run.

\* \* \*

#### Army's Film "Those Who Lead" Aids College R.O.T.C. Program

☆ *Those Who Lead*, a U.S. Army film on the R.O.T.C. program, has been released for intensive use in college recruitment programs this Fall.

Featuring Chet Huntley, NBC-TV news commentator, both on camera and as narrator, the film was shot on college campuses and military installations around the country, shows how college students training for a specialized career can become officers through the R.O.T.C. and serve in the Army in their field of specialization. R.O.T.C. students studying for degrees in Electrical Engineering, Architecture, Accounting, Computer Programming, Nuclear Physics and Forestry are featured in the picture.

The 30-minute color film was placed through Ketchum, MacLeod and Grove, Inc. and was produced by Gerald Productions, N.Y.

## New Audiovisuals for Business & Education

### Bache & Co. Uses Overhead Slides for Investment Seminars

Use of visuals as the "core" of a presentation, rather than as an adjunct, has neatly solved a complicated problem faced by Bache & Co., one of the country's larger stock brokerage houses, in developing a unique "Advance Investment Seminar" for use coast to coast.

Many thousands of investors across the country are now participating in the three-session seminars, arranged by Bache representatives in offices in dozens of cities.

In planning the seminars, Bache

sought a form of presentation that could be used by any of hundreds of representatives, few of them used to public speaking. It wanted each seminar leader to be "himself," able to project his own personality and use his own words. Yet of necessity the material covered had to be controlled and kept basically uniform. In addition, while planned for use over a long period, it had to permit use of figures and facts drawn from news and market reports only a couple of hours old.

Bache's producer, Admaster



Helicopter air lift of "M-U-S-T" package demonstrates mobility . . .



Corpsmen carry wounded into the hospital after 30-minute setup.

#### Garrett Corporation Film Shows Air-Transported Field Hospital

☆ Structures which rise rapidly as air pours into them, and which retain their shape and usefulness through nothing more than the support of air, are a fascinating concept to most laymen, and little more than that, so far. To men in the U. S. Army Medical Service, and to some men in the field who have been housed in them, the structures are quite real, and immensely practical.

The "buildings" are field hospitals, the "inflatable" portion of *M-U-S-T*, *Medical Unit Self-Contained Transportable*, developed and produced by The Garrett Corporation, of Los Angeles and Phoenix.

The new sound and color film, processed by Hollywood Film Enterprises, describes the problem of



Medical unit is being inflated, ready for service in the field.



Here's interior view of Garrett self-contained portable field hospital.

hospitals which must go into action quickly in literally "impossible" surroundings, and the Garrett-AiResearch solution which applies to areas with as wide a temperature range as  $-65^{\circ}\text{F}$  to  $+140^{\circ}\text{F}$ . Air-transportable, the field hospital includes a "utility element" containing a needed power package; an "expandable element", collapsible, with rigid panels which can be opened and made ready in 30 minutes for surgery, pharmacy and other components of a field hospital; and the exotic-seeming air-inflatable free-space unit useful as a ward, surgical section, dispensary, or related purpose.

The film was lensed by Les Meek and Bill Remington of The Garrett Corporation and produced by Arco Enterprises, North Hollywood, California.



Bache representative conducts seminar using overhead slides.

Prints, Inc., of New York, and the solution to these problems by creating a structure for the material to be presented, in the form of a series of 125 10" by 10" cu-ram-framed, full color overhead projector slides, designed for use with the new 17 lb. Beseler "Intra-Scribe."

A fresh, simple cartoon plus charts, tables and diagrams illustrates each point or subject the presenter is to cover. Many of the slides are designed to let him bring in the latest data, as the slide being shown. The visuals keep the seminar moving briskly, "on the track," while helping the speaker.

Since the seminar series is being given not only in Bache offices, but will also be taken out to groups, Admaster completely "packed" the presentations for each session. Special "attache cases" carry each session's slides and all supplies. One man can easily assemble the Porta-Scribe and set it up quickly, and give the presentation.

Bache's satisfaction with the solution, as proved in advance testing, was shown by the success of the announcement advertisement which used half a dozen magazines and scores of local newspapers. "Opening Night", May 19th saw the seminars begin simultaneously in many cities. Heavy reliance on visuals makes a hit with viewers as much as with presenters.

\* \* \*

#### Science Foundation Underwrites Series of 12 Biological Film

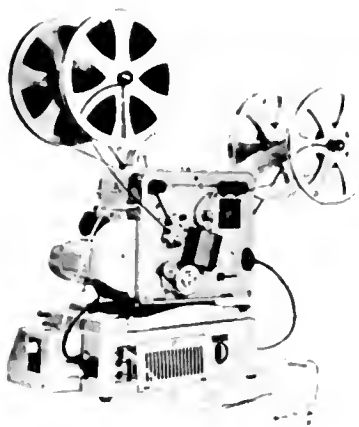
☆ A three-year project involving a series of 12 color motion pictures dealing with the general ecology of the Galapagos archipelago and the evolution and adaptation of living animal and plant populations has been made possible by a \$389,000 grant from the National Science Foundation. The project will be conducted by zoologists of the University of California and by the University of California Extension Education Center, headed by Clyde B. Smith.



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Johnson Motors receives the first Technicolor Corporation award for its "outstanding achievement in the use of 35mm for industrial application." Pictured at recent Waukegan, Ill. awards luncheon ceremony are (left to right): Thomas Kalbjus, general sales manager, Johnson Motors; Robert Hiller, vice-president, Midwest Visual Equipment Co.; awards recipient Dave Carsi, sales promotion manager, Johnson Motors; Jack Baigelman, midwest manager, Commercial and Educational Branch of Technicolor; and Ronald Henry, sales promotion manager, Midwest Visual Equipment.

**E. David Lukashok to Direct PR, Advertising of Association Films**

E. David Lukashok, formerly a program assistant with WCBS-TV, has been appointed manager of advertising and public relations by Association Films, Inc.

Since leaving the station last fall, Mr. Lukashok has done freelance work for the Cover Department of Newsweek Magazine, and has served as a writer and story developer for Joshua Tree Productions. He has also written and

produced two films for his Air Force Reserve Unit, the 88th Air Terminal Squadron, McGuire Air Force Base.

**Nelson Case Jr. Heads Industrial Division of Jaffe Enterprises**

Nelson Case, Jr., has been appointed executive director of the Industrial Division of Henry Jaffe Enterprises, Inc. For the past ten years he has been active in the business presentation field as producer, director, writer, production

**Men and Events in News of the Industry**

manager and spokesman. He has arranged sales meetings and films for many companies, including RCA, Chrysler, DuPont, Philco, Dodge, Columbia Gas, Lincoln-Mercury and the American Gas Association.

At Henry Jaffe Enterprises, he will head a division which provides producers, directors, and talent for all kinds of industrial presentations, including business meetings, traveling industrial shows, films, and closed-circuit television.

**Plastic Reel Appoints Joe Aloia as Eastern Sales Representative**

Joe Aloia is the new eastern sales representative for the Plastic Reel Corporation of America, reporting directly to sales manager Milt Blutter. His territory includes



Joe Aloia: to Plastic Reel

New Jersey, Philadelphia, Washington, D. C., and Maryland as well as metropolitan New York.

Aloia was previously with the Hartford Steel Ball Co. in a similar capacity. He attended Alfred University.

**Canon U.S.A., Inc. Organized Market Canon Industrial Products**  
Canon U.S.A., Inc., a wholly-owned subsidiary of Canon Camera Co., Inc., Tokyo, has been formed in New York, with Dr. Matao Mitsui as president.

The new company will handle the import and marketing of Canon's line of industrial and commercial products. These include le-



Dr. Matao Mitsui, president of Canon U.S.A. (left) with John Marda, exec. v.p. of parent co. V.P. George Kyotow is starting

vision zoom lenses, x-ray camera, microfilming equipment, the Canon Kalvar system for audio-visual and industrial use, electronic calculators and 16mm professional movie equipment.

Canon's line of 35mm still cameras and 8mm movie cameras continue to be distributed by E.I. Howell.

**Kodak Gold Model Award Honor Engineering Achievement**

A Gold Medal Award is known as the Eastman Kodak Gold Medal Award to recognize an individual selected by the Society of Motion Picture and Television Engineers "for outstanding contributions in the field of engineering development which resulted in the introduction of new and unique educational techniques or programs utilizing motion picture, television, high speed and instrumentation, or photographic science" is now being administered by the SMPTE on an annual basis.

The award will recognize development in equipment and systems using the various technologies as mentioned and which result in advancing the educational process itself at any or all levels. Emphasis will be on direct advancing education as such rather than contributions made in any other purpose and are found to be useful for educational purposes.



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WRITE FOR LITERATURE

149

# The Anatomy of a Motion Picture

A Step-by-Step Analysis of the Planning and Preparation Which Helped Make "The Paper Forest" a Successful Film

WHEN THE SOUTHERN PULPWOOD Conservation Association arrived at a decision to make an informative new film, the individuals designated with responsibility for the project began a painstaking job of planning and action which bids fair to win a high mark in the annals of business film productions.

Since the SPCA represents and is supported by pulp and paper companies and independent suppliers of pulpwood in 12 Southern states, the Association's Public Relations Committee had one obvious fact on which to kick off: This would be a communications effort to tell certain audiences what the Southern pulp and paper industry is and how it operates, and how and where it gets its raw material.

## Choosing a Committee Leader

From there, the committee moved to select from its membership an individual to lead the effort to get the project first on then off the pad. The man chosen was John Harvey, general public relations manager of Bowaters Southern Paper Corporation, Calhoun, Tenn., who subsequently was named and currently is chairman of the volunteer committee.

Working closely with him were SPCA staffers H. J. Malsberger, general manager, and John C. Witherspoon, assistant general manager; various other members of the committee, and account executives of Liller Neal Battle & Lindsey, Inc., the Association's public relations counsel.

## These Questions Were Raised

When things began to move, among the questions brought up and answered — in many days,

weeks and months of work — were these:

What message or messages do we wish to convey in this movie?

Should it be in black and white, or color, with or without sound, and how long?

Who will want to see it, and who will we want to see it?

Who will write the script, and who will do the filming?

What will we title it?

How will we get the greatest possible exposure to the particular audience or audiences we decide we want?

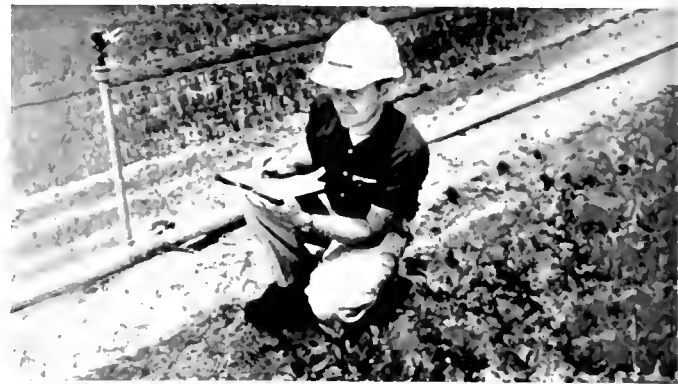
## Select Producer, Distributor

The first moves, made almost simultaneously, were to select a producer and a distributor.

The former involved visits by Mr. Harvey and others to studios, previously investigated, of various producers of business motion pictures, and reviews of films that each producer under consideration had made. After the results of these investigations had been evaluated, Frank Willard, of Frank Willard Productions, Atlanta, Ga., was commissioned to write a preliminary script. Before starting the script, Mr. Willard visited operations of companies represented on the Public Relations Committee to gather ideas from forestry and mill personnel about what should be included in the film.

Meanwhile, also after careful investigation and direct contact with officials, Modern Talking Picture Service Inc., headquartered in New York, was chosen to handle all aspects of distribution of copies of the film to the selected audiences.

Thus, at the very beginning of the development of the script, SPCA had the benefit of the highly



Seeds from superior trees, planted in special nurseries maintained by pulp and paper companies, are checked in the field.

experienced distributor who gave counsel to help determine the audience for the film.

## Audience Determined Content

Following evaluation of existing SPCA public information materials, including results of an opinion survey, and a study of communications needs in the light of current and anticipated socio-economic developments, the decision was made that the film would be a high quality, imaginative and informative production, in color and sound, designed primarily for high school students in science, social studies, and vocational education and guidance classes. This was influenced by the distributor's advice that schools would likely provide 80 percent of the market.

It was determined further that such a movie would also be of interest to diverse adult groups which could be a vast secondary audience. This influenced another decision that the film would be 28½ minutes long to make it suitable for television showings.

## Planning the Teacher's Guide

Another project germinated in conjunction with the primary audience decided upon was that a teacher's guide, written by a competent educator, be prepared to accompany the film for each school showing. Research into this matter resulted in the designation of

Dr. Jonathon C. McLendon, professor of social science at Florida Atlantic University, to head up preparation of the proposed idea. All of this activity was backed up by the fact that at the time a decision was made to pursue the project, SPCA member companies had given approval for a sufficient appropriation of funds not only to produce a movie, but also for purchases of prints and for promotion and distribution costs for an estimated two years' operation of the film.

Actual production of the movie on location at various pulp and paper mills in the South, was begun early in 1965, with Frank Willard handling both the script writing and the filming.

## Blueprint for PR Campaign

At the same time, personnel of SPCA's agency was preparing a comprehensive blueprint for a public information campaign about the film which would literally blanket the 12-state Southern region. This ultimately involved preparation of tailored news releases for approximately 75 periodical publications in nine categories; release to newspapers and broadcast media; letters describing the film to executive directors of every local chamber of commerce; special preview of film for invited groups in area. (CONTINUED ON PAGE 12)



Above: continuous operation of this machine converts wood pulp into paper. At left: a Willard cameraman "on location" at one of the several Southern pulp and paper mills where sequences were filmed for "The Paper Forest." A machine for testing paper strength is the subject of this film scene.



## The completely new 16mm Sound Projector

Until yesterday, you had to settle for good 16mm sound projectors. Now there's a great one—the RCA 1600. Before you settle for any projector, ask your Audio-Visual Distributor to demonstrate the 1600. See these new features in action:

**Extra brightness makes it ideal for auditorium as well as classroom use.** New optical design makes the RCA 1600 screen picture the most brilliant ever.

**Full-time fidelity.** All-transistor 12-watt amplifier and new super-sensitive speaker, built right into the projector case, reproduce the finest sound in 16mm.

**Improved operating convenience.** Reel arms you can position with one hand, instant sound, fast focus, reverse with automatic sound cut-off, 1200-foot take-up reel stored in case, and stop-on-frame option, make the 1600 the most convenient-to-use projector ever.



**Self-threading that's carefree for you and safe for films.** Optimal RCA "Safe-Threader" works the film loader through automatically and then is disengaged so that it never touches the film.



The Most Trusted Name in Electronics

## Anatomy of a Film:

(CONTINUED FROM PAGE 50) ous states; previews for editors and or columnists of selected major publications, preparation of special informational brochures about the film and plans to reprint favorable reviews of the movie for use in follow-up publicity.

Plans also were made to submit the production for entrance into all possible appropriate film events which might lead to an award that would give SPCA's offering further prestige and recognition.

### Program "Go" At Release Date

All of this massive, continuous and coordinated effort resulted, as planned, in all the components of the project ultimately coming together virtually at once to form a whole; and when copies of the finished film (which underwent repeated revisions and refinements over a period of months) became available in the late Fall of 1965, the whole package was triggered into successful orbit. The very fitting name that had been chosen, after a welter of suggestions were considered, was *The Paper Forest*.

The whole pattern followed Mr. Harvey's firm concept of maintaining steady, concurrent progress on all fronts.

AS SPCA General Manager Malsberger put it: "I have had experience in the production and use of all SPCA's previous films but never have I experienced the degree of advanced planning which Chairman Harvey of the PR Committee and his members performed for the production and promotion of this film."

### Dedicated Corps of Volunteers

Mr. Willard, who ended up working with dozens of people on the project, said that never in his experience had he seen such dedicated work, all volunteer, on a project of this sort. "Mr. Harvey was in almost constant communication with us every step of the way," he declared, and "nothing was left to chance. We are proud of our part in it and extremely pleased with the results. In fact, we already have sold more prints of *The Paper Forest* than of any of our previous production." Prints are sold at only the cost of making copies.

Dr. Melendon was strong in his praise of the fact that a distributor had been selected, and all the groundwork for circulating the film had been laid, long before the movie had become a fact. "The whole thing," he added, "was about the finest coordinated effort I've ever experienced. The deci-

sion to have a Teacher's Guide was also a vital move which adds great strength and value to the movie and the message it carries."

### "A Most Satisfying Experience"

Mr. Harvey, whose sustained enthusiasm spanned months and months of work, declared: "Helping to put together on film the story of the pulp and paper industry in the South has been one of the most satisfying association experiences I have ever participated in."

"It is a rare situation," he continued, "where in association work any given major project does not become literally 'chewed up' in the committee process. In this light, our film *The Paper Forest* is an unusual, if not unique, project."

"Oh," he admitted, "there were

times this film project nearly went off the path. While there were times we skirted close to the edge, on balance, the team that put this job together recognized that the creative process should not be bogged down by whims of the casual kibitzer. There were cross-roads when bold decisions had to be taken; where a high degree of risk, that important people might be offended, had to be assumed.

"The proof of the pudding, however, is in the eating. We commend this effort to the viewer," Mr. Harvey concluded, "to determine if we succeeded. In the final analysis, it will be the viewer who will determine if we truly succeeded in building a product to meet an important need among high school students and the public in general

who, according to our survey, wanted to know more about the pulp and paper industry in the South."

### No Letup in Audience Demand

Reports from the distributor show that in the November, 1965 through March 1966, period *The Paper Forest* was shown 883 times directly to audiences totaling 688 people. These were largely student groups.

During the same period the film was shown 60 times on television stations, mostly in the South, to an aggregate audience estimated at 2.4 million persons.

Further, the distributor estimated originally that a library of 70 copies of the movie would be sufficient to meet anticipated bookings for the first year, but demand has been so great that it has been necessary to add 11 more copies. As of this writing, there is no sign of a let-up in demand, and bookings already are set months ahead.

Besides the extensive newspaper coverage of the film resulting from the blanket of releases to newspapers, periodicals and broadcast media, favorable reviews also appeared and will be reprinted for further promotional purposes.

### Selected for Forestry Festival

The cream on top of this to date is that *The Paper Forest* has been chosen, from among 38 movies considered, as one of the four outstanding forestry films produced in the United States in 1965. As a result, the film is to be screened at the International Festival of Forestry Films in the 10th World Forestry Congress to be held in Madrid this month.

The film may be borrowed free (with priority given to audiences in the 12 Southern states) by writing to Modern Talking Picture Service, Inc., 1212 Avenue of the Americas, New York, N.Y. 10020.

\* \* \*

### Agricultural Chemicals' Pieter Sponsored by Sherritt Gordon

Wheat growers and grain dealers and distributors in Canada are the audience for *The Sherritt Gordon Agricultural Chemicals Story: From Mine to Market*, shown by that company's representatives. Sherritt Gordon Mines Ltd. are producers of nickel-cobalt and chemical fertilizers.

U. S. showings will be made through facilities of International Minerals and Chemical Corporation. The 21-minute color film was produced by Mirabelle Enterprises for the sponsor's agency, Harry P. Bridge Company, Philadelphia.

## Dear HFE:

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HFE develops each type of film according to its own individual requirements, with accurate control of speed and temperature as it travels through the various processing stages until it emerges from the impingement drying cabinets. Temperatures of solutions are maintained by the finest thermal regulators within one-tenth of 1 degree.

As new films are developed to yield ever-better results—such color improvements and wider exposure latitude as are provided by the new 16mm Ektachrome EF Daylight Type (7211) Ektachrome EF Type B (7242), for example—HFE moves immediately to provide safe and rapid processing, with the same one-day service of processing original and furnishing color daily print.

And capacity is broad: With modern high-speed facilities, HFE is able to process color and black-and-white film at the rate of hundreds of thousands of feet per day. You're assured prompt delivery of release prints in any quantity desired.

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**Compact and Portable—even for double-system sound!**

- New Constant-Speed motor (24 FPS) weighs only 2 lbs. Has sync pulse output for perfect lip sync with light-weight 1/4" tape recorders.
- Rechargeable Power Pack drives hundreds of feet of film per charge. Small enough to fit your pocket.



**The Rex-4 Camera can eliminate expensive re-takes!**

- Full-time flicker free reflex viewing and focusing on ground glass; 10X image.
- Continuously variable shutter for fades, dissolves, and for greater exposure control. Unlimited film rewind.
- Filter slot. Super-accurate automatic dual-frame counters.
- Registrator claw for professional steadiness.
- Fast automatic threading—camera forms its own loops!



**The Rex-4 System is the most complete in the world!**

- Prime lenses from 10mm to 150 mm: macro-telephotos, full range of zooms (5-1, 10-1), including world's most compact 5-1 zoom and exclusive automatic electric-eye zoom.
- Rexofader for precise in-camera fades, dissolves.
- Matte box, titler/animation stand, underwater housing, wild motor, camera cases, camera grips—you name it!



**The Rex-4 Camera is world-famous for precision workmanship!**

- It's the result of 30 years' development and refinement of one great design.
- It's built by Swiss craftsmen to handle the roughest treatment. It has traveled from the Amazon to the Himalayas. No complaints from the cameraman or the camera.



In spite of its tremendous precision and versatility, a complete Rex-4 System costs 1/4 to 1/3 less than other professional 16mm systems. Send for a free 16-page booklet describing the use of motion picture equipment in industrial photography and the Bolex catalog. Write: Paillard Incorporated, 1900 Lower Road, Linden, New Jersey, 07036.

**BOLEX**



Four motion picture processors serve MSC's Technical Laboratory Branch. Three black and white machines are in the foreground. Over 400,000 feet of color and monochrome motion picture film is processed on these machines each month for the Engineering and Public Affairs Branches at the Center.

## "Faultless" Quality Standards Are Vital at Manned Spacecraft Center Laboratory

**W**EEKS BEFORE a recovery mission plucks astronauts and their Gemini spacecraft from a watery landing, technicians in the Photographic Laboratory, Manned Spacecraft Center (MSC), Houston, Texas, begin a motion picture processing cycle unlike any other in the world.

Designated officially as the Technical Laboratory Branch, they are responsible for developing, duplicating and storing the originals of all MSC film, including on-board material — 16mm, 70mm and 35mm — exposed during orbital flight. The Branch is divided into two sections, motion picture printing and processing and the still laboratory that processes black and white and color film.

### 90 Employees on Two Shifts

Just over three years ago, what is now a two-shift operation with some 90 civil service and contractor supplied employees, was a

three man operation. Processing facilities were installed in a converted Air Force commissary building at Ellington Field, Houston, and meat lockers were used for film and paper storage. During 1963, approximately 3,000,000 feet of 16mm color motion picture film was processed.

"Today we are averaging around 400,000 feet of 16mm color motion picture film per month plus substantial amounts of 35mm and 70mm color film and black and white," says John Holland, chief of the Technical Laboratory Branch. "The volume of MSC's operation and the quality control procedures used, make this laboratory unique."

"Quality" is a daily by-word in handling all of MSC's film work, but especially where flight film is involved. Since these are in the truest sense one-of-a-kind photographs, technicians are constantly

*With No Leeway for "Retakes" of Space Exploration Film Processing Must Achieve Technical Perfection at This La*

on the alert to avoid errors — even a slight one — that could damage or destroy the film's latent image.

"One of the most anxious assignments so far," says Holland, "was the processing of two reels of 16mm thin base color motion picture film (Eastman Kodak SO 217) showing Ed White's Extra Vehicular Activity. We knew everyone in the world was waiting to see these highly publicized motion pictures that proved as fact, what America claimed as her first 'walk in space'. There were a lot of nervous men in the department before that film threaded its way into the drying cabinet."

### Taking Care to Avoid Error

Everything possible is done to prevent mistakes in the handling and processing of space film. A continuing chemical analysis is checked against a standard furnished by Kodak, cameras are examined and test runs are made in the motion picture section to keep technicians proficient.

Each phase of pre-launch and post-launch activity is carefully scrutinized for possible trouble areas. Manufacturer-supplied films are opened and samples taken to verify that each box is labeled correctly as to contents. Part of the sample is exposed with a standard color patch. This is processed and a sensitometry graph is plotted for comparison against the returning footage exposed by the astronauts.

### Handling Spacecraft Films

"On-board film is spooled and loaded into magazines in MSC's photographic laboratory," says Fred Southard, quality control chief. "One room is cleared except for a table and the necessary winding equipment, the walls and floors are scrubbed, all light bulbs removed — even from halls and adjoining rooms — and finally a technician and I lock ourselves in and seal the door with black tape.

As a last safeguard, a spool number and magazine number are assigned as cross reference to exposure information, film batch and pre-developed sensitometric strips. This number is perforated into the film and written on the magazine."

### Triple Duty 75-Degree Machine

Actual development of color motion picture film is done on a triple-duty, 75-degree processor specially built to MSC specifi-

cations by Hi-Speed Equipment Company. It processes 35mm and 70mm (standard thin base) all in the same machine at the same time. By pumping holding tanks and replacing ME 2-A solution, the machine also switch from Kodak chrome Commercial to chrome ER.

"We operate processing equipment on auxiliary power as standard procedure to anticipate electrical failure," says Holland. "This is done as a safety precaution during processing of flight film. If the auxiliary generator fail, a flick of the switch puts plant back on house power, operating the other way it might take hours to get generators started and running properly. We just don't take any chances."

The entire center is put on a while processing original flight film. For example, no construction or repair work which might cause a utility failure is done.

### Precautions Have Paid Off

Precautions such as this have paid off for Holland and his staff. No flight film has been damaged or destroyed since the laboratory's creation in 1962. But it is a flight film that MSC considers irreplaceable. Of the two areas created by the Technical Laboratory, Engineering and Public Affairs Office, Engineering accounts for the bulk of the film work. "We must be able to process the film quickly and accurately to give engineers the best data to a job. It is sometimes the smallest portion of the film which will give clues to malfunctions and we can't afford to miss anything. We can't firm or deny suspicions," Holland explained.

MSC is justly proud of the standard of work turned out at the laboratory. Participating in a quality assurance program, MSC

Below: Three sizes of color motion picture film—16mm, 35mm, and 70mm, can be processed simultaneously on this 75-degree processor built specially for the Manned Spacecraft Center and modified to handle thin-base color films. It was on this machine that the famous motion pictures of Ed White's historic "walk in space" were developed after GT space flight.



Quality control chief Fred Southard plots sensitometry graph, an important tool in the quality assurance program at the laboratory.

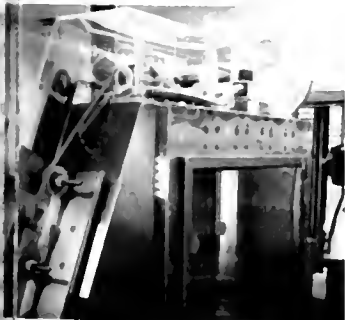




After processing, the film and its work order are delivered to the workbenches where motion picture film is cut to match order, canned, and routed on to Production Control for distribution. During peak seasons, three film technicians are kept busy matching films to orders.

regularly delivers chemical samples and sensitometric charts to the Eastman Kodak Company for testing and recommendations. The Space-Flight Center's processing quality has been consistently rated on the same level as that of the film manufacturer.

"It is important to stress that there are no secrets, no special formulas for chemicals or other 'tricks' in our film handling," says Southard. "MSC mixes pre-



Heater unit mounted atop color processor was among modifications made to handle thin base color film. Using woman's hair dryer, heat and metal flexible tubing, technicians solved problem of fogging underside of thin base film.

aged Kodak chemicals and brought right by the book in using them. We feel that any independent laboratory could get top results by doing the same as we do — stick to manufacturer instructions and always be on the lookout for trouble spots."

#### But Handling to a Minimum

Chemicals are only half the story according to Southard; the efficient operation of equipment and technicians is the other half. "Too many cooks spoil the broth," is an old adage Holland

considers worthwhile when processing flight film. To cut handling down to a minimum, one technician and one assistant are assigned to follow in-coming Gemini material each time a launch is scheduled. Routines are practiced over and over again by these already skilled men — the average MSC technician has between 15 and 25 years of experience. Stock is fed through the processor and sensitometric graphs are made on the results; chemicals are tested as to PH, specific gravity, total alkalinity and other factors, and sample strips of film are examined for waterspots and scratches.

"It could take as long as 20 hours to develop flight film," says Southard. "Even after preparing (CONTINUED ON PAGE 70)



Chemical analysis of all material used in MSC's photographic laboratory "leads off" possible trouble in processing. Terry Slezak, quality control assistant, checks samples for PH in the quality lab.

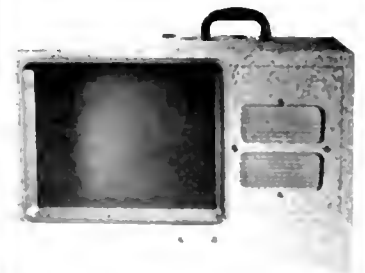
## From the pioneers of rear-screen projection Advanced audio-visual film projection systems

### SLIDES



BUSCH Cine-Slide Projectors have many special features, including: Big 14" x 14" built-in Daylight Screen; 80-slide capacity; automatic or manual operation with Kodak Carousel projector. Available with or without sound unit. The Busch Cine-Slide Projector is versatile, dependable, portable and lightweight.

### 16 MM



BUSCH Cinesalesman self-contained, continuous 16mm projectors are dependable, portable, versatile. Available in variety of models to meet any requirement for continuous or rear-screen projection. Unit has 20 years of proven performance with many patented, exclusive features found only on world-famous Busch Cinesalesman projectors.

### BIG SCREEN



The Big Screen 16mm continuous BUSCH Cine-Educator Projector is dependable, self-contained, mobile and beautifully finished in Walnut Formica. Special features are: push-button start; automatic cycling stop; auxiliary cooling system, and high-quality sound. Heavy-duty projector units with many exclusive features. This unit can also be supplied with Slide Projector in place of the 16mm Projector.

### SPECIAL UNITS

We have 25 years of experience in the design and manufacture of complete Audio-Visual systems for schools, business and government. We can engineer and manufacture any requirement you may have for Special Projection devices or systems such as multi-screen projection systems, synchronized projection, complete remote control or projectors and many others.

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# AudioVisual Equipment TradeFair

these pages provide a "trade show in print" of the latest audio visual projection equipment and related accessories especially useful for today's varied business and industrial programs. the right choice of equipment for each medium has been enhanced by engineering and design work that is evident in today's lighter, brighter, and more dependable projectors of every type. but the buyer should also look for field service capability, for recognized standards that are met by the manufacturer. electronic developments have moved swiftly in recent years and these are reflected in modern audio visual equipment for professional use. new trends, like 8mm sound and video tape, are also reflected in this review. but standards, like the inventory of 16mm sound prints and existing 16mm sound projectors owned by hundreds of thousands of groups must be considered. when the final choice is made, the buyer will make it after careful consideration of both technical and end-use factors noted. heavy demand from the nation's schools may slow deliveries of some of this equipment in months ahead, but quality and dependability are worth waiting for. finally, the buyer will heed the physical problems of field use in terms of weight, maintenance and service in making his choice.

## 16mm Motion Picture Projectors

16MM SOUND remains the standard for group showings of films throughout the world, fortified by hundreds of thousands of 16mm sound-on-film prints in business, educational and religious film libraries. More than 700,000 16mm sound projectors owned by such groups also build markets for new films and provide audiences.

Today's portable 16mm sound projector features simplicity of threading, faster warm-up of amplifiers through wider use of transistors, some improvement in weight and greater durability in the field: all important to the industrial buyer. For auditorium-size groups there are such machines as the Kodak 25B (either incandescent or arc); the Siemens 2000 has special appeal with its optical-magnetic features. As ever, reliability of the manufacturer and service in the field are important factors to remember when you buy.

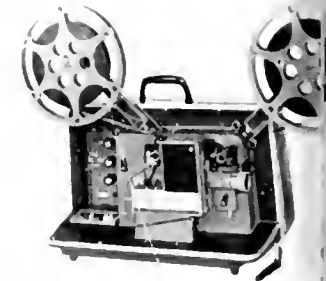
Eastman Kodak "Pageant" Sound Projectors have fully transistorized sound systems. These engineered "AV" models also have single-lever operation. Write Eastman Kodak Motion Picture & Education Markets Division for complete literature.

Movie-Mate Convertible Model CV-4 is a 26 lb. portable 16mm repeater sound projector also fully equipped for conventional showings on its 2000 detachable arms. For continuous use pop-out 9" x 12" Polacoat screen; 50 to 500 repeater magazine capacity. Available on Rental Lease. Write Movie-Mate Corp. Listed on p. 61.

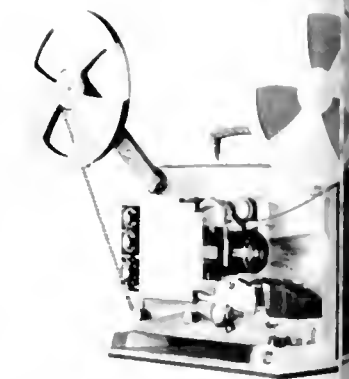
Kalart/Victor Series 75 Sound Projectors (and the 70MC3) are the latest from this pioneer equipment maker. Series 75, with built-in film protection, features snap-out reel arms, exclusive safety film trips, air-conditioned film gate. Model 75-15 lists at \$620; 75-25 @ \$725. The 70MC uses new GE Marc 300 lamp in a lightweight, compact unit to produce up to four times the screen brightness of standard incandescent projector lamps. Available in two models: 70-15 MCR at \$1,225; 70-25 MCR at \$1,330.



Bell & Howell's Model 552 Special load Filmsound provides automatic threading of 16mm sound films. A guide system permits insertion of top within 3 seconds; it glides into position, completely threaded. Weighs 13 oz.; it has f. 1.4 lens. Write Bell & Howell see p. 61.



Graflex 16, 800 Series Sound Projector is the company's latest in this field. It features automatic 2-3 blade shutter to make possible extra screen brightness or sound (2 blades); minimum flicker at silent (3 blades). Hi-fi sound is provided by woofer and 4" capacitor coupled speaker system in lift-off side cover. easy loading film drops in slot over head; master control lever forms it; head; sets perfect loop automatically. Write Graflex, Inc. See page 61.



RCA's new "1600" Sound Projector offers auto threading as optional on purchase to be installed at later date. The "Safe-Threader" automatically carries film leader through the projector, without damage. It never touches the film. Other features: advanced optical system; fully transistorized sound (speaker mounted in case); top-mounted reel arms; plus exclusive fluid clutch overwind tension on any size reel. It is standard step-on-frame model. Weighs 32 pounds. Write RCA Instructional Electronic Products.

## 8mm Motion Picture Projectors

THE 8MM FILMS for both cartridge-type sound and 8mm silent-type equipment as well as extreme simplicity and portability of machines now available are adding momentum to this dimension. For internal networks within business and industry, 8mm has definite advantages. Super-8, the new dimension introduced by Eastman-Kodak, has been adopted by equipment makers as Techni-



Red Mark V 8mm cartridge-load sound projector, this company's latest model, is designed to show speaker in rear.

color and this maker has also recently built a catalog of the growing number of "single-concept" machines available for 8mm silent projection. Sound on 8 was largely neglected until the introduction of the new Jewlex Optical 8.

Design and engineering studies for optical-8 are now underway on the part of Kodak so a further trend can be expected in that direction. Recent reports from abroad indicate worldwide international interest in 8mm sound. For international machine use, companies have acquired both 8mm silent and sound machines and realize impressive savings. When a sufficient number of machines is in the field, markets have been developed for print and rentals.

A clear picture of the "State of the art" awaits the future of optical v.s. magnetic sound; standardization of the dimension and a steady increase in the number of film subjects for this equipment. Such factors need not affect any internal of such excellent machines as Fairchild (cartridge sound) or Technicolor (cartridge silent). •

8mm Optical Sound Projector was designed to use this principle of optical sound film. Amplifier has solid-state circuitry; automatic control via keyboard panel. Forward and reverse operation. Single case contains all components.



Fairchild's Mark IV 8mm projector has a trade trade load cartridge film projector with Movie Pak cartridge film and built-in front sight. When lever is depressed, the viewing beam is directed to screen. Auto stop circuit and other features provide continuous program. Weights 20 lbs. Capacity up to 22' of film at a time. Write Fairchild Industrial Products (see p. 61).



Technicolor "Instant Movie" Projector, the Deluxe 810, is a Super 8 silent film projector with a new Super Brilliant Light System using a low voltage lamp and dual output transformer to allow choice of normal brilliance with 500% increase in lamp life or 40% increase in light output with normal lamp life. Deluxe 810 also has still picture clutch and cartridge-loading.



Technicolor "Instant Movie" Projector, Model 260: expert version of the Model 510, is a Super 8 silent film projector designed for operation on 110-120 volt, 220-230 volt and 240-250 volt 50 cycle electrical systems.



## The Right Screen Makes the Show!

PICTURE QUALITY finally depends on the right screen to display the excellent color images from today's motion picture, film-strip, slide or overhead projectors. Fortunately, the user has a wide choice of models, ranging from electrically-operated ceiling screens to quick-opening tripods and handy wall type screens. Both beaded and matte-white as well as silver finishes are available.

Rear-projection screens merit special consideration because of the growing number of projectors and the trend toward "built-in" training and presentation centers.



At least one material maker (Polacoat) has given special attention to this material and their "Len-screen" is being specified by manufacturers as well as builders of rear-screen presentation facilities.

Handy table-top screens, such as those created by Hudson Photographic Industries and Richard Mfg. Co., are worthy of note where office and plant showings demand quick set-up. At the opposite end of the projection line are "built-ins" for standard projection such as Da-Lite's Executive Electrol where the touch of a button brings a fine surface into view.

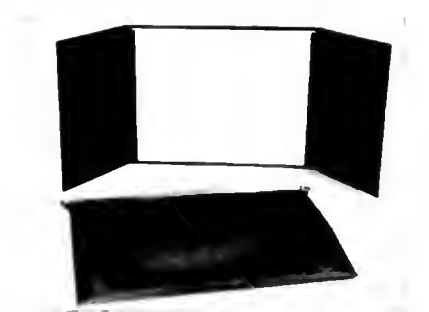


Hudson Photographic Industries "Super 8" Editron was designed to serve as both a film editing workshop for this new dimension and as a table-top projection viewer which does not require any room darkening. It has a 3 x 4 inch viewing screen for viewing contact film, notches for timing frames and scene timing scale. Use it on either 110 or 240 volts. Write HPI for data, see p. 61.

Da-Lite Screen Company, featuring the Executive Electrol, is a fully automated electrically-operated screen which is completely portable with built-in carrying case. Features include screen with screen size of 50 x 50 inches, 12 inch depth. Da-Lite White Magic Screen Co. also has beaded and matte white screen with built-in carrying case. 50" x 50" size at \$55. Write Da-Lite Screen for data, see p. 61.



Radiant Mfg. Corp. has an Audio-Visual Line of projection screens which includes the Clearmaster (two different models) or the Educator (both are wall models). Educator's screen surface is silver-ventricular Optiglow; Clearmaster has matte white surface. Write Radiant. See page 61.



Richard Portfolio Screen comes in a plastic zipper case for quick set-up. Screen size of 11 x 2 1/2 feet. Matte white screen surface; flap protects screen when closed. Navy blue flats at \$5.95. Write Richard Mfg. Co. for data. See page 61.

Below: Polacoat Incorporated manufactures the widely applied Len-screen rear projection screen material used in many current projects of this type. The material is also available in larger dimensions for "built-in" rear projection installations. For data, see the publication "Wall Lenses and Fronts for Training" available from Polacoat Inc. See page 61.



# AudioVisual Equipment TradeFair

# Filmstrip and Slide Projectors

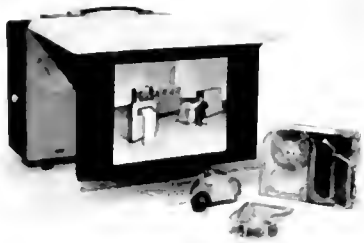
## Sound Slidefilm Projectors



DuKane's "A-V Matic" Model 4A285D is a self-contained sound filmstrip projector that features a new program and control start button at any time. Automatic operation when the arm is placed in the program operation. A-V Matic also has remote control, bright images, fine-tuning and Red-White which automatically reverses the filmstrip for reverse screen size 9 x 7. Weight: 17 lbs. Write: DuKane Corporation. See page 61.



DuKane's "Micromatic" is a big-screen sound filmstrip projector or can be used for group shows or a desk-top. Also features program "Hold Control" and now projects 2 x 2 slides as well as strips. Write DuKane Corporation. See page 61.



Elco Corporation's "Mastermatic I" is a low-cost sound filmstrip projector. It features Uni-pack cartridge filmstrips with magnetic sound (tape) in single snap-in, neither blowing. Synchronized 14" sound tape can be changed at will. A featured "repeat" control for operation as an exhibit. Control panel projection for rear projection. It can be changed to front screen use up to 25" film frame and 15" motor film and in the Uni-pack cartridge. Priced at \$350. Write: Elco Corp. See page 61.



Beseler Company's "Salesmatic" filmstrip projectors have Flipmat front and rear projection, uses 35mm film cartridge and sound is on magnetic tape. Weighs 19 lbs. and can be taken away in 10 mins. Available in 16mm and 35mm. Picture Partner / or Long Play models. Write: Beseler Co. See p. 61.

automotive dealers has long been "standard" for sound slidefilms.

Rear-screen projection is popular for counter demonstration and desk-top showings and there are several excellent machines with this key feature, quick to setup and ready to show on their own built-in screens. Conventional showings for larger groups may require larger units with increased sound output and larger lamp voltages. Year after year, manufacturers of this type of equipment have steadily improved their models. Simplified threading, "automatic" rewinding of strips, cartridge-loading are all useful recent features.

Service through reliable local dealer facilities remains important to the buyer. In addition to representative models on this page, check the McClure Projectors' line. It's worth noting that this medium has important advantages for education and training.

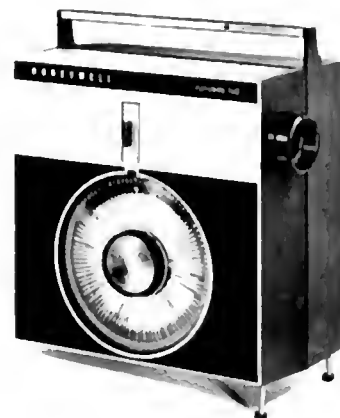
LaBelle's "Courier" sound filmstrip projector is a battery-powered, lightweight, self-contained size, uses 1.5 volt dry nickel cadmium batteries, power source pack will run for 10 shows per day. Has built-in cut-out, tape cartridge and film can run 15 minutes of sound; up to 150 feet of picture. Write LaBelle Industries, Inc. See page 61.

TRAY-LOADING and simplicity of operation are key factors in the design of the latest 2 x 2 slide and 35mm filmstrip projectors. Variations in design have brought vertical and horizontal models but the common denominator is screen brightness, safe transport of material and either manual or semi-automatic operation, as you prefer.

New models being displayed at current trade shows are featured on this page; capacities vary but the principle of reliability should be paramount for the business user of this medium. Bell & Howell's new "Monitor 960" slide projector has its own built-in preview screen plus automatic electric-eye focusing and 100-slide capacity on its upright rotary tray. Kodak's widely-popular Carousel offers a new "AV" model (see illustration) and the company has introduced several useful accessories (see other pages) such as the Motion Adapter and a Sound Synchronizer.

The business user will do well to avoid the lower-cost, amateur slide projectors in plentiful supply. These won't hold up under field conditions and, more important, *won't deliver the kind of image quality you'll want* for sales or service demonstrations and meetings.

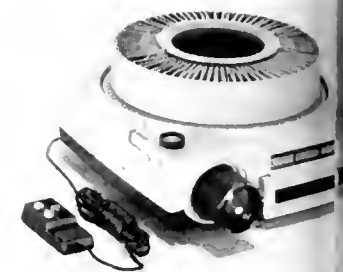
Where slides are the medium for your presentation, you can choose from small group models all the way to the "giants" such as Genarco's 3,000-watt 3 1/2 x 4-inch slide projector with its electric changing system or Strong Electric's brilliant Xenon slide projector, for this larger-size slide. These latter machines are for *permanent booth installation*. In the field you'll want *portability and durability*.



The Honeywell Rondalle 100 is a self focusing slide projector of vertical design; has 100 slide capacity; fast setup. Magnetic action slide changing rapid but handles fragile slides with care. Has self focus. Edit Preview gate makes tray loading or manual projection easy. Write Honeywell. See page 61.



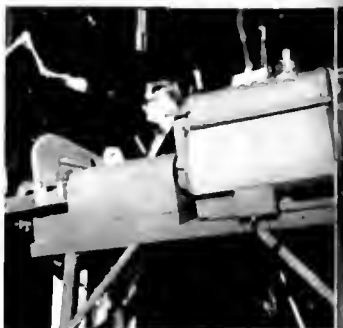
Bell & Howell's "Monitor 960" slide projector has a built-in preview screen, see your slide before you project; slide rotary tray; electric-eye auto focus; instant editing; automatic slide film remote control. Bright 500-watt lamp. Bell & Howell quality. Write BBH.



Kodak's Carousel AV-900 is the latest model of this widely-popular slide projector. It has control buttons on the front as well as remote control cord; weighs less than 11 lbs. Use it for continuous, extended display operation, too! Two-hour sand-hour motor will run eight months continuously eight hours per day. Write Kodak. See page 61.



Bell & Howell "Specialist Autoload" slide projectors feature cartridge loading; you never touch the film; it advances by push-button remote control. Powerful jet stream eliminates dust.



Below: for big screen slide projection 3 1/2 x 4" slides, industry turns to permanent like the Strong Xenon light projector shown here. Osram 900-watt Xenon bulb delivers up to 9,000 lumens through slides. Write to Strong Electric Corp. See page 61.

## Rear-Screen Slide Projection

ASUAL DISPLAYS as well as training classroom use may rear-screen projection of slides. There's been marked improvement in image brilliance and operation when designers combined good new cabinet with today's better slide projector or motion picture equipment. Several are presented on this page.



The Busch Cine-Slide Projector (built from built-in Kodak Carousel slide projector) on built-in 14 x 14 TV type screen. Operates manually, remotely, automatically, or continuously. Also useable for standard projection on external screen. Weighs only 30 lbs.; a 5' lens is optional for rear-screen, conventional projection. Write Busch Film & Equipment. See page 61.



The HPI Caritel is a rear-projection cabinet with a 14" square screen that converts a slide, filmstrip or motion picture into desktop, daylight viewer for individual or small group use. It has great portability; folds up to one-inch thick in 15 seconds. Uses HPI's "Daylight Be" plastic screen which helps carry-away effect of projector lamps. Write HPI Photographic Ind. See page 61.

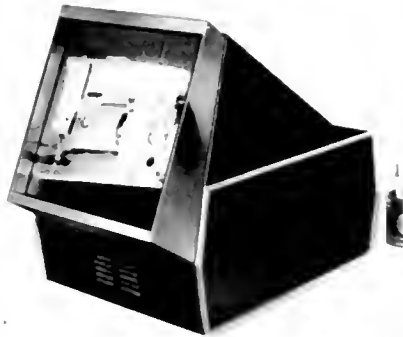


and you have automatic visual displays operating continuously. Or use them for demonstration by manual control, showing charts, machine operations, etc. Good choices for this section are the Busch Film & Equipment's Motiva's "Projection Theater" and the Roto-Slide, which employs a Sawyer mechanism. Also worthy of mention are the favored Admatic (a Harwald product) and custom cabinet modeled by Busch.

You can have these machines housed as well as slide images on continuous filmstrips, motion pictures, etc. Cartridge-type tape readers are accessories for this purpose and can be adopted to a number of rear-screen cabinets.



**Projection Theaters** (Model RPT-50 is pictured) handle slide, animated slide, film and sound presentations in fully-enclosed, compact, self-contained cabinet which will house Kodak Carousel, Technicalor 8mm, Instant Movie Projectors and the Cousino Audio Synchron-Repeater sound (tape) system. An 18 x 18 glass Polacoat screen has special anti-glare coating (show at wide angle in normal room light). Single-piece aluminum construction weighs under 20 lbs. Choice of pedestal bases as accessories. Write Projection Theaters. See page 61.

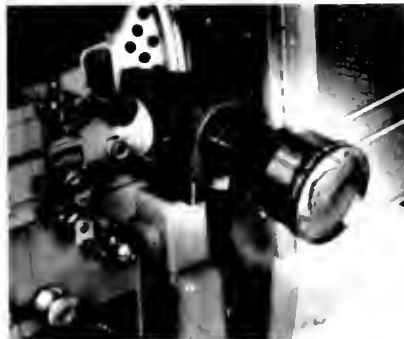


Roto-Slide has a 14 x 14 rear projection screen, 100 slide capacity, built-in 4 x 4 speaker, is ready for connection to a tape recorder for sound with pictures. Takes only 17" of counter space and has a life (200-hour) projection lamp with steady, 400-watt illumination. Write John A. Grant & Associates. See page 61.

Admatic, cabinet-type rear-screen slide projectors, are available in either continuous silent or with sound. This manufacturer (the Harwald Company) provides Admatics on lease or outright sale basis. Call or write Harwald for data.

## Special Lenses & Accessories

OPTIONAL LENSES provide for extreme wide-angle showings; help meet other projection problems such as long rooms, rear-screen showings. Other accessories worthy of recent note are Kodak's Sound Synchronizer to combine Carousel slide projection with taped sound and the Motion Adapter pictured (right). They're worthy of consideration.



Buhl Optical Company specializes in making special lenses. The ECU (pictured) is for extreme close-up projection; other models aid in long and short throws.

## AudioVisual Equipment TradeFair



Kodak's Motion Adapter, an accessory for the company's Carousel slide projectors, makes it possible to introduce animated images into slide presentations. System is comprised of specially-prepared slides and a rotating spinner. Each slide carries several polarized images, each with a different polarity. Selectivity polarizer spinner allows each image to be projected in sequence to provide illusion of a single image in motion. Good for showing flowing liquids or rotating gears, distinct movements, hand-shaking, etc. System is based on techniques developed by Technicolor Animations (trademarked Technimation) and a source of motion slides. The adapter is available from Kodak Audiovisual dealers. Write Eastman Kodak. See page 6.

## Program Control & Random Access

MULTI-SCREEN presentation is a trend in today's business film use. Helping meet that need are tape-control devices such as the DuKane Electronic Programmed picture below. Another need in industry and government is for random-access to growing slide libraries. Both Decision Systems and Spindler & Sauppe offer these items.



DuKane Custom Electronic Programmer, a new tool which provides organized, extremely accurate way of operating multi-screen combinations of film strips, slides, motion pictures, and tapes, all operated from the Programmer. Fully automatic sequences can be set up to run by themselves at touch of start button. Uses 8-track punch-tape reader that will also organize and control lights, curtains, room light, and screen as well as projectors. Produces rapid picture advance when required. For data ask DuKane Corporation. See page 61.



Below: Dial-A-Slide Random Slide Projector gives instantaneous random access to as many as 160 slides (in less than average of 2.5 seconds). Model 60 utilizes exclusive random access selector and automatic device by company and includes two models and Kodak Carousel AV 900, and a fade-dissolve control unit. 14 mm. and later film projector which slides will be projected from a slide with up to 160 slides. Write Decision Systems. See page 6.

Selectroslide random-access equipment widely used by industry and government where this application is required. The maker, Spindler & Sauppe, of Gardale, California, furnish complete technical literature on various models and on the Selectroslide standard machines. Write the manufacturer's source on page 6.

Overhead Transparency Projectors

INVESTORS LEARN market facts, industrial trainees get data on new processes and architects show builders and buyers their new designs—all via overhead transparencies. This flexible medium has gained momentum from new preparation materials; it has won stability and presentation quality through steady design and engineering improvement (especially in screen brightness).

Current models being shown by leading manufacturers of overhead projectors are featured on this page. The user will find that such features as coolness, lamp and screen brilliance, portability and convenience are the key factors to consider in making his choice.

"Standards" among the makers are such companies, listed alphabetically, as American Optical, Beseler, Buhl, Graflex and Wilson. The training director knows the value of overhead transparencies; so do financial officers who use this medium for factual displays of company trends. Within recent months we've seen a variety of applications ranging from the Bache & Co. "Investment Seminars" to a railroad's program featuring signals for training brakemen and engineers. Industrial, medical and commercial uses are growing. •



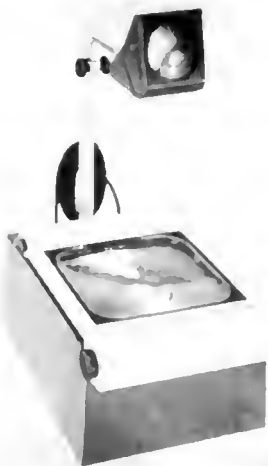
Apollo 6 Overhead Projector from American Optical Company delivers 2,200 lumens of screen brightness for transparent illumination. Has 0.4:10 aperture and 5.5" light path for true distance. Tilting head is mounted on convenient corner post. Quiet-power control system keeps platen cool. Apollo 6 has 8 1/2" x 11" built-in transparency holder supplied with 600-watt Quartz Iodine lamp. Write American Optical Co. See page 61.



Graflex OH-2000 is a new model from Graflex Inc. with Photo White picture brilliance at low operating temperature. Features focusing touch-tilt control of mirror mount and portability. Provides up to 2,000 lumens with 25-hour DVY lamp. Designed to accept Graflex four-way Roll-Away attachment. Write Graflex. See p. 61.



Graflex 3000 Overhead Projector—earlier model—has same features of "2000" above. Write Graflex Inc. for data. See page 61.



Wilson Model 2200 Overhead Projector takes its name from the 22" picture brightness. True optical picture magnification for all lenses and angles. Features constant coolness and 16 1/2" picture portability. Light is spread over 22" screen with no hot spots. Write Wilson Corp. See page 61.

Buhl Model 80 Overhead Projector has an adjustable variable frame lens. Delivers 2,000 lumens on screen; features extra cooling from dual fans. Write Buhl Optical Company for data. See page 61.

VIDEO TAPE RECORDERS have come into size and price range suited to wider application in business and industry. Where internal training programs make this tool appropriate, top-quality manufacturers like Ampex, etc., now have portable VTR units. Also striving for a market tied in with home television sets, video tape equipment companies are making progress toward lower-cost tapes. It's still a black and white medium, with color promised in a year or so.

The Sony Videocorder is typical of low-cost monitor-recorder combinations now available. Added accessories such as a video camera and microphone complete your "TV Production" studio for limited internal use. But larger installations, such as Eastern Air Lines, have also made news in recent months. All maintenance bases of that air transport company were equipped for video training production.

In addition to the representative models shown on this page, other makers like General Electric and RCA, have video equipment for closed-circuit installations. Start a file on video tape and keep it active. Developments are moving fast in this medium and as tape and machine cost goes down, applications in business will increase. Key factors to note: quality of the recording head; service facilities in the field; cost of tapes and their capacity in running time. •



Ampex VR-7000 priced at \$3,150 professional videotape recorder for circuit use in education and business. 78-lb. unit records at tape speed of 1 1/2 inches per second, using one-inch Ampex Series 147 video tape. Horizontal resolution of 310 lines for high picture quality. Records up to 63 minutes picture and sound on a 3,000-foot video tape. Write Ampex. See page 61.



Wollensak VTR-150 Video Tape Recorder is a 3M Company product available in two package concepts. Recorder is priced at \$1,495; mobile console package which includes recorder, camera, Scotch video tape, camera, television receiver, microphone headset and accessory cords is "less than \$3,000." Tape hour of recording time is \$39.95 for 1/2" (1/4" ft. roll.) Write 3M Company for details. See page 61.

Sony's Home Videocorder tapes both light and sound on 1/2" video tapes; weighs 66 lbs. Simple to operate with controls similar to average audio tape recorder. Has own 8" TV monitor which receives regular UHF and VHF broadcasts; is capable of transmitting both video and audio signals to taping mechanism. With addition of video camera and mike record your own tapes. Write Sony Corp. of America. See page 61.



For up-dated data on all audio-visual equipment, look to those New Products Pages in every issue of Business Screen Magazine.

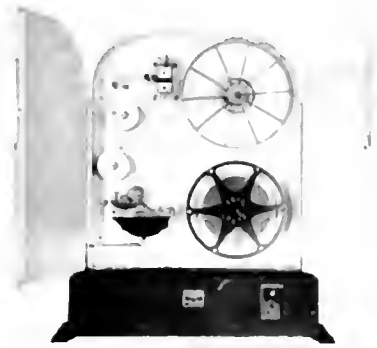
Special-Purpose Projectors

Model 224-Athena, offered by L.W. Photo, Inc., Van Nuys, Calif., is a re-engineered version of the Kodak Pageant 16mm sound projector for 16mm stop-motion use at 24 fps. with sound, plus pre-selected speeds of 2, 4, 6, 8, 12 and 16 fps. without sound. All frame rates are without flicker, forward or reverse. Film may be stopped for still picture viewing or single framed by push button control. All functions can be controlled by hand held remote unit. Write the manufacturer for detailed technical data on the Model 224.

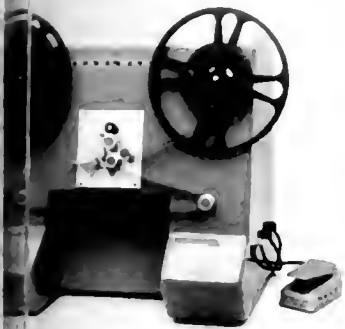


## Film Handling & Film Inspection

PRINTS are the key to perfect presentation of important programs; today's electronic inspection machines are also vital to maintain showmanship and services to the user. If film program is important, invest in equipment to maintain it.



**Neumade's CL-16 Neuvator Film Cleaner** for cleaning, repairing, polishing and rewinding of 400 ft. through 2,000 ft. 8mm reels with 1/2" and 1/4" driver operation. Film runs through bath past three rollers of dilute isopropyl alcohol which remove all dirt or foreign matter and excessive liquid without film damage. Dry and clean film is rewound on take-up reel. No sprocket teeth or impossible to damage film. Mercury switch for auto operation immediately on completion of reel or in case splice cart. Write Neumade, p. 61.



**Simplex 404 Film Inspection** machine a new automatic unit developed for film libraries and TV stations. Only 34 lbs. Features same film head used in larger machines. Automatically stops and reverses itself when defect is reached. Priced at \$875. Write Simplex, p. 61.

**The Harwald Company's "Inspect-O-Film"** line of electronic film inspection equipment has earned a reputation for high quality and variety of features. Write the maker for complete technical literature.

## Film & Filmstrip Shipping Cases

SHIPPING CONTAINERS of either fibre or plastic are moving thousands of film prints and negatives at night. The fibre container (like Wm. Schuessler and Co. products) have proven lines of excellent durability. And there's the trend toward plastic cases (see Plastic Reel for movie pictures). Now plastics also rule the filmstrip field (see Plastic Reel).



**Plio-Magic film containers** have been extremely popular for 16mm and 35mm film shipping. They're available in 1, 2, 3 and 4-reel sizes for 1,600 ft., 2,000 ft. and 2-reel sizes for 1,200 and 2,000 ft. reels and in one-reel size for 400, 600 and 800 ft. reels. Write Plastic Reel Corp. of America for complete details.



**Poly-Cons** (poly-fused wax polyethylene filmstrip containers) available in a wide range of colors and in two basic sizes. Ask Richard Mfg. Co. for complete details.

## A Directory of the Manufacturers

material in these pages:

**Impex Corp.**, 300 Park Ave., New York, N. Y. GR 3-4710.

**Optical Co.**, Eggert & Co. Rd., Buffalo, N. Y. TX 5-0000.

**Corporation (A-V Products)**, 16 Charter 7-14, Redwood City, CA 94063. 367-4165. **Magnetic Div.**, 401 Broadway, Redwood City, CA 94063.

**Arriflex Corp. of America**, 25-20 Brooklyn-Queens Expressway W., Woodside, N. Y. 11377.

**Audio-Visual Research, Inc.**, 205 E. Kingsmill St., Pampa, Texas. MO 4-3251.

**Bell & Howell Photo Sales Co.**, 7100 McCormick Rd., Chicago, Ill. OR 3-3300.

**Charles Beseler Co.**, 219 So. 18th St., East Orange, New Jersey. OR 6-6500.

## AudioVisual Equipment Trade Fair

A Directory of Manufacturers:

**Bodde Screen & Projector Co.**, 11541 Bradley Ave., San Fernando, Cal. FM 5-2551.

**Buhl Optical Co.**, 1009 Beech Ave., Pittsburgh, Pa. 321-0076.

**Busch Film & Equipment Co.**, 214 S. Hamilton, Saginaw, Mich. 754-4806.

**C.O.C. Time-O-Lite**, 23-53 Steinway St., Long Island City, N. Y. RA 1-7400.

**Jack C. Coffey Co.**, 710 17th St., No. Chicago, Ill. DE 6-5183.

**Compeo Corporation**, 1800 N. Spaulding, Chicago, Ill. 384-1000.

**Da-Lite Screen Co., Inc.**, Warsaw, Ind., 267-8101.

**Decision Systems, Inc.**, East 66 Midland Ave., Paramus, N. J. 833-2690.

**Draper Shade & Screen Co.**, Spiceland, Indiana. YU 7-3605.

**DuKane Corporation**, St. Charles, Ill. JU 4-2300.

**Eastman Kodak Co.**, 343 State St., Rochester, N. Y. 325-2000.

**Elco Corporation**, Willow Grove, Pa. OI 9-7000.

**Execugraf Corporation**, 1320 E. Franklin Ave., El Segundo, Cal. 722-3206.

**Fairchild Camera & Instrument Corp.**, 221 Fairchild Ave., Plainville, N. Y. WE 8-9600.

**Filmagic (The Distributor's Group)**, 204 14th St., N. W., Atlanta, Ga. 874-1661.

**Genarco, Inc.**, 97-04 Sutphin Blvd., Jamaica, N. Y. OL 8-5850.

**General Electric Co., Photo Lamp Dept.**, Nela Park, Cleveland, Ohio. 266-2187.

**General Electric Co., Visual Communications Products**, 600 Old Liverpool Rd., Liverpool, N. Y. 456-2237.

**Graflex, Inc.**, 3750 Monroe Ave., Rochester, N. Y. 1U 6-2020.

**John A. Grant & Assoc.**, 6129 N. Winchester Ave., Chicago, Ill.

**Gruber Products Co.**, 5254 Jackman Rd., Toledo, Ohio. 474-2261.

**The Harwald Co.**, 1245 Chicago Ave., Evanston, Ill. 328-7070.

**Honeywell, Inc.**, 4800 E. Dry Creek Rd., Denver, Colo. 771-4700.

**Hudson Photographic Industries, Inc.**, 2 Buckhout St., Irvington-on-Hudson, N. Y. 1Y 1-8700.

**Jayark Instruments Corp.**, 10 E. 49th St., New York, N. Y.

**Kalart Victor Co., Inc.**, Plainville, Conn. 747-1663.

**Knox Mfg. Co.**, 9715 Soreng Ave., Schiller Park, Ill. 678-1666.

**LaBelle Industries**, 510 S. Worthington, Oconomowoc, Wisconsin. 567-5527.

**3M Company, Magnetic Products Div.**, 2501 Hudson Rd., St. Paul, Minn. 773-1783.

**McClure Projectors, Inc.**, 1225 Washington St., Wilmette, Ill. BR 3-2310.

**Movie-Mite Corp.**, 8811 Puritan Ave., Detroit, Michigan. 342-2527.

**MPO Videotronics**, 210 W. 65th St., New York, N. Y.

**Neumade Industries, Inc.**, 250 W. 57th St., New York, N. Y. JU 6-5810.

**North American Philips Co., Inc.**, 100 E. 42nd St., New York, N. Y.

**Orrtronics, Inc.**, P. O. Box 864, Toledo, Ohio. 693-0641.

**Packard Bell Electronics**, Lawrence & Arnold Dr., Newbury Park, Calif. 498-6601.

**Panacolor, Inc.**, 100 E. 42nd St., New York, N. Y. HU 2-5711.

**Panmar, Inc.**, 464 Central Ave., Northfield, Ill.

**Plastic Reel Corp. of America**, 612 Boulevard East, Weehawken, N. J. 867-4020.

**Polacoat, Inc.**, 9750 Conklin Rd., Blue Ash, Ohio. 791-1300.

**Projection Optics Co., Inc.**, 271-11th Ave., East Orange, N. J. 676-6500.

**Projection Theaters Div., Motiva, Ltd.**, 87-73 Kingston Place, Jamaica, N. Y. 526-7242.

**Radiant Mfg. Corp.**, 8220 N. Austin Ave., Morton Grove, Ill. YO 6-4200.

**Radio Corp. of America**, Camden, N. J. 963-8000.

**Richard Mfg. Co.**, 5914 Noble Ave., Van Nuys, Calif.

**Sony Corp. of America**, 580 Fifth Ave., New York, N. Y. 581-0100.

**Spindler & Sauppe, Inc.**, 1329 Grand Central Ave., Glendale, Calif. 247-1610.

**Standard Proj. & Equipment Co.**, 7433 N. Harlem Ave., Chicago, Ill. 647-8928.

**Strong Electric Co.**, 87 City Park Ave., Toledo, Ohio. 248-3741.

**Sylvania Electric Products, Inc.**, 730 Third Ave., New York, N. Y. 551-1317.

**Technicolor Corp.**, Box 517, 1985 Placentia Ave., Costa Mesa, Calif. 646-7125.

**Viewlex, Inc.**, Broadway Ave., Holbrook, N. Y. 589-6600.

**Westinghouse Electric Corp.**, Bloomfield, N. J. 465-3370.

**H. Wilson Corp.**, 546 W. 119th St., Chicago, Ill. CO 4-4412.



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## The Wide, Wide World of Sponsored Films

American Bible Society Observes 150th Anniversary With New Film . . . *Faith for Every Frontier*, a new color motion picture created in honor of the 150th Anniversary of the American Bible Society, is now available for adult community organizations and church groups on a free-loan basis. The 51-minute film traces the history of the American Bible Society and the work that it is doing all over the world in translating, publishing and distributing the Scriptures.

Narrated by Alexander Seourby, the film is presented as a public service of the American Bible Society and distributed nationally by Association Films. It was produced by Owen Murphy Productions.

*Faith for Every Frontier* begins with the founding of the American Bible Society in 1816 and traces its growth and expansion in response to the increasing need for its service. The film highlights the ways in which the Society brings the Word of God to millions both in the United States and in 150 countries around the world.

The Society's training in Bible translation, Bibles for the blind, distribution programs for servicemen overseas, and Bibles for people in remote regions of the world, are among the many services presented in the film.

\* \* \*

"Bridging the Seas" Pictures the Work of the U.S. Merchant Marine

*Bridging the Seas*, a new film about the United States Merchant Marine and the important role it plays in peacetime trade and national defense, is available for TV programming. The 27½-minute color film is presented by The Propeller Club of America and distributed by Association Telefilms, a division of Association Films.

The film briefly traces the history of the Merchant Marine highlighting some of the functions it has performed since World War I. Focusing on all types of ships from freighters and passenger liners to the newest in container cargo ships, the film points out how our Merchant Marine serves in a variety of areas and has become a vital part of our economy.

The influence of the Merchant Marine in opening up the states of Alaska and Hawaii and the importance of the Great Lakes fleet in providing cheap transportation for the raw materials of our steel industry are shown, as well as the

luxurious accommodations of her ocean liners and the latest nuclear-powered ships, hydrofoils, and the fascinating hover craft.

\* \* \*

Aluminum's "Many Faces" Shown in a New Bureau of Mines' Film

The methods used to produce one of man's most versatile metals are explained in *Aluminum: Metal of Many Faces*, a new 28-minute 16mm color motion picture sponsored by the Aluminum Company of America and now available on free loan from the motion picture library of the U. S. Department of Interior's Bureau of Mines.

Early scenes of bauxite mining are followed by animated sequences combined with live-action photography to depict the method by which a compound of aluminum and oxygen (alumina) is first extracted from ore. Then, hydroelectric power is shown as the key which unlocks this compound to release aluminum in metallic form.

The properties that enable aluminum to serve many important uses in contemporary life are explained in sequences which show how the metal can be drawn, rolled, extruded, welded and squeezed into virtually any desired shape. Its corrosion resistance, electrical conductivity, heat-reflectivity and other properties are explained.

The new picture was produced by Continental Film Company, Cleveland. Free loan requests should be directed to: Graphic Services, Bureau of Mines, 4800 Forbes Avenue, Pittsburgh, Pa. 15213.

\* \* \*

"Nature's Golden Touch" Shows Lubricants from Well to Users

The Kendall Refining Company has released a 20-minute 16mm color film titled *Nature's Golden Touch*, telling the story of oil from extraction to the finished product for automotive uses.

Highlights include scenes of an oil well being "shot" with nitroglycerine as seen from both the air and ground and details of lubricants research and development. The film explains often misunderstood "whys" of lubrication in an informative and meaningful fashion. Free loan prints are available for group audience showings from Jack Eastman, Kendall Refining Co., Bradford, Pa.

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(CONTINUED FROM THE PRECEDING PAGE 20)  
 Chicago business circles, led to the founding of the Industrial Audio-Visual Association conference room. IAVA's past national president, "Pete" Peterson has been accorded the association's highest honor: the Award of Merit. But what that citation didn't declaim were those countless hours of tireless service and dedication to the ideal of more effective communication, within his company — and hundreds of others.

A working participant in the Audio-Visual Society of the Association of National Advertisers, Pete has written and spoken extensively on a-v communication methods and devices. A longtime member of SMPTE, of Eta Sigma Phi and the professional education fraternity, Phi Delta Kappa, he has also been active in many Chicago civic and charitable organizations.

The native of Rock Island attended Augustana College there, was graduated from Huron College and did graduate work at the University of Chicago. Pete and his wife, Constance, reside at 7661 S. Coles Avenue, in Chicago. We're looking forward to the next five years when he expands his horizon into the worlds of interest — knowing full well that he must include the field he helped to pioneer: audio and visual media. —OHC

\* \* \*

*Bringing the Film Medium to the People:  
 Modern Puts Cinema on Delaware Bay Ferry*

Travelers on the Cape May-Lewes Ferry crossing Delaware Bay are now watching free movies during the 70-minute voyage. All during the summer season Modern Talking Picture Service will be experimenting with a 15-minute show during each of eight daily crossings between North Cape May, N.J. and Cape May, Del.

The ferry, which connects two popular resort areas, has a high proportion of "pedestrian" passengers as compared to car-borne passengers,



*Ferry passengers enjoy travel films enroute.*

Thus there are a large number of people regularly sitting in the main lounge where the Modern Cinema has been installed. Thus far, the movies have consisted of about 50 persons each showing.

Travel films have been featured for the summer part. On northbound crossings, New England films are often shown, while on southbound trips, films on the beauties of the Carolinas and Virginia have been popular.

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## Movielab President Proposes Lab to Serve Israel, Turkey, Greece

The establishment of a modern color film laboratory, operating under common market principles in the Near East, to service the joint motion picture and television requirements of Israel, Turkey and Greece, has been proposed by Saul Jeffee, president of Movielab, Inc. Jeffee recently returned from a series of overseas meetings relating to the expansion of Movielab facilities abroad.

All three countries, Jeffee revealed, are eager to stimulate local production of theatrical, television and educational film and to attract foreign motion picture companies with their locales and facilities. While this trend is accelerating the need for a color laboratory, none of these countries can, in and of themselves, keep a modern color laboratory in full operation with their domestic output, he explained.

Now under active consideration is the Jeffee recommendation calling for a "joint common market operation" with one processing laboratory situated at a point geographically accessible and readily available without restrictions to the film industries of all three countries. Movielab technicians would furnish the know-how for efficient plant operation with long range plans calling for the training of Israeli, Turkish and Greek laboratory assistants at the Movielab plant in New York on adoption of the plan.

The suggestion has aroused the interest of film industry people and government officials in these countries and discussions will continue toward realization of this project. The lowering of barriers and the encouragement of a co-operative venture to foster the domestic film efforts of these nations would be most significant from the political as well as the business viewpoint, the Movielab president observed. If the plan proved workable, Jeffee concluded, it could hopefully be extended and made applicable to other Middle East countries.

## Foreign Language Cinema Service Creates 10 New Overseas Versions

Activity of the past two months at Foreign Language Cinema Service, Hollywood, has resulted in completion of ten different language versions of eight film produced in English. Five language were involved.

The pictures are *Winds of Change*, Douglas Aircraft Com-

## News Along the Film Production Lines

pany, Inc., for Air Afrique, into German; *Islands of the Trade-winds*, Douglas, for U.T.I., into French; *Live Via Early Bird*, Communications Satellite Corporation and Douglas Aircraft Company, Inc., previously done in French, Spanish, Italian and Japanese, into German; *Sabreliner*, North American Aviation, Inc., into German for use at the Hannover Fair.

Other notable titles included: *Before Hydraulic Fires Start*, Monsanto Chemical Company, into Portuguese and Spanish; *Working with Skydrol Fluids*, Monsanto (Cate & McGlone), Japanese and Spanish; and *Tales of the Border* and *Monkey Business*, two short subjects by Jerry Fairbanks Productions in which animals talk, lip-synchronized in Spanish. •

## Hollywood Film Enterprises Adds Ektachrome Processing Equipment

Hollywood Film Enterprises has completed installation of equipment for processing Eastman Kodak's new Ektachrome EF films—16mm Daylight Type (7241) and 16mm Type B (7242). Both films are improvements over the old ER stock, with all colors more brilliant and more saturated, and a wider exposure latitude.

EF Daylight is reported "ideal for all daylight applications calling for short exposure times, or low light levels or extreme depth of field." It can be pushed three stops under and one stop over with very little sacrifice in graininess, sharpness and true color quality.

EF Film Type B is balanced as a universal high-speed color film

for color TV news. It may be used indoors without a filter, or outdoors under daylight conditions with suitable filter conversion. Its normal index is 125, but if more speed is needed it can be rated at 500 with very little loss in quality. Good images are obtainable at 1000 and even 1000, according to some technicians.

Type B in the new EF Film has wide application in such industrial uses as engineering sequential studies, high-speed performance evaluations, schlieren studies and general in-plant cinematography. It has special usefulness for theatrical and non-theatrical work where the light level is extremely low or when extreme depth of field is required. The film also is compatible with magnetic prestriping, single system or voice-over synchronization, HFE provides fast service in processing the new Ektachrome EF Films.

\* \* \*

## F&B/Ceco Cites Producer Growth in Annual Equipment Rental Report

Following established practice in the auto and truck rental fields, F&B/Ceco, Inc. have announced an "Annual Rental Plan" which this motion picture equipment supplier says will enable producer to rent production gear at substantial savings over regular rates.

Annual rental of equipment includes free maintenance and placement service as well as full-time equipment possession by the renter. According to F&B/Ceco spokesmen, this "permits more accurate budgeting, eliminates transportation time and charges and does away with repair bills. In addition, they note, there are major tax advantages and freedom from equipment obsolescence.

An optional part of the plan includes purchase of production existing gear and its replacement with new equipment under the Annual Rental Plan. A brochure on the rental program is available on letterhead request from Ron Groen, F&B/Ceco, Inc., 315 West 43rd St., New York, N. Y. 10036.

\* \* \*

## Zelenka Productions on the Move

Felix Zelenka Productions has moved from General Service Studios to larger quarters at 110 North La Brea Avenue in Angeles.

\* \* \*

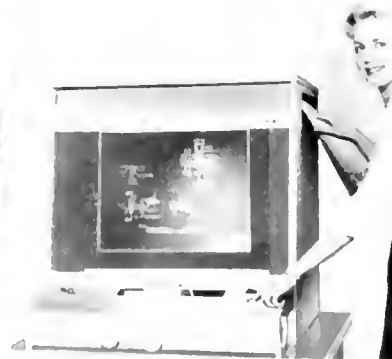
An alphabetical index to sponsor film activity will appear in the next issue.



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rangement by the heated rollers in  
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made of a tough polyester, is im-  
pervious to heat. The final film is  
virtually immune to scratches and  
can be washed with hot water and  
soap if ever necessary.

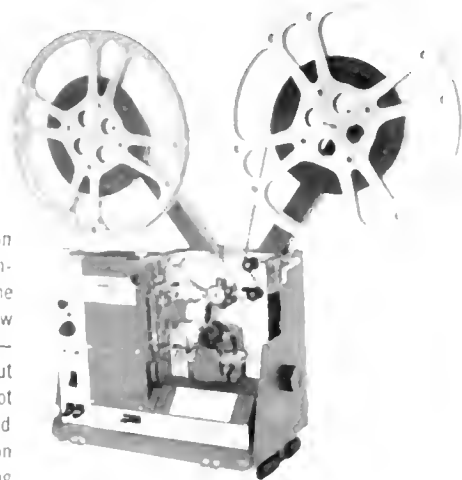
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# THE INDEX OF SPONSORED FILMS

This convenient index covers titles and sponsors of motion pictures and sound slidefilms (ssf) reviewed in the preceding Volume 26, 1965 of BUSINESS SCREEN. Sponsor names are listed alphabetically; and page numbers indicated.

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# NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS

## EASTERN STATES

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 02116.

### • NEW YORK •

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212 JUDSON 2-4060.

Training Films, Inc., 150 West 54th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 12 Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc. 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZENITH 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 70130. Phone: 504/525-9061.

### • MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

## MIDWESTERN STATES

### • ILLINOIS •

Robt. H. Redfield, Inc., 831 So Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., Inc. 3518 W. Devon, Chicago 60645. Phone 312 IR. 8-9820, or 571 West Randolph, Chicago 60606. Phone 312 263-5076.

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313 FR 5-2450.

### • MISSOURI •

Swank Motion Pictures, Inc., 621 N. Skinker. St. Louis, Mo. 63130. PA 6-3333.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 90028. Phone: 213/HOLLYWOOD 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A C 213).

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415 GARFIELD 1-0410.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio-Visual Center, 1201 S. W. Morrison, Portland 5, Oregon.

### • UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

## Equipment Tradefair

### "OH-2000" Overhead Projector

#### Joins Graflex Audio-Visual Line

The Graflex OH-2000, second in a series of high-performance overhead projectors from this manufacturer, has been announced by Graflex, Inc. Features include bright images at low operating temperature, fingertip focusing, touch-tilt control of mirror elevation and light weight. The new unit incorporates a special transparency position device on the platform and accommodates the new Graflex four-way directional Roll-Feed attachment.

The OH-2000's illumination system provides up to 2,000 screen lumens with a 25-hour ASA DVY lamp. It weighs only 22 pounds. Price is \$185. Write: Graflex, Inc., 3750 Monroe Ave., Rochester, N. Y. 14603, for data file or include in your literature request to our New Products Desk at BUSINESS SCREEN.

\* \* \*

### Modified Bolex H Tripod Offers Greater Range, More Stability

Paillard, Inc., has announced modification of the Bolex H Tripod to provide greater range in accommodating cameras, more stability, simplified mechanics and extended versatility. For firmer support, the camera platform of



Modified Bolex H Tripod

the panhead has been enlarged to the size of the built-in Bolex H camera base. Replacement of the chain with three removeable wedges to lock the spread is another important modification. The improved tripod is available at Paillard, Inc., 1900 Lower Road, Linden, N.J.

\* \* \*

### Canon "Scoopic 16" Camera Has Auto Exposure, Built-In Zoom

A new professional 16mm motion picture camera, the Canon Scoopic 16, combines automatic CdS exposure control, a built-in 13-76mm zoom lens (with through-the-lens reflex viewing), electric

drive and automatic loading being offered by Canon U.S.A. Inc.

\* \* \*

### Universal Geared Base System Now Available for Arriflex 35

An advanced Universal Geared Base System for all Arriflex motion picture cameras, now providing advantages in ease of use and reduced noise level, has been announced by the Arriflex Corporation of America.

The Universal Geared Base System around which the system was developed features a new locking arrangement by means of which the camera may be locked on or released instantly without tools of any kind.



Arri 35: Geared Base System

The camera is also attached to the base and can be quickly removed from the base by a similar quick-change device, no need for tools.

The new Universal Geared Base System accepts all Arriflex-35 camera motors such as special quick-change 115-volt 60-cycle single-phase sync motor with bayonet lock; special quick-change 24-volt DC governor-controlled motor with bayonet lock; a standard Arriflex 16-volt handgrip motors (variable speed and governor-controlled type) and means of a special reduction gear adapter.

Important design features include a gear train which is acoustically isolated from the base. The camera is connected to the train by means of a bayonet coupling and the motor is coupled to the gear train by a similar connector. As a consequence, noise level is importantly reduced.

The Universal Geared Base System provides a broad flat base for mounting on conventional plate panheads and provides a center of gravity with both AC and DC motor types. Economies result from use of the same base with a variety of motors; some of which may be used in two different configurations.

The Base System is available from all franchised Arriflex dealers.

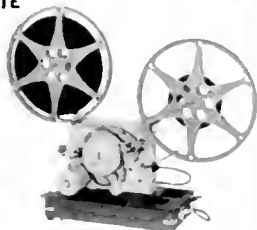
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## U. S. FILMS COMPETE AT VENICE:

### THE UNITED STATES ENTRIES

Category F: Manpower Training Films

(CONTINUED FROM THE PRECEDING PAGE 19)

**Sunrise at Eastern**, 29 min., color. Sponsor: Eastern Air Lines. Producer: Audio Productions, Inc.

• Demonstrates steps taken to improve the service, operation and image of company.

**Something To Work For**, 30 min., color. Producer: Roundtable Productions, Inc.

• Focuses on problem of motivation from the management point of view.

Category G: Safety Education Films

**Red Light Return**, 14 min., color. Producer: Charles Cahill & Associates, Inc.

• Detailed study of results of automobile accidents using anthropometric dummies to illustrate impact with windshields and ejection of bodies.

## ALONG THE PRODUCTION LINE

### Personnel Changes at Parthenon Reflect Emphasis on Industrial Training Projects

☆ Personnel changes announced by Parthenon Pictures, Hollywood, reflect heavier emphasis on industrial training projects. Executive producer "Cap" Palmer has added Richard Scott, M.D. to his writing staff for the sponsored picture, *Research Environment in Industry*; Bing Russell is handling a 10-subject package on coaching of youth baseball; and Hal Adelquist (New York) is assigned an untitled film for brokerage employee orientation.

Producer David Bowen is completing the Ujohn film, *Chromosome Puff*; Norman Glazer, in completion phase of the U.S. Health, Education and Welfare film on Medicare; and Palmer himself, after research sessions in Washington, is scripting a film on government employee telephone manners for the Bell System.

### Solow Appointed a Full Professor by USC

Consolidated Film Industries' president Sidney P. Solow has been appointed a full professor with adjunct rank in the Department of Cinema at the University of Southern California.

Solow has taught classes in motion picture processing and laboratory procedures one afternoon a week for 21 years and will continue to do so. His service is an inspiration to all.

### Names That Make News Among the Studios

Low & Associates, Inc., Minneapolis-based film producer, has named Frank V. Robinson as a director. He was formerly at Fraser Productions, in San Francisco.

Charles Tapping has been appointed vice-president in charge of administration at Filmack Studios, in Chicago.

Ann Norton has joined Fred A. Niles Communications Centers, Inc. at Chicago. A widely-featured television actress, she will serve as a production assistant, also aiding in sales activities, providing the feminine viewpoint for the studio's films and commercials.

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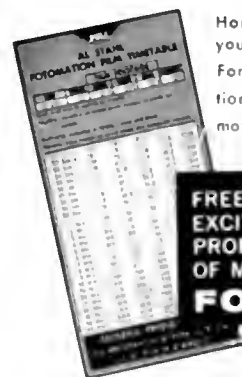
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## Manned Spacecraft Center's Laboratory:

(CONTINUED FROM PAGE 55) ourselves in advance, there are a number of variables to be considered. One of the most important is the proper operation of the space camera. Shutter speeds are checked, f-numbers are verified and if there is still doubt about the exposure, four frames are clipped from a roll and developed. Sensitometry would let us adjust for camera errors if necessary. So far, no Gemini flight film has needed adjustment."

### Advantages of Thin Base Film

Thin base color film is being used in space cameras to get more exposures and cut weight. A 100 foot, 16mm spool can be wound with as much as 140 feet of thin base color film in the MSC laboratory — and only color is used, except where specific scientific experiments call for black and white film.

Processing thin base film is difficult because the emulsion is applied to both sides of the film's base. MSC officials feel that they may make a worthwhile contribution to the civilian film industry through techniques developed at the Spacecraft Center for handling thin base. There have already been some inquiries by independent laboratories.

"Among the more difficult problems encountered processing thin base color film," explained Holland, "is its tendency to adhere to the machine rollers. We tried a number of materials for rollers before our maintenance department finally solved it with teflon. Teflon rollers are now used

in all three sections of the machine and the drying cabinet.

Still another problem common to this type of film is slow drying compared to standard film. Our answer to this was a portable hair dryer. Using the blower and heater unit, we fashioned a pre-dryer under the film — on the roller side — and regulated the heat with a rheostat."

Admittedly MSC's elaborate handling and processing of flight film is a more expensive method than most independent laboratories could afford. But MSC officials feel the results demanded of them justify the cost.

"There is no way to place a value," says Southard, "on Ed White's 'walk' on the Rendezvous of GT-6 and 7 or on the up-coming GT films where an astronaut will be outside his spacecraft for over an hour. We have to be capable of processing this footage."

### Procedures Followed at Lab

All undeveloped film work, motion picture, still or slides — except flight film — enters the Technical Laboratory through the Production Control Department by mail or personal delivery by the photographer.

A three-carboned NASA Photographic Work Request is filled out with the necessary information regarding size, number of copies, print finish and other appropriate data. A copy is attached to the film container to stay with the film until it leaves the laboratory.

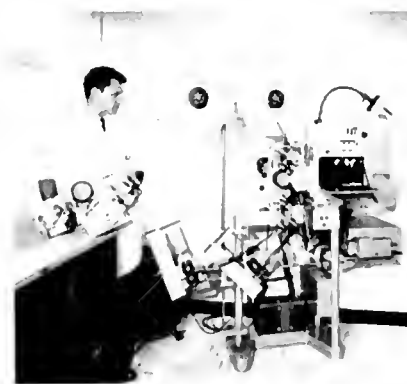
Following instructions on the work request, the film may go to

any of four motion picture processing machines or to the still photography laboratory where a Versamat RT-12 processes cut film. The RT-12 accepts cut film from 4 by 5 through 11 by 14 inch sizes, including 70mm, 100 foot lengths and nine-inch-wide aerial film.

The four motion picture processors are: a black and white 70mm Hi-Speed Processor, a combination 16mm and 35mm black and white negative machine, a 16mm black and white reversal type processor and the combination 16 35 70mm color processor.

Orders for work prints and masters coming from such areas as the Stock Film Library, editing section and the Public Affairs Office, are funneled through Production Control to the Library Section. Here are stored all optical masters of motion picture film developed for MSC. Only a limited number of technicians handle these originals and no scene is ever cut except at camera stop and camera start. This is protection against destroying historically valuable footage.

Printing is done on Kodak Duplicating Film, Type 7386, using a (Bell and Howell) 16mm, Type C color additive printer. Correct



MSC's 70mm (Bell & Howell) Type C continuous color additive printer shown with its two heads. One is for Type 2 perforations; the other for Type 1. MSC saved cost of two complete printers by purchasing two heads for this one machine.

color balance is achieved with a punched color timer tape fed into the printer. From the printer the exposed stock goes to processing and then to break-down tables to be cut, canned and boxed for distribution by Production Control.

The average person watching his television set after GT-4 was not aware that he was seeing an adjusted version of Ed White's walk in space, says Holland. The original was stretch printed four to one on MSC's Acme Optical Printer so that it could be pro-

jected at a normal speed of frames. The film was exposed (Kodak SO 217) during the flight at six frames per second using a 16mm electrically-driven camera.

### Custom-Built 70mm Printer

An interesting piece of equipment at the Technical Laboratory is its 70mm (Bell and Howell) Type C, continuous color additive printer with two film heads. MSC designed, built and delivered it. It became the first user of the equipment.

"MSC uses Type 2 perforations on its 70mm film; two other government branches use exposed film to us with Type 1 perforations. Instead of buying two expensive printers, we bought two heads and interchanged them as required. All exposure masters on GT-3, 4 and 5 were on Type 2 film."

### 60 Tanks That Feed Chemicals

To supply chemicals for development takes 60 stainless steel tanks ranging from 15 to 20 gallon capacities. Flow is controlled simply by placing the camera room on the second floor and the Quality Control Section; raw forces the liquids from the tanks through color-coded rigid tubing to each motion picture and still processor on ground floor. Shut-off valves on machines and sinks let operators adjust the flow to their requirements.

Additional stainless steel tanks are being installed to feed the 16mm color motion picture processor built for MSC by R. Engineering Company, designed to operate under Kodak's — or be standard — 100 degree Celsius of processing. The new processor can run 80 to 100 feet of 16mm color film per minute and use ECO-2 and ME-4 chemicals.

### Keeping Up With Space Footage

As with the operation of photographic equipment a MSC technician will practice on a processor until they become efficient. At that time the switch to the advanced 100°C method. But this is only a portion of the overall plan prepared for the Technical Laboratory to keep them abreast of America's growing space program. Specialized technicians and their modern techniques and equipment will be used in this effort — one day in the not too distant future — a package of motion picture film and still photographs will be delivered marked, *Moon Mission*.

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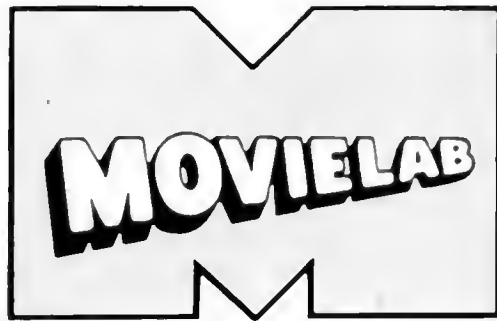




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OHIO										
8802	MC CONNELSVI	M / M HIGH SCHOOL	04	19	4	3	12	238	252	505
8803	AKRON	AKRON GULF CLUB	06	10	1					24
8804	FINDLAY	Y M C A	06	11	1					59
8805	DAYTON	GRACE GOSPEL CHURCH	06	14	1	2	4	40	37	83
8806	SANDUSKY	SANDUSKY Y M C A	06	15	1			30		30
8807	KENT	KENT ST UNIVERSITY	06	20	1			50		50
8808	MILLERSBURG	HILLERSBURG JAYCEES	06	22	1	14				14
8809	CASSTEAD	MIAMI EAST HIGH SCH	06	23	1	1		17	40	58
8810	CINCINNATI	HUGHES EVE SCHOOL	06	24	2			70		70
8811	LORAIN	BAPT BROTHERHOOD	06	25	1	5	1	8	2	16
8812	DAYTON	ST LUKE SCHOOL	06	25	1		10			10
8813	CLEVELAND	CENTRAL Y M C A	06	27	1	4	6	36	12	58
8814	PORTSMOUTH	PORTSMOUTH REC HOSP	06	27	1	9	29	3	3	44
8815	FAIRBORN	U S C G AUX DIST 2	06	28	1	35	6			41
8816	GARBERTON	Y M C A	06	28	1	3		53		56
8817	CINCINNATI	RUSSTOGS	06	28	2	2	1	10	5	18
8818	CLEVELAND	ADDISON JR HIGH SCH	06	29	2	4	2	50	40	96
8819	MAYFIELD HTS	ATETIS LITHUANIAN CL	06	30	1	35	75	80	40	230
8820	YOUNGSTOWN	PALLAYS SKI SHOP	07	01	1	15	20	2	4	41
8821	CINCINNATI	LINCOLN PK RECREATION	07	02	1			65		65
8822	NEW MILFORD	HICKORY HILLS PARK	07	02	1	50	50	50	50	200
8823	COLDWATER	HOLY TRINITY CONVENT	07	02	1		15			15
8824	CINCINNATI	PRINCETON JR HIGH SCH	07	04	1	1	1	10	3	15
8825	CINCINNATI	JOROAN VALVES	07	07	2	30				30
8826	CINCINNATI	MAIN ST RECREATION	07	08	1				8	8
8827	GRAND RAPIDS	CAMP LADYGLEN	07	08	1				60	60
8828	CANTON	Y M C A	07	09	1	5		30		35
8829	MARION	EDISON JR HIGH SCHOOL	07	11	2			8	5	13
8830	WAYNESVILLE	BARTS WILDLIFE REC	07	16	1	7	9	16	15	47
8831	ALLIANCE	MARLBOROR CHR CHURCH	07	24	1	1	1	11	11	24
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OKLAHOMA										
8832	OKLAHOMA CIT	AMER DAIRY ASSOC	01	17	1					66
8833	TEXHOMA	ST PAUL LUTH CHURCH	06	07	1	5	10	15	15	45
	TOTAL	2 BOOKINGS				2				111
OREGON										
8834	SHANIKO	SHANIKO HOTEL	06	25	1	25	6	4	4	39
8835	ONTARIO	TREASURE VLY COM COLL	07	01	2	125				125
8836	ROSEBURG	COMMUNITY SHOWING	07	02	1	15	1			16
	TOTAL	3 BOOKINGS				4				180
PENNSYLVANIA										
8837	FORD CITY	AM LEG NATL RIFLE ASN	05	11	1	2		10		12
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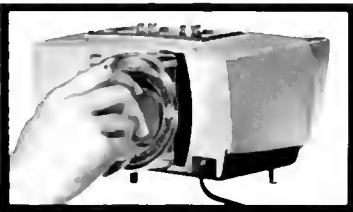
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Number 5

Volume 27

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# BUSINESS SCREEN

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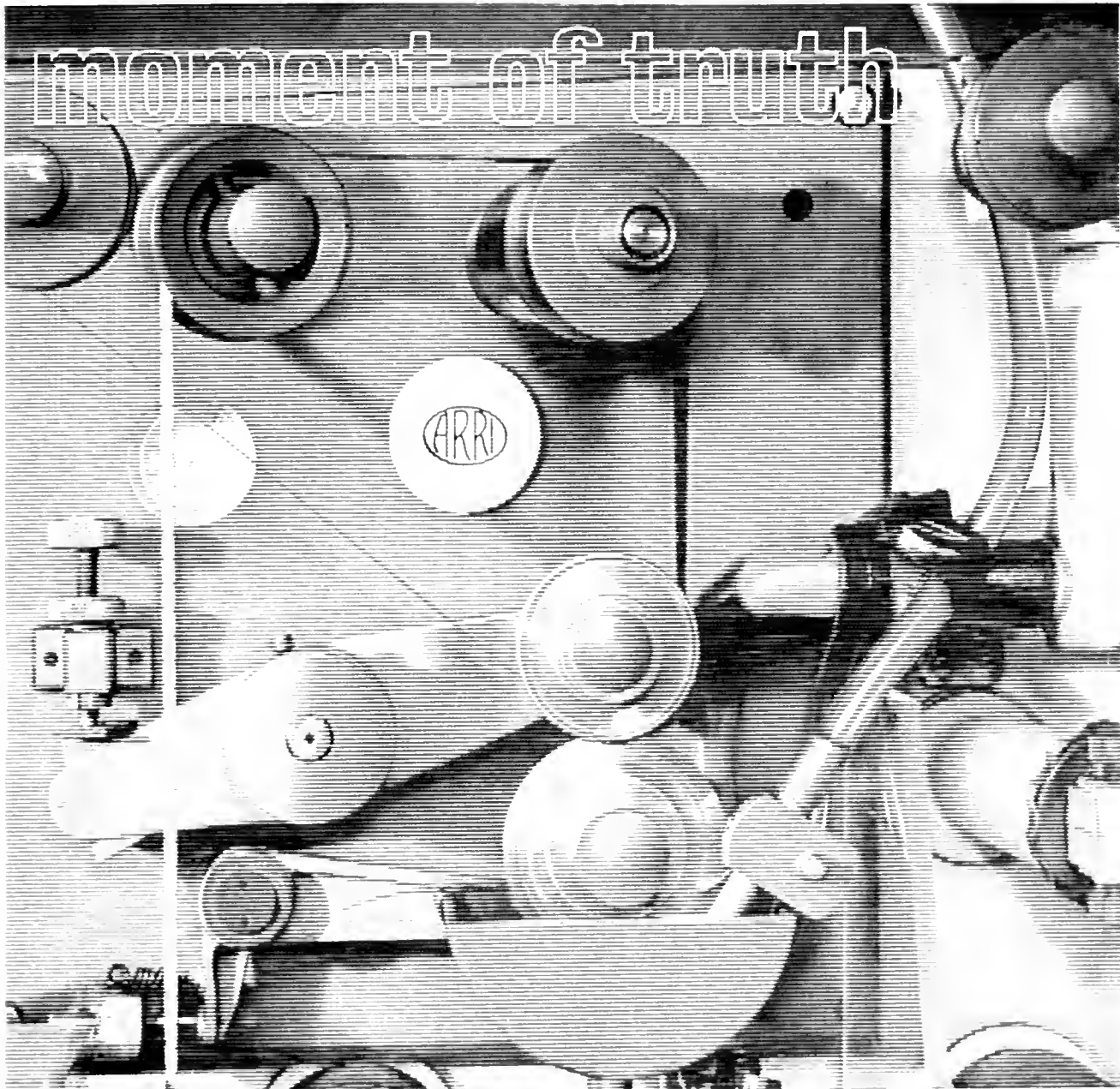
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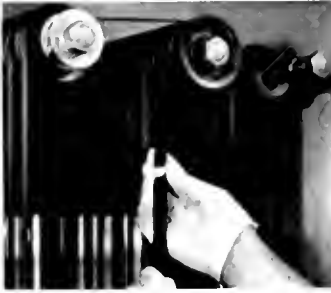
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## right off the newsreel

SMPTE Observes 50th Birthday at Los Angeles Meeting Oct. 2-7

The 50th Anniversary year of the Society of Motion Picture and Television Engineers will be highlighted in October by that organization's 100th Semiannual Technical Conference and Equipment Exhibit.

This milestone meeting is set for the Ambassador Hotel in Los Angeles, October 2-7. The West Coast city has been the site of 21 previous SMPTE conferences, the last of which was held in April, 1965.

Topics for this fall Conference program have been announced by program chairman LeRoy M. Dearing, L. M. Dearing Associates, Studio City, California. According to Dearing, papers will be presented on Education, History, Laboratory Practices, Photographic and Allied Sciences, Studio Practices, Television, Theater Presentation and Projection, Instrumentation and High-Speed Photography, and Aerospace Photography.

In addition to these papers, the conference will feature an equipment exhibit, arranged by chairman Warren Strang of Hollywood Film Company, with more than 80 booths displaying a wide range of equipment relevant to the interests of engineering and production personnel.

\* \* \*

### Wilding, Inc. Sales and Earnings Show Sharp Increase at Mid-Year

Sharply increased sales in the second quarter of 1966 (\$3,207,732) have been confirmed by Robert C. Ausbeck, president of Wilding, Inc. Cumulative sales and earnings for the Chicago-based communications firm for the first six months of the year also showed a decisive increase over last year.

The firm's \$6,477,541 in sales for the first half of 1966 resulted in net earnings per share of 50¢, compared to a loss of 93¢ in the same period last year. Wilding's chief executive officer also announced three areas in which the company will concentrate efforts, over and above its normal production business.

The first of these is the expansion of a color laboratory recently reorganized as a separate division: Mid-America Color Labs.

Expansion has more than doubled the lab's previous capacity.

With sales of the Wilding TV Division up 62% over last year, the firm will continue to concentrate on its future expansion. Earlier in the year, TV sales and production offices were moved to a more convenient near northside location in Chicago to better serve agency clients.

A third area of expansion and improvement will help meet the need to expand and improve educational facilities and materials. Wilding is presently surveying all facets of audio-visual techniques and methods used by educators.

\* \* \*

### Int'l Film & TV Festival Theme: "Tomorrow's Techniques Today"

☆ "Tomorrow's Techniques Today" is the theme of the 6th International Film & TV Festival of New York, announced for October 13-14 at the Americana Hotel in Manhattan. According to Festival Director Herbert Rosen, "this year's program will digress from the usual format of reviewing techniques developed during the past year and will turn to new potentials with an eye toward future production trends.

"Future trends in graphic de-

sign, photography, music and techniques will be discussed where possible, demonstrated existing material that points the way," he says. "We plan to have presentations made jointly by production specialists, explaining technical and aesthetic aspects so that users may study these new to-

One look into the future will be provided by the Bell System's "Computer Technique for the Production of Animated Films." "Horizons in Motion Picture Techniques" is the title for another session covering new methods in visual communication.

On the reviewing side of this coordinated program, the "most outstanding television commercials produced in England, France, Italy, Germany, Japan and Australia will be presented. Fifteen 20-minute reels will include each country's best video commercials.

For further details and the complete Festival program write: Industrial Exhibitions, Inc., 17E. 45th Street, New York, N.Y. 10017. Phone: 212 OX 7-497.

\* \* \*

### We'll Report Winners at Venice

The next issue of BUSINESS SCREEN will bring the results of the 7th International Industrial Film Festival, opening Sept. 2.

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\*Jet mockups for interior film. New York City and Hollywood



# NILES AND THE RADIO COMMERCIAL



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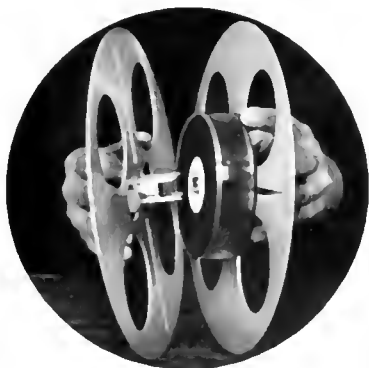


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# A SALUTE TO THE SMPTE

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Today, in the 50th anniversary year of the Society of Motion Picture and Television Engineers, the purposes and objectives of the Society remain the same as originally set forth in 1916: "The advancement in the theory and practice of motion picture engineering and the allied arts and sciences, the standardization of the mechanisms and practices employed therein, and the maintenance of high professional standing among its members." These objectives have been prominent in the advancement of the motion picture industry for half a century and have led directly to standardization in motion pictures throughout the world. To ship a print from Hollywood to Hong Kong or New York to Nagasaki for projection in standard projectors is a common occurrence today. But it was the work of the SMPTE in standardization and related activities that made it possible. It is for these reasons we salute the SMPTE.

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# Guidelines for a "sound" investment.

*Sync sound filming can be a rough, tough day's work and it requires a camera that can stand up to the "grind." Here are some guidelines to help choose the one right location sound camera for your work.*

**RUGGED RELIABILITY** — Location sound filming takes a rugged, reliable camera. The Arriflex 16BL is that kind of camera. At its heart, it has the same Arri mirror-shutter registration movement and the same heavy-duty construction which has won for Arriflex 16S and 16M cameras their worldwide reputation for quality and reliability. The new Arriflex 16BL is therefore a proven performer right from the start.

**TRUE PIN REGISTRATION** — For any motion picture camera, the moment-of-truth is the instant a frame of film is exposed. Since there are 40 such "moments" in every foot of 16mm sound film, only a true pin-registration film movement can do the job. The Arriflex 16BL has such a movement. It is the same cam-driven pin-registration movement used in the Arri 16S and 16M cameras. A movement so precise and durable that many of these cameras have turned out more than a million feet of original theatre-quality film—and are still going strong in production after production.

**SINGLE LENS REFLEX** — It's a fact, that today's best reflex finder design is based on the famous Arri mirror-shutter principle and, while often imitated, it has never been surpassed. The Arriflex 16BL finder uses this proven reflex system. It is unsurpassed for clarity and brightness under all practical filming conditions. The 16BL viewfinder requires no optical relay or image compensator; it provides the ideal condition, in which, at the moment of exposure, there is nothing between lens and film.

**COMPLETE SOUND VERSATILITY** — For the active professional with all kinds of filming assignments, not one, but two sound systems are often needed. The new Arriflex 16BL provides complete sound capability—single system sound, double system sound, either, or both. The 16BL is convertible anywhere, anytime. The single system sound head module may be quickly and easily installed, or removed, to suit the job. Shoot either, or both types of sound simultaneously. Sixty-cycle signal generator, automatic clap-stick system and cue marker for double system sound recording—quick-change conversion module for single system sound. And either system produces top quality sound with famous Arri picture quality.

Write for NEW ARRIFLEX 16BL 10 page catalog.

**QUICK-CHANGE MAGAZINE SYSTEM** — The magazine system of a location camera, must be rugged and fast without sacrificing reliability. Arriflex 16BL Quick-Change Magazines are gear-driven and have speed and take-up sprockets built in. The resulting simplified film path permits magazine change to be made in seconds. This 16BL Quick-Change Magazine system places the entire film gate safely in the camera head—where it ideally belongs. Thus, the 16BL magazine system provides the right combination of speed and reliability. Important too, Arriflex Quick-Change magazines are economical priced!

**ALL-PURPOSE CONFIGURATION** — The filmmaker's technique must never be slave to camera construction. That's why the Arriflex 16BL is built along classical lines. For tripod mounting, the Arriflex 16BL has a substantial flat base, 1 1/2" lens axis and low center of gravity. And with matching A Body Brace, the 16BL is well balanced, comfortable handling, fully mobile. Verité or traditional—the Arriflex 16BL lets you choose the filming technique that is best for the job at hand.

## PROFESSIONAL FEATURES THROUGHOUT

The Arriflex 16BL has every essential professional feature: Weight of basic outfit, 18 lbs.; Residual noise level, 31 db; Fully professional tachometer, and footage counter; Eyepiece adjustable on two axes and with automatic closure mechanism; Interchangeable motors; Single system/double system sound conversion; and options that include dissolving shutter, and built-in, behind-the-lens exposure meter. The Arriflex 16BL is the one right camera for every professional location assignment.



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*for the age of 16mm sync sound location filming*

## IMPORTANT NEWS FROM CFI TO ALL FILMSTRIP PRODUCERS:

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

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

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

Would Kodak supply Ektachrome Commercial in 35mm size? The answer, we found, was "Yes," provided that we ordered an entire production run, and provided that we took on the job of loading the bulk film into 35mm cartridges. Accordingly, we placed a special order and now have the film in stock. (Kodak has advised us that future orders will be supplied in factory-loaded cartridges.)

In addition to loaded cartridges, we can also supply 100-foot rolls for those who prefer to load their own — especially those who use 35mm cameras that accept permanent cassettes like Contax, Nikon and Leica. The 36 exposure cartridge, including processing and mounting, is available from us at a net price of \$4.75. The 100-foot roll is priced at \$90.00, including processing and mounting.

Here is the procedure:

EXPOSURE DATA: A.S.A. Daylight — (use #85 filter) 16  
Tungsten — (no filter) 25  
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1. Shoot 35mm Ektachrome Commercial supplied by CFI.
2. Send exposed ECO film cartridge to CFI for processing and mounting.
3. CFI will return the processed and mounted slides to you.
4. You assemble the material for the Filmstrip (you may include ordinary Kodachrome and Ektachrome 2 x 2 slides, larger size transparencies, art work, opaque color prints, titles, overlays, etc.) and send it all to CFI with instructions for making your filmstrip negative.
5. We make a color-corrected and balanced internegative from which we make a sample print on EK Color Positive. This print is sent to you for your inspection.
6. Upon your approval, we make release prints on our unique high-definition non-scratching printer, and we develop these prints in our regular 35mm motion picture color processing machines. (The high volume of color motion picture processing going on at CFI necessitates and justifies all of the chemical, sensitometric and color control that insures you uniformly excellent filmstrip release prints.)

If you would like to see a comparison of the results of the new and old techniques, write for sample filmstrip to examine with your projector.

IF YOU WANT IMPROVED PICTURE QUALITY IN FILMSTRIPS, THIS IS THE WAY TO GET IT! For further information or purchase of 35mm Ektachrome Commercial film, contact Lou Livingston in our Filmstrip Department. Phone him at (213) HO 2-0881.



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## Camera Eye THE EDITORIAL VIEWPOINT

SIGHT & SOUND SERVE ALL MEDIA

FILM IS A VALUABLE TOOL for visual facts, figures, markets and other pictorial data relating to other media: newspapers, magazines, radio, television and billboards. Media promotion people are making increasing use of sight/sound presentations to convey their stories to prospective buyers of space and time in agencies and advertising offices.

Noteworthy among these sponsors in recent months is THE DETROIT NEWS, which is using a motion picture (produced by The Handy Organization) that relies entirely on animated graphics to present a mass of statistical facts to its sophisticated audiences. *The Name of the Game is Green* handles this assignment in highly-palatable form within a brief 15 minutes of showing time.

Objective of the NEWS' film is to present in pictorial form the statistical findings of the "Second Biennial Survey of the Metropolitan Detroit Newspaper Audience" conducted by the Detroit paper by Market Opinion Research Co.

The visual presentation extracts the pertinent facts from the survey — points out that there are more than four million people in the Detroit area, more than a million householders in the



Animated graphics heighten interest in data showing how Detroit News covers market

county Detroit metropolitan area served by THE NEWS. Further, it shows that Detroit is second among the nation's top five markets in newspaper sales per family and that these sales total \$1 billion a year. The film concludes that the most effective medium for reaching these consumers is the NEWS, which has the circulation figures and home readership data to prove it.

*The Name of the Game is Green* was first shown to business, industrial and advertising agency executives at luncheon meetings in Detroit. Similar presentations followed in New York, Philadelphia and Chicago. Audience reaction, obtained through the use of evaluation cards at these showings, indicated enthusiastic reception of both the message and the method of presentation.



*The film deals with the role of the Knights of Columbus in our modern world and shows how the Knights help meet the challenges of our complex society. The film, narrated by Frank Blair, is climaxed by an address of His Holiness Pope Paul*



If you wish to see a print, please call or write to:

## THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE 10)

### Jurors Waiting for Court Assignment Are Enjoying Free Sponsored Film Showings

Movies are now being shown to waiting jurors in two jury assembly rooms under a new program initiated by Modern Talking Picture Service.

One of Modern's clients alerted the company to the new opportunity. William H. Kendrick, Director of the Investors Information Program of the New York Stock Exchange, received a request from an official of the Supreme Court of the State of New York. The official wanted to use the Stock Exchange films in the court's jury assembly room in Brooklyn. Mr. Kendrick relayed the request to Modern, as his distributor, and asked whether this wasn't a chance to meet a real need with a wide selection of films.

Modern's New York City film library manager took over and set up a continuing program of films. The assembly room was already equipped with a 10-foot screen and a projector. Sound is channeled through the public address system.

Next stop was the Superior Court of Los Angeles, where the service was carried a step further. A special rear-screen projection unit was provided so that films can be shown without the room lights being turned off. About six films a day are shown there.

If this initial activity develops into a national service, Modern's "Jury Room Cinema"



Supreme Court jurors are seeing free films in the court's assembly room in New York.

can provide a welcome interlude for thousands of jurors waiting to be called for service in courtrooms across the country.

In practice, as soon as the need for jurors arises, the showing of the film is interrupted and the jurors are assigned to trials. In this way, the needs of the court are served while the jurors who are unassigned to trials can spend their time pleasantly watching a film.

William A. Goodwin, Chief, Jury Division, Superior Court of Los Angeles, has described the jury film showings as causing "many favorable comments and expressions of enjoyment from these taxpayer-jurors who benefit from the showings during the waiting period between courtroom assignments. This is especially satisfying since they are provided at no cost to the court or the taxpayer."

### Seventh International Industrial Film Festival at Venice Opens Full Calendar of Events

The Fall meeting calendar builds up a fast tempo as summer wanes. Headlining the events in September is the 7th International Industrial Film Festival, the world's best showcase of such films, opening on the 12th in Venice, Italy on September 12 and continuing through September 16. This event has official recognition and participation by a confederation of industrial companies in Europe and more than 20 countries, including the U.S., will participate. U.S. entries were submitted by the National Association of Manufacturers through CI.

\* \* \*

October's an active month, beginning with the Photokina, Germany's "World's Fair of Photography" at Cologne. October 1-9 is followed by the 100th Semi-Annual Technical Conference and Equipment Exhibit of SMT at the Ambassador in Los Angeles (Oct. 7).

\* \* \*

October's also Festival Month in the U.S. as Columbus holds its 14th awards program in that Ohio city October 7-9; then there's the 6th Film & TV Festival of New York at the Americana Hotel in New York City October 13-14. San Francisco concludes the month's film award events with its 20th Annual International Film Festival on October 20-30 at the Masonic Auditorium near the Golden Gate. In November, the Second Chicago International Film Festival will be held from November 4th to 12th. Let's go.

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**Y**EARS OF CLOSE ASSOCIATION in the Industrial Audio Visual Association have shown that the role of the audio-visual "expert" differs widely by company and by industry. In one company his activity may be that of a one-man all-inclusive operation, while in another he may be the manager of a large well-staffed department blessed with both money and time.

Size of company seems to have little bearing on the function, but rather the attitude toward it. It all adds up to the sentiments expressed in a jingle with a great tune, "Happiness is different things to different people . . . ." The audio-visual function in today's industry means different things to different managements.

From time to time, it is valuable to re-define the goals of this diverse and dynamic activity called "audio-visibility" and distill the most important part of it . . . that portion called "communications." It is essential to make this element stand out amid all the welter of techniques and gadgets. Once an audio-visualizer learns to communicate to his company he begins to be of value.

To assist the indecisive audio-visual expert in the exercise of communicating his role, we pose an almost silly question to him . . . "Do you know your company?"

If the a-v expert doesn't know or won't know his company, even though he is a skilled practitioner and knowledgeable in all the latest techniques, he cannot contribute to the full potential of his important profession. In know-

## THE PROFESSIONAL VIEWPOINT

### Do You KNOW YOUR COMPANY?

by William H. Buch, Manager of Exhibits and Visual Promotions, Lederle Laboratories

ing one's company and what it stands for, there is always the danger of becoming a conformist, of becoming lacquered over by years of doing things the way they have always been done, and not seeking to change when change is due. But . . . nevertheless . . . "Do you know your company?"

Let us begin with an elementary question about your company. *Do you know what it makes?* Oddly enough, this is not always answered correctly by many aspirants to the title of audio-visual expert. In the quiet of your own thoughts, see if you can identify the things your company makes. In these days of dynamic acquisitions, research and new products, new services offered over old . . . it is highly possible you are not up-to-date.

Those of us in the pharmaceutical business are blessed with a larger than normal task. Some of us have more than 400 products to sell . . . many with two and three dosage forms and package sizes . . . and many of them which most of us can neither spell nor pronounce.

In addition to knowing what your company

makes, *do you know how they are made?* It isn't required that you be an engineer, chemist or trained technician, but basic knowledge of how your company's products are made can make you a more valuable person to management.

For the sake of illustration, in our business it is important that we know our major production methods and procedures, even if only a nodding acquaintanceship. In producing the "simple" flu shot, for example, (more properly called "influenza virus vaccine") you should know that the formula is strictly controlled by government agencies, that it is changed yearly by the addition, subtraction or dilution of various strains of influenza virus declared as important to epidemic control.

One should also know that it takes sixty to ninety days of painstaking work to produce a single "batch" of vaccine, grown in the fertile hen's egg, incubated, pumped and subject to continual testing. Reliable companies depend on rigorous self-imposed controls by their own quality control section before they ever send it off to Washington for re-testing, certification, and release. Also, you should know that its life is only eight to ten months after packing; that it is subject to tamperings of all sorts, including temperature variations; and that it may be returned for credit if not used.

A company's communicator need not know all the intricacies involved in the above, but he should certainly be sobered by the facts. (CONTINUED ON THE FOLLOWING PAGE)

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(CONTINUED FROM THE PRECEDING PAGE 14) any great scheme he has to develop a big program built around the "flu shot." In short, he should know how his company makes its products.

A practical aspect of knowing how your company makes its products is that of understanding some of your most important plant operations. Most production supervisors, product development engineers, and people responsible for getting things made in almost every kind of business are reasonable people. In most instances, they will listen, for example, to the plans of an audio-visual "pro" for shooting production sequences, with a sympathetic ear.

The thoughtful and alert visual man will make it his business to know a great deal about *their* problems before making his desires known. If our hero knows that a certain production room or space is, by the nature of the work, likely to be untidy most of the time, he won't spring his plans for picture-making in the midst of a large production "push." This would involve not only getting in the way physically, and often upsetting production schedules, but, in addition, could easily affect the attitude of the plant operations people to the point where they refer to the audio-visual man as "that guy from sales," or "that dolt from the public relations department."

In the words of the Music Man, Professor Harold Hill, an audio-visual "pro" has to "know the territory," which more precisely

## THE PROFESSIONAL VIEWPOINT

means that *he should know his company's customers.*

Again, it would be valuable if our man had had the experience of actually selling his company's goods but whether he has or not, he should know who the customers are.

Many times we find ourselves with a "perfect" scheme, designed to sell or promote goods, only to find when the scheme is carefully analyzed the message is not directed toward the proper audience. Naturally, if you are fortunate enough to have the assignment to create a better climate in which others may sell goods, then you are in the fortunate "image building" field, and a lot of things can be done in that area without strict accountability. But down at the hammer and nails level, your knowledge of who the customer is makes you a reliable member of the team.

A little more difficult, but just as necessary to the audio-visual pro, is knowledge of *how his company sells its products.* What is its marketing policy? Distribution system? Can you say whether it has a hard or soft sell policy? There are many little tip-offs as to the character of your company . . . such as personnel policies, industrial relations programs, union relationships, even safety programs which can help you analyze your company's personality.

Obviously, we all work for upstanding companies or we would resign, but there is a wide

difference in the way soap and household detergents are sold from the way earth-movers, equipment and telephones are sold. Many times you can hitch-hike and adapt methods of selling goods from a widely divergent field of business but the point to remember is do you know how your company sells its product?

Even more difficult in the education of an audio-visual "pro" is to *know what part of his company's line is profitable.* He need not know in privy to all the inner profit pictures of his company but he should be aware of the things of relative importance of his company's work.

For example, we make Bivalent Botulism Antitoxin, Types A and B. This product is costly to make and rarely needed, resulting in a high price to the patient. But we market and stock it all over the country against the time some housewife cans her own rutabaga and next spring her whole family is down with a dread infection from consuming this delectable morsel. If they get the antitoxin in time, they may live. But don't build a big sales pitch picture on Botulism Antitoxin products because there aren't any. Better for us to get pictures of the Air Force Jet that flies in the stricken family and let the wire service and news media sing your praises, and let that it won't sell any more antitoxin, we'll run your company in the red every time we package a vial of it.

If you aren't familiar with the relative (CONCLUDED ON THE FOLLOWING PAGE 15)



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year educational audio-  
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instance, RCA's Select-A-  
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mer continued, "rises mainly from  
the costs of the telephone circuits,  
since there are very few students  
who could dial a central storage  
system from an outlying location,  
and pick up the tab for a ten-min-



men presentations, at the Confer-  
ence, which was attended by over  
1,200 educators and businessmen.  
Ed. NOTE: abstracts of other  
Conference papers will be pub-  
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# Education Needs Programs, Ideas to Keep With Flood of New Teaching Devices

Discuss "Educational Realities" at AMA Conference

THE EVIDENCE of mass proliferation of new teaching devices exhibited at the American Management Association's Second International Conference & Symposium on Educational Realities at the Americana Hotel in New York, August 9-12, Harold Howe, S. Commissioner of Education, in a key address, warned that we do not have machines that can do what we have nothing to say." He urged the equipment manufacturers to venture into making pieces of hardware unless he is prepared to go all the way in programming. "Otherwise, he has created an empty vessel, not a glorified page-turner." Howe suggested that the sophisticated buyer of highly substituted hardware and materials is in great need of guidance, possibly even by such a regular arrangement as patterned with Food & Drug Administration, although he was not necessarily prepared to endorse this idea. But some working plans to establish national standards of learning and teaching equipment was definitely desirable.

**Technology With Ideas**  
Continuing on this same theme, Gardner, Secretary of Education and Welfare, in an interview screened at the conference, warned that "A great deal of money could be spent on equipment without adequate consideration of educational needs. And that money will go down the drain. The question is what's really going to pay for the money which goes to the best technology with the least."

Downstairs from the ballroom where Mr. Gardner and Mr. Palmer were speaking, 60 exhibitors displayed the latest, most sophisticated, and most sophisticated electronic audio-visual equipment, projection and retrieval systems were demonstrating that the hardware seems to be outpacing software in the race to satisfy the needs of the almost billion-dollar-a-year educational audio-visual market, the hardware is astonishing.

For instance, RCA's Select-A-Lesson student booth contains a



Commissioner of Education Howe, noting the increasing number of teaching devices, suggested that school buyers need guidance . . .

typewriter, a TV screen and a dial. The student simply sits here—in a classroom, library, or even a distant dormitory—and dials for the information he needs.

### Needs Are Local, Specialized

But while the universal dial systems had their advocates at the Conference, Charles Palmer, Executive Producer, Parthenon Pictures, Hollywood, pointed out that "one thing we can not prepare for is the science-fictioner's happy dream of the gargantuan National Information Retrieval System, in which all human knowledge is stored, to be disgorged on dialed requests from anywhere in the country for instant read-out on one's home, office or dormitory Videophone.

"Despite the obvious absurdities, akin to the dreams of the freshman who has just read 'Brave New World', some of the current forecasts being made quite seriously, seem, when we think things through, almost equally impractical. It seems to me obvious and inevitable that for the foreseeable future, Information Retrieval Systems will be (a) *localized*—much in the manner of CATV Systems—and (b) *specialized*, as to the subjects stored in them.

### Take a Walk to the Library

"The limitation on the geographical service area," Mr. Palmer continued, "arises mainly from the costs of the telephone circuits, since there are very few students who could dial a central storage system from an outlying location, and pick up the tab for a ten-min-

ute broad-band video report on, say, the social acceptability of hydrogen sulfide. Then there's the limitation on the number of incoming telephone trunk lines which the System itself can install and pay for. Moreover, even on the Government's own nationwide leased-line, long-distance telephone network (the Federal Telecommunications System) callers must often wait a half-hour or more for one of the trunks to clear . . . and in that length of time, our student could just as well take an old-fashioned walk across campus to the library to get his wanted information.

"It seems to me," Mr. Palmer said, "that as we get farther along in the actual usage of Information Retrieval Systems, we will realize that there will be two broad



Producer Charles Palmer forecast greater use of economical, more accessible 8mm films in schools.

classifications of audio-visual reference material, each to be 'retrieved' in its own appropriate way. The short, direct answer to the specific query, the concentrated shot of supplemental information, can come naturally out of the

RCA demonstrated its "Select-A-Lesson equipment," where students simply dial for reference data.



formal Information Retrieval Systems.

### Film To Be More Accessible

"But the longer pieces of material—the filmed course surveys, the full-treatment documentaries, the historical feature movies, the filmed great plays, the growing file of recent-history TV news coverages, even the travel films to support language studies—these, in today's conventional running lengths of 20 to 30 minutes, an hour and sometimes two hours, far too expensive for IR to store and too costly in circuit time for telephone readout, will become more and more immediately accessible to the student and researcher through the upcoming economies of 8 mm optical-track film prints . . . the word 'immediately' used in the sense of time it takes to walk or drive to the library or film depository where the film can be viewed in special rooms, or—and this is of real significance—borrowed for viewing at home, or in the office, or dormitory.

### Predicts New 8mm Equipment

"The development which will make this a practical practice is only about a year away, in the form of revolutionary new carry-around 8mm automatic projectors which will accept the film in pre-loaded snap-in cartridges; will show the pictures on built-in screens like television sets without darkening the room, and so low in price, both as to projector and the cartridge prints, as to make screening of films almost as simple and cheap as reading borrowed books.

"I wish I could tell you more about this, but the announcements will be public in a few months. One basic assurance: for the purposes of the current discussion, this new equipment will not fight for position with any Information Retrieval System.

"Rather, conventional film forms will work in harness with the oncoming Information Retrieval Systems, until audio-visual learning materials at long last begin to deliver the broad and educational usefulness which we have so long have promised."

### 1,200 Attended

Mr. Palmer was one of the speakers many of whom presented a wide variety of equipment at their presentations at the conference, which was attended by over 1,200 educators and businessmen. For more details of other Conference reports will be published in subsequent fall issues.

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**Expand Mid-America Color Labs;  
 Separate Division of Wilding, Inc.**

The establishment of a separate film laboratory division of Wilding, Inc., Mid-America Color Labs, has been announced by Robert C. Ausbeck, president of that national communications company. Lab facilities at 1345 Argyle Street on Chicago's north side were more than doubled in July.

Harold Kinzle, vice-president in charge of production for Wilding, has been named manager of the



Harold Kinzle: directs lab division of Wilding, Inc.

new division. In making the announcement, Mr. Ausbeck noted that Wilding has enlarged these facilities in order to solicit additional service business as well as to supply faster service for all of the company's own color print work and related laboratory services.

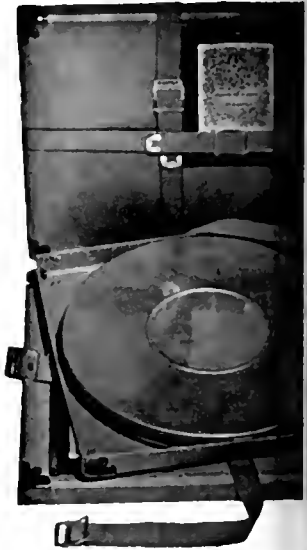
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**Nation's TV Stations Receive  
 Films for "Sight-Saving Month"**

A mass educational campaign, aimed to show millions of Americans how to prevent blindness and to save sight, has been released by the National Society for the Prevention of Blindness to help promote Sight-Saving Month in September.

The Society's public service kit, sent to all local and network TV stations, includes three color spots: one 60-second subject and two 30-second spots, along with two color slides with live copy. The films cover Amblyopia in *The Case of the Lazy Eye*, *The Partially Seeing* and *Cataract*.

The Society, founded in 1908, is the oldest voluntary health agency nationally engaged in the prevention of blindness through a comprehensive program of community service, public and professional education and research.



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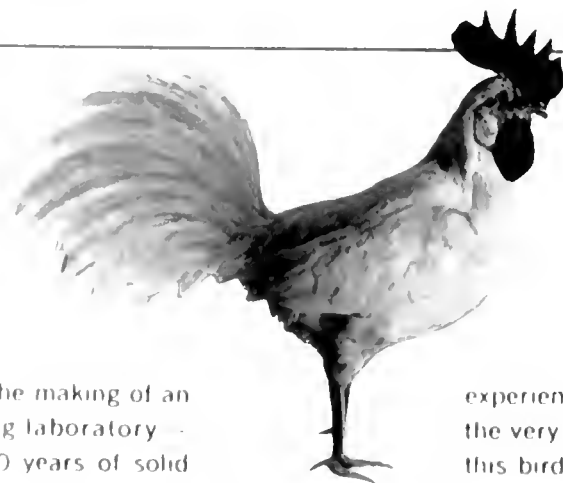
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# How Hughes "Active Citizenship Campaign" Brought Record Vote, Candidate Support

THE HUGHES AIRCRAFT COMPANY is an example of a large corporation that tried an experiment in public affairs, succeeded beyond expectations, and subsequently found it had the problem of finding an effective means of presenting results for dissemination to other interested organizations. This aerospace firm decided that a motion picture produced in black and color would be the best solution.

The public affairs experiment at Hughes is the "Active Citizenship Campaign," a program designed to encourage employees to take greater interest in their duties as Americans. The company began the program in 1964 during the presidential campaign, and as a result, established new records in getting workers to register, vote and contribute financially to the party and candidates of their choice.

### Register, Vote and Contribute

Ninety-seven percent of all eligible Hughes personnel were encouraged to vote, compared to a national average of around 70 percent. Ninety-eight percent of the eligible people who were registered went to the polls and cast their ballots. Nationwide, the average is a poor 61 percent. Also, over six thousand Hughes employees contributed more than \$500 to their favored party and candidates.

Word of the Hughes Aircraft success spread to other companies and the firm began to receive many inquiries about the program—in particular, how the project was managed. As a result, the company decided that it would be in its company's and nation's interest to document their "Active Citizenship Campaign" with a film for distribution to interested parties. Entitled *Who Cares*, the film traces the history of voting in the United States from the Revolution to the present, and tells how the Hughes Aircraft Company organized and implemented the campaign at its widely scattered plants and facilities.

### History of Voting in America

The film contains both live action and special graphics. The history of voting in America is

portrayed by authentic and often rare historic paintings, etchings, photographs and political cartoons. The live action was reserved chiefly for demonstrating the Hughes public affairs program. In addition, the film contains stimulating scenes of political rallies held at Hughes facilities. Among the notables in the film are former Senator Goldwater (Arizona), Senator Murphy (California), runner-up Salinger, Congressman



Actor Wendell Corey made on-scene appearance and narrated portions of the Hughes Aircraft picture.

James Roosevelt (California), Ronald Reagan and others.

*Who Cares* was directed and produced by Ken G. Brown, the company's coordinator of visual media, who enlisted the services of some of Hollywood's leading talent, including Wendell Corey.

### Shown to Congressmen, ECO

The film was premiered in Washington, D. C., early this year before members of Congress and at a special meeting of ECO, the Effective Citizens Organization. ECO's membership is made up of businessmen from all walks of life who are concerned with their employees' interest in citizenship. Through ECO, these managers obtain an appreciation and knowledge of our political and governmental processes, and they are advised on ways of promoting better participation in elections and government by their personnel.

In addition to producing the film *Who Cares*, Hughes has published a manual and other background material which thoroughly documents the "Active Citizenship Program." Hughes is offering the mo-



Hughes' "Active Citizenship Campaign" proved to be one of the most successful public affairs projects initiated by an industry. During past program, several political rallies held in company facilities drew throngs of employees and invited guests. Crowds numbered into the thousands.

tion picture and other publications to interested parties at no cost.

### Four Goals of This Campaign

The success of the company's program can be credited to well-defined objectives and efficient organization. The project's goals were boiled down to four:

1. Encourage and assist in registering employees to vote.
2. Stimulate interest and provide the means for employees to become better informed on the candidates and issues in Federal, state and local elections.
3. Promote and facilitate personal contribution to the campaigns of employee's favored candidates and parties.
4. Urge all qualified employees to vote and encourage their relations and friends to do the same.

The Hughes campaign was conducted company-wide. Over 24,000 employees participated at nine plants at scattered locations in California and Arizona, and at various district and field offices throughout the United States.

Hughes' management foresaw

that usual organization channels of communications within the company might be too inflexible for this kind of program — and for two very good reasons. One — extensive, daily coordination would be required with the company's relatively autonomous organizations located at the different plant sites. Two — direct communications and fast reaction time would be essential to the effective management of planned activities of the "Citizenship" campaign.

### Special Task Group Directed

These programs were solved at Hughes by creating a special organization to bypass the usual echelons of command. This group consisted of a non-partisan segment to administer the registration and contribution programs, and a partisan segment to coordinate and arrange the political rallies and political information programs.

The non-partisan segment was made up of: a corporate Active Citizenship Program Administrator to provide broad overall direction (CONTINUED ON NEXT PAGE)

Camera crew prepares closeup for "office" scene in Hughes' public affairs film "Who Cares." Live-action sequences such as this were successfully blended with special effects and graphics, designed by Mario Casetta.



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**"GOOD OLD SAM"**

(Merrill Lynch, Pierce et al)  
The same sideways Training approach as *Two Cheers* above . . . here used to inculcate a deep concept of fundamental investment theory in the brokers' Registered Representatives. But, a *must*—the Training must come as a bonus, the film must first be a first-rate working Sales Film.



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**"THE FILE ON HENRY ROYALL"**

To persuade the "inside man" (branch bank managers) who never expected to hit the street that in today's world he *must* sell . . . that he *can* sell . . . and, in a detailed Case, here's *how* (Bank of America).

**"LOVE THAT CAR"**

A 10-minute theatrical type color comedy on Car Care, to remind Service Station employees, in a way they'll remember, of the services they can sell (American Oil Co.).

**"THE OPINION MAKERS"**

To show how to make one's opinions effective, without taking time away from work (Am. Medical P.A.C.).

All films: 25-30 minutes.

Preview prints are available to companies intending to sponsor similar films for their own situations. Sorry, no rentals.

**Picture of "Active Citizenship" at Work**

(CONTINUED FROM PAGE 23)

for the entire program, and a Plant Site Administrator at each facility.

The partisan segment included: two corporate Vice Presidents to serve as chairmen of the volunteer Democratic and Republican booster organizations formed at each Hughes plant.

Also, two Political Coordinators — one for each party — was appointed at each company location. These people acted as chairmen of their parties' local, volunteer booster committees.

**Handbook for Campaign Workers**

A detailed "Plant Site Administrator's Handbook," was made available for campaign workers and provided policy guidance and ground rules for conducting the program. It should be pointed out that all employees who worked on the campaign did so simply as "extra duty."

The accomplishments of the "Active Citizenship Campaign" at the Hughes Aircraft Company speak for themselves:

A total of 6,374 employees who required registration or re-registration were registered to vote in the November 1964 election. Of these people, 3,530 were registered on company premises during break and lunch periods. In all, 97 percent of Hughes personnel were registered to vote. This was 24 percent higher than the national average.

Thirty-six political rallies were held on company premises. Total combined attendance for all rallies is estimated at 40,000 employees and guests. Over 100 candidates participated in these programs including Senators Goldwater and



During last campaign, presidential hopeful Barry Goldwater, plant visitor, talked to workers.

Murphy, Senate candidates and Fannin of Arizona, and Larry Salinger of California. Federal candidates for the U.S. House of Representatives made appearances at Hughes plants as did two gubernatorial candidates and many hopefuls for various state and municipal offices.

Democratic and Republican political committees were equally active at each plant site. These committees made political literature available to interested employees, set up lending libraries, scheduled political rallies, and an untold number of round-table and forum discussions during lunch periods. And as a prelude to this year's activities, the *Who Cares* is being shown to interested employees.

**10,500 Employees Gave Funds**

Another national record climbed up by the "Active Citizenship Campaign" was for first year contributions by employees at a company conducting such program. Over 10,500 Hughes employees made contributions through campaign or privately. Contributions were designated for political parties and ninety-nine individual candidates. Sixty-four percent of those who made political contributions.

(CONCLUDED ON PAGE 6)



"Active Citizenship Program" gave Hughes' employees opportunity to meet the candidates. Office seekers like Pierre Salinger (above) gave prepared speeches but also mingled with groups of workers.

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Sales personnel at R. H. Macy's New York City store are seeing one of the "People Sell People" series of retail training films designed to increase individual sales ability. According to Herbert Mines, Administrator of Divisional Training at Macy's, some 7,500 employees will view the film. Showings are held just before store openings on Fairchild Mark IV 8mm projector (as shown), easy to set up on counter top. Film series is distributed by Modern Marketing, division of Modern Talking Picture Service.

## National Shoe Institute Unveils Fall Fashions in a Colorful Show

☆ The new "dynamic duo" — legs and shoes — are featured in a new fast-paced color slide presentation put on for the fashion press last month in New York by the National Shoe Institute.

According to Alice Regensberg, NSI's fashion director, the real message of this fall's fashion look is below the hem because of the leggy look so prevalent now in clothes. To illustrate the importance of the right shoe with the short-skirted and free-silhouetted clothes of today, the slide presentation showed a model wearing fall clothes with old-looking pointed-toe, high heel pumps, and then a model wearing new, appropriate fall footwear.

As produced and directed by Anne Koller, of Rossmore Productions, New York, the half-hour, 165-frame show featured clothes by leading coutouriers to complement the shoe collections, and also demonstrated the new "wardrobe-integrated look" that NSI is

promoting for men's and children's footwear this coming season.

\* \* \*

## Bank of America's New Slidefilm Will Help Train 30,000 Employees

☆ The most extensive employee film training program ever produced by the Bank of America is now being shown to nearly 30,000 employees at 896 California branches. The training package of five color sound slidefilms, each 12 minutes long, also includes 20 brochures, posters and reference cards. More than 230,000 pieces of printed collateral material are being distributed by the bank.

Each of the slidefilms was designed to reiterate sound credit principles and procedures, to improve employee sales technique and to motivate Bank of America personnel to transact customer business on a more personal basis.

The sound and color filmstrips were produced by FilmFair Communications, a division of FilmFair, Studio City-based commercial production company. The subjects use art over live action.

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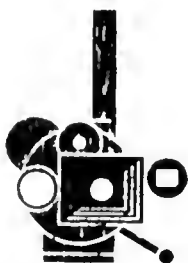
# A TALL BUILDING NEEDS DEEP FOUNDATIONS

The foundation of a documentary film is a penetrating survey which will shape the plan of the film, and, bearing in mind the audience for which it is to be made, decide its scope.

The steel framework is the script, which will give the film its final form. As the steel is clad with the stone, so the script is given substance by intelligent direction — good photography — polished editing — faultless sound.

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## SIGHT & SOUND

### AAA Traffic Safety Foundation Makes 22 Titles Available at Cost

★ Trustees of the AAA Foundation for Traffic Safety are making it easier for safety education film users to help save lives and reduce injuries through wider use of the sight/sound medium.

22 up-to-date traffic safety motion pictures are now to be made available at the *cost* of making the print and putting it on a reel and in a container. And shipping charges are prepaid in the U.S.A. and Canada. The Foundation has absorbed all other costs involved in each of these films.

For example, a dozen 16mm motion picture subjects, ranging in length from 13 to 14½ minutes each, are offered at only \$35 in color; at \$15 each in black & white. Titles include: *The Talking Car*, *The Safest Way*, *Your School Safety Patrol*, *Freeway Driving Is Different*, *Stay Alive*, and *Your Child and Traffic*.

Ten animated films for children's viewing (*Otto the Auto Series*) are four and one-half minutes each and offered at \$13 per title in color; only \$6 per black & white title.

A brochure describing all films is available from Burton W. Marsh, Executive Director, AAA Foundation for Traffic Safety, 1712 G Street, N. W., Washington, D.C.

\* \* \*

### SMPTE Awards Two Scholarships to Rochester Institute Students

★ The Society of Motion Picture and Television Engineers has presented its second Scholarship Award to Lincoln Perry of Watertown, Mass., and to Robert Van Arsdell of Malvern, N.Y. Both young men are undergraduate students in the Photographic Science course at Rochester Institute of Technology. Both Perry and Van Arsdell were selected by R.I.T., administrator of SMPTE scholarship program, to share the award by virtue of their unique similarities in both past and present scholastic achievements.

Perry's interests focus on the chemical and electronic applications of photographic science as related to computer methods in photographic problems. Van Arsdell plans entering government service in photographic programs.

The Society launched the scholarship program to further encourage higher education in the photo-

graphic and television sciences, with an initial grant of \$25,000 from Saul Jeffee, president of MoviLab, Inc., New York.

\* \* \*

### Foster Mullenax of West Virginia Wins Farm Film Foundation Prize

★ The Farm Film Foundation's annual \$500 Professional Improvement Award has been won by Foster G. Mullenax, State Extension Editor for Radio and Television at West Virginia University. His film, *Spring Comes to Virginia*, was accorded that honor at a dinner given by the Farm Film Foundation and the Foundation for American Agriculture in Athens, Georgia, on July 13.

The awards ceremony was one of the highlights of the annual meeting of the American Association of Agricultural College Educators, held at the University of Georgia during that week.

William O. Maxwell of the International Harvester Company, Chicago, was the principal speaker and assisted Edith T. Bennett, executive vice-president of the film foundation in the presentation. Mr. Mullenax of the award certificate and check for \$500. An honorable mention certificate and check for \$50 went to runner-up Richard G. Turner of Cornell University.

Judges who selected the winners were: Dr. Landis Bennett, in charge of audiovisuals in the Agricultural Extension Service, North Carolina State University; Maxwell; and James E. Gibson, former Chief of the Motion Picture Service, U. S. Department of Agriculture.

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**SCREEN EXECUTIVE**

Ted Scarr to Manage Advertising, Audio-Visuals for Columbia Gas

Theodore I. Scarr has been named manager, advertising and audio-visual, for the Columbia Gas System Service Corporation. His appointment in August was announced by R. F. Duemler, vice-president of that company. Scarr will report to R. E. Gregory, director of advertising and public relations.

The 35-year old executive holds a Master degree in Business Administration from City College of New York where he earned his



Ted Scarr: communicator

Bachelor of Business Administration degree, with a major in communications, graduating Cum Laude.

Before joining Columbia, Scarr was director of promotion for Nation's Business and for the Elks' Magazine. A resident of Plainview, N.Y., he is active in the Magazine Promotion Group, the Sales Promotion Executives Assn.; Alpha Delta Sigma, national professional ad fraternity.

\* \* \*

RCA Appoints Charles D. Sullivan to Direct Educational Planning

Charles D. Sullivan has been appointed administrator for educational planning in the newly-



Rear Admiral Henry Miller (Chief of Information for the Department of the Navy, made award presentation to retiring commander Douglas F. "Duck" George, president of Visuals by Doug George Associates. Award recognizes 25-year participation in Navy activities. George acquired name "Duck" while serving as five of late Secretary of James Forrestal, in World War

formed Instructional and Scientific Electronics Department RCA Broadcast and Communications Products Division.

According to division vice-president Adron M. Miller, Sullivan will evaluate educational requirements as they relate to present RCA products and to future product development. He will correlate present and planned RCA products for educational programmed lessons, recorded study materials and other "ware" now available and likely to be marketed in the future.

\* \* \*

Dr. Edward Katzenbach to Head Raytheon's Educational Division

Pointing up the increased interest of electronics companies in the field of education, Dr. Edward E. Katzenbach, Jr. has named general manager of Raytheon Company's newly-created Education Division. The present educator has served as director of the Commission on Administrative Affairs of the American Council on Education.

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## A-A MAN WITH A MISSION

### Milton Sebring Helps People Help Themselves

MILTON W. SEBRING, manager of audio-visual services in the advertising department of Norton Company, has been living a double life for many years.

At his Worcester, Mass. office at the headquarters of the big abrasives manufacturer, he supervises such communications techniques as the writing and production of industrial motion pictures, color-slide presentations and other visual devices for teaching new techniques to Norton customers and employees, as well as promotional films for the general public.

The rest of his working time is spent as a "businessman-diplomat" for the U.S. State Department, a responsibility that has taken him for long periods of time each year to distant and often primitive parts of the world.

Communications have been Sebring's specialty going back to his days as a student at Clark University where he majored in economics, anthropology and political science.

"I was interested in economics, but I wanted to apply the other two subjects to economics," Sebring says. "I became interested in the science of communications, a way to break down the barriers between these subjects, partly for my own entertainment and partly for my own benefit."

Sebring continued working at his avocation after joining the sales department of Norton in 1936. After speaking engagements to groups ranging from the International Library Association to the Atomic Energy Commission, and work as communications consultant to Harvard University, and later, Massachusetts Institute of Technology, Sebring was called to the State Department in 1960 to aid in developing techniques for communications between differing cultures. On this job he remained "on loan" from Norton for two years.

Following this he moved to the State Department's foreign service as an adviser, at the same time joining the advisory committees of the Business Council for International Understanding and the Council for Latin America.

Both councils, made up of experts from American industries such as Norton, are private, business-financed groups working closely with the State Department for better international relations.

The Business Council for International Understanding was formed after a request by President Eisenhower that top business leaders mobilize their combined resources and talents toward meeting the economic and social problems in newly developing countries.

The Council for Latin America is the U.S. section of the Inter-American Council of Commerce and Production. Its purpose is to support democratic institutions and to help create political and social stability in which private enterprise can flourish.

"It's in our national interest, as well as the

interest of American business such as Norton's," Sebring says, "to encourage a steady and prosperous atmosphere in Latin America—one we can meet and work with."

It has been Sebring's responsibility to develop visual communication techniques—



*"Communication touches every facet of human experience," Sebring says, "and you find yourself involved . . ."*

tion pictures, slides, etc.—toward bridging cultural and language gaps in Latin America.

"Communication means a great deal more than just being able to speak the language of the particular country you are visiting," Sebring says. "It is the fabric of all society, and visual communication, in particular, is the closest we have to a universal language. Communication means making yourself understood—and that's a hard job between persons who not only speak different languages but who come from worlds which are culturally only thousands of miles, but centuries apart."

It was perhaps inevitable that Sebring's training in economics and the social sciences would rise to the surface.

"Communications touches every facet of human experience," he said, "and you gradually find yourself involved in the problem rather than just the communication aspect."

This new emphasis has brought Sebring (CONTINUED ON THE FOLLOWING PAGE)

## ... and we quote:

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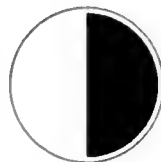
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GRC

FROM THE DESK OF

MARIE DEVINE BULLOCK

GRC:

What about a Catalog? I'm up against a deadline.

Marie

From G ROGER CAHANEY

Marie:

Use your judgment, but make it good.

GRC

FROM THE DESK OF

MARIE DEVINE BULLOCK

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### A-V MAN WITH A MISSION:

the tables of both United States and Latin American conferences.

"One of the questions I'm often asked is why industry, and Norton in particular, is willing to loan men to government," said Sebring.

"In order to answer, we need to recognize that in recent years both American business and the government have increased their commitments abroad. Many of these interests are in the less-developed countries and efforts to encourage their economic development and political stability have brought new patterns of relationship between government and private industry.

"This has meant the joint efforts of government and industry to develop a new breed of specialist, one who understands the needs of corporate enterprise and yet understands the political and social complexities of vastly different countries—in short, a businessman diplomat.

"For its part, the State Department has started a strong program to reorient the training of all Foreign Service officers to the needs and problems of American industry abroad," he explained.

"This collaboration between government and private industry is not the kind of news likely to make the headlines, yet it will have a profound effect on the welfare and security of everyone," said Sebring.

"To many people in the world the distinction between a democratic free-enterprise system and one owned by a totalitarian government isn't understood," he said. "Both the United States and Sino-Soviet communism are trying to influence the way these people will go.

"And our new efforts haven't gone unnoticed by the opposition, either. I remember having lunch with a Russian delegate in South America, for example, and he said, 'I know why you are here, and for every one like you we will send two.'

"I answered, 'I knew we were good, but I didn't realize we were that good!'"

In order for American business and government to build a really flourishing relationship with Latin America, Sebring feels, Americans have to meet Latin American leaders on an intellectual and cultural basis as well as on an economic level.

"Much too often, the businessman or government official has gone to Latin America expecting a quick signature on a contract, and come away without it—and with a feeling of complete frustration," Sebring said.

"We haven't understood that first of all the Latin American is inclined to consider the impact the contract would have on his social, cultural and political values, and only then its economic value. Unless we learn to appreciate the vast intellectual and cultural heritage which mean so much to the Latin American, we won't get very far."

What motivates a man, such as Sebring, to take on the responsibilities of a businessman-diplomat?

"There are probably several reasons," said Sebring, "but first, to believe in the objectives,



Children of bush tribe flock to Milt Sebring's "magic box" — the tape recorder which accompanies him on his goodwill journeys to many

and second, to be confident that you are doing something worthwhile to contribute.

"There's little glamor—it means a fantastic amount of study, long briefings, and all often around-the-clock work. It even touches my family—my 16-year old daughter Marjorie runs a complete clipping service for me, cataloging a big library on Latin America."

"Sometimes the answer to a problem lies in a remote village in the Andes, sometimes in a United Nations in Geneva, or a sophisticated vacation resort in South America.

"But it also has its rewarding moments. I've met with heads of government, or other officials at close range, to exchange a few thoughts with the late Indian Prime Minister Nehru, his daughter, the present minister, or to be trusted with a verbal message from the president of a South American country to President Kennedy—those are things you can't forget."

"Sometimes, of course, a meeting can be a little uncomfortable," he added with a laugh. "Like meeting with the chairman of a Latin American junta—under the muzzle of a machine gun!

"But in many respects I have the best of both worlds," he said.

"My work at Norton gives me a lot of satisfaction in developing visual communication."

"And my assignments to the government are as stimulating challenges in fields—economic and social development—that are so important to the world's future.



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# the news perspective

## Fewer Italians Are Seeing USIA Films

FOR A QUARTER-MILLION Italians had a look at official U.S. sponsored documentary films last year. Queried in Rome, the United States Information Agency's film section told us that complete figures for 1965 were not yet available but that the figure of around 250,000 viewers should be about right.

In 1964, there were 3,300 showings of USIA films to 280,000 spectators; since then the total has declined.

But this is all small beer to the statistician 10 years ago when U.S. government film activity was at its height. In those days, annual totals exceeded one million viewers. Then, the winds of economy blew colder and the film budget of USIA has been one of the activities which suffered. For the U.S. film distribution network has been reduced from eight to four—in Rome, Naples, Palermo and Milan. The first three are the most active.

It is difficult to produce evidence of effectiveness when audience response is spasmodic. There are, however, 300 organizations all over Italy which cover the whole of this country's educational, cultural, and industrial interests and these are regularly served from the USIA library with some 379 documentary titles.

Most of these organizations have their own equipment but when they need it, USIA lends them projects for series of film showings,

sometimes extending over two or three months. The library receives some 20 new titles each year, though some of these may not be suitable for Italian showings. In most cases the films are dubbed in Italy and eight or nine prints of each title go into the libraries.

In subject areas, art and cultural films are best represented with 63 titles; science is a close second with 61 titles. History and geography are represented with 48 subjects; international relations are covered by 47 titles and technology is treated in 46 pictures. Films on the democratic way of life tally 35 titles. Other topics are: educational films (21); industry and trade union problems (13); sports films (12); and social assistance topics (10).

As might be expected, it is the space exploration films that at the moment are attaining the largest audiences and are in greatest demand. U. S. films are shown at as many film festivals as possible and these, according to the USIA, are mushrooming everywhere in Italy.

The major competitor in this field is the Soviet Union. The Russians have a kind of special "advantage" since they use the powerful, well-organized and widely-represented Italian Communist Party as their distribution agent. As you might imagine, these Russian films concentrate primarily on letting viewers share the wonderful paradise of the USSR, which for most Italians is a wry joke. •

## "The Paper Forest" Wins Top World Honors

Southern Pulpwood Conservation Association's Picture Wins "Tree of Gold"—World's Highest Honor for Forestry Films

CELEBRATING A YEAR of successful production, promotion and distribution for its motion picture, *The Paper Forest*, the Southern Pulpwood Conservation Association has received the Tree of Gold, the world's highest honor for a motion picture on forestry.

The international trophy, "Gran Premio Award" of the Film Festival held during the recent Sixth World Forestry Congress at Madrid, Spain, was presented on Friday evening August 5, at special ceremonies held at the Atlantic Athletic Club. Harry S. Mose-

brook of New York, president of the SPCA, received the Tree of Gold award from Edward P. Cliff, Chief of the U. S. Forest Service, who headed the American delegation at Madrid this summer.

### 90 Pictures from 40 Lands

In his presentation address Mr. Cliff observed that "this was a dramatic success for the United States because the competition at Madrid was terrific. *The Paper Forest* was among 90 films from 40 countries submitted for judging and interest ran high throughout the Congress. Every American

shared my delight and the intense pride that I felt when the SPCA film was announced the winner.

"Second honors went to Cuba, third to a film from Switzerland; and a film entered by the Soviet Union placed fourth. The next highest-placed U. S. entry was the Forest Service film, *Patterns of the Wild*, in 23rd place and winner of a medal of bronze," he reported. An 11-man all-European jury made the final selections.

### South Merited "Tree of Gold"

In accepting the award for the Association, Mr. Mosebrook said, "It is most appropriate that the Tree of Gold be permanently located in the South where the presently favorable balance of forest growth over use has been a major factor in attracting the greatest expansion of the pulp and paper industry in the nation."

According to SPCA's general manager, H. J. Malsberger of Atlanta (also a delegate to the World Forestry Congress), *The Paper Forest's* story of forest development and the significance of the pulp and paper industry of the South is in constant demand among adult groups throughout the region.

### Film's Principals Were There

Also present and honored during the Tree of Gold awards' ceremonies were John Harvey (of Bowaters Southern Paper Corp., Calhoun, Tenn.), chairman of the

public relations committee of SPCA and active throughout the film project and Frank Willard, head of Frank Willard Productions in Atlanta, who produced the gold award-winning picture.

Cuba's film was titled *Nace in Bosque* (A Forest Is Born); the Swiss entry was *For What Does a Forest Serve?*; and the USSR's fourth prize winner was *Rehabilitating Swampy Forest Land*. Fifth place went to a United Kingdom entry, *Usutu*.

### Film Was Selected by CINE

The editor of BUSINESS SCREENS, O. H. Coelln, represented the Council on International Nontheatrical Events (CINE) which handled the U. S. selections sent to Madrid. Following its first review by a CINE midwestern jury, the film was cited for the U. S. judging finals in Washington, D. C. The jury which gathered to choose the United States' official entries for the World Forestry Congress' Film Festival was headed by another CINE board member, Charles Dana Bennett, head of the Farm Film Foundation.

The Tree of Gold award is the highest yet received by any U. S. film entry at overseas film festivals in 1966; many other events are yet to be held and final CINE Awards for 1966, including the Golden Eagles, will be presented at ceremonies to be held in Washington, D. C. in November. •

U. S. Forest Service Chief Edward P. Cliff (left), head of the American delegation to the Sixth World Forestry Congress at Madrid, presents the Tree of Gold, world's highest honor for a motion picture on forestry, to Harry S. Mosebrook (next to Cliff), president of the Southern Pulpwood Conservation Association. Looking on, at ceremonies held in Atlanta on August 5, are Frank Willard, president of Frank Willard Productions, producer of the award-winning film, and (far right) John Harvey, chairman of SPCA's public relations committee who helped guide the film project.





The George Washington Bridge beckons visitor to Manhattan

## New York: a Good Place to Visit

Mayor Lindsay, Civic Leaders in Audience as Humble Oil Premieres a 13-Minute Color Film of "The Anytime City"

NIGHT AND DAY, winter and summer, spring and fall, New York is a festive city to visit — *Anytime*.

This premise is entertainingly sustained in Humble Oil & Refining Company's new film, *New York: The Anytime City*, premiered at the Hotel Roosevelt in New York on July 29 for Mayor John V. Lindsay and nearly 300 of the city's leaders in government, education and business. Some two years of research, scoring and production went into the color motion picture produced by John Bransby Productions, Ltd., of New York.

The 13½-minute film, written

and directed by Gene Starbeker, shows the gay, glamorous, changing moods and motions of the city accompanied by a bright up-tempo musical score composed by Ray Martin. The beat of the original theme picks up the tempo of the fun city, its skyscraper skyline, imposing bridges, highways and airports, night clubs, museums, churches, quaint side streets and the warmth of its eight million inhabitants.

In presenting a commemorative print of the motion picture to Mayor Lindsay, Dr. Charles F. Jones, president of Humble Oil & Refining Company, said "Our in-

Glimpsed at recent premiere of "New York, The Anytime City" are (left to right): producer John Bransby, W. W. Bryan, director of the Humble Oil & Refining Co., and Gene Starbeker, who wrote and directed color film.



terest in producing this motion picture reflects Humble's confidence in the City of New York, not only as a tourist attraction, but as a continuing growth center of commerce and industry serving the State of New York and the nation."

Also receiving prints were Harry M. Anholt, president of the New York Convention and Visitors Bureau, and Alexander Halpern, commissioner of the Port of New York Authority, in appreciation for assistance rendered by the organizations to the Esso marketer-sponsored production.

*New York: The Anytime City* will be made available without charge to civic, religious, fraternal and educational organizations through the 26 nationwide Humble



Robert O. Goodykoontz, a president of Humble Oil (r), Mayor Lindsay (holding print) and N.Y. Festival Queen Pam Werner

Film Libraries operated by company's distributor, Modern Talking Picture Service.

## A Leprechaun Points Out Office Hazards

N. Y. Telephone's Cartoon "Star" Shows "Safety Is Golden"

"More accidents happen in hospitals than in chemical plants—in hotels than in shipyards—in department stores than in auto plants. Atomic energy installations, however, have the least accidents of all. Get the picture? . . . It's not *where* you work, it's *how* you work."

So says O'B Safe, New York Telephone Company's safety leprechaun, in a new slide motion picture, *Safety Is Golden*. The 16-minute color film tackles the subject of office safety — such things as the dangers of scissors, staplers, letter openers, paper cutters, fans, duplicators, sorters, improperly stacked books, sharp pencils, tacks, pins, lighted cigarettes, high heels, standing on chairs, waste baskets in aisles and dangling telephone cords.

The company has a good program to make the office safe, but it can only work if everyone pitches in to help. "Accidents always happen to the 'other guy', but it takes only one accident to make *you* the other guy," the film points out.

O'B Safe, the cartoon character who stars in the film, has been the New York Telephone Company's safety leprechaun for almost two years. Before his film debut he had appeared on dozens of posters and folders since he was originated and named in a company-wide contest early in 1965.

*Safety Is Golden* is the second safety film made for the company by Gotham Film Productions, of New York. The first, *Safe or*

*Sorry*, on off-the-job safety precautions, won an NVPA award at its release last year.

The new film is interesting and amusing as well as being an effective safety vehicle. It was written by Jim Lehner, co-author of hit comedy record, *The First Fo-*



Meet New York Telephone's safety leprechaun, O'B Safe

ily. A musical score in a "Modern Irish" vein to complement a up-to-date leprechaun was composed and conducted by Hal Heings, who wrote the music for Broadway hit, *Superman*. Producer and director was Susan Way

The film will be seen by all company employees. It is also being used extensively by other Bell System companies.

# The Vista Volunteer on the Job

Moving But Unsentimental, "A Year Toward Tomorrow" Shows Vistas at Work in Two Contrasting Situations

VISTA", said a representative of the Office of Economic Opportunity, "is a tough experience that's the way we want to look in the film." Saying more than that, he sent director Edmond Levy looking for several localities in the East and West where VISTA volunteers serve in what is called "the domestic peace corps." Commissioned by producer Carl Ragsdale, president of Sunbeam Films, Levy was in search of outstanding volunteers and personalities of same magnitude.

The resultant film, *A Year Toward Tomorrow*, is a moving but unflinching depiction of the VISTAS' work—and their inner lives—in an almost thankless

Original photography was in 35mm Eastmancolor and the film will be released in 16mm in a 20-minute version, as well as a 10-minute version.

After screening a rough cut, Paul Newman was sufficiently moved to contribute his talents in the form of a strong, soulful and understated narra-

## With People They Serve

VISTAS serve in poverty areas all over the country, receiving almost no salary and a living allowance which averages about forty dollars a week. The volunteers live in slums and shacks, trying

to stimulate the poor to greater achievement in employment, nutrition, education and housing.

to stimulate the poor to greater achievement in employment, nutrition, education and housing.

The VISTA volunteers whom Levy selected were 25-year old Eric Metzner, an Air Force veteran assigned to Atlanta, and two young women in Lukachukai on the Navajo Reservation—Karen Murkett and Laurie Bergler. In each case, the story line was based on actual experiences of the VISTAS. Although their more dramatic experiences have been featured—robbery, life-and-death issues, and violent rejection of help—the patient, day-by-day effort to build a relationship with the poor and slowly bring them around to another way of thinking is also portrayed in the film.

## Two Entirely Different Areas

The two settings, Atlanta and Lukachukai, offered a dynamic contrast to each other. Lukachukai is a bucolic, mountainous setting and the Navajo culture is stamped with an exotic appeal. The two VISTA girls lived in a mud hut and chopped their own wood for fuel. To capture this special flavor, Ragsdale selected cameraman Ross Lowell, whose sensitivity to color and lyric imagery was particularly appropriate. Lowell made considerable use of reflectors of his own design for interior lighting to give more natural lighting effects.

For the filming in Atlanta, where the mood was turbulent and urban, Ragsdale chose William



A Vista volunteer helps a Navajo youngster with her pre-school lessons.



Paul Newman, narrator of the film, with Karen Murkett of the Vistas.

Garroni who worked on the Italian neo-realist films of the fifties with Rossellini and De Sica.

The Lukachukai part of the film covers the adjustment that the two young women have to make to a new culture which makes unaccustomed demands on them. For example, it was necessary for the VISTAS to learn Navajo in order to be effective in their jobs.

## Aid in Nutrition and Teaching

Their principal accomplishments were in their fields of nutrition and pre-school education. They found that many of the Indians received rations of government surplus food but were unable to make use of it

because they had no skill in preparing it tastefully. As a result they fed this food to the pigs.

Overcoming this resistance was the task of VISTA Laurie Bergler. Karen Murkett concentrated on teaching pre-school children English so that they would get a good start in their education.

In Atlanta, Eric Metzner worked at getting children of school age into school. This entailed one very dramatic sequence where he must trace down an illegitimate boy's birth certificate. Another of his achievements dramatized in the film was turning a disorganized community action program into an effective instrument of self-help.

## Script Blends Two Story Lines

The blending of the two situations was skillfully conceived in the script so that the two quite different story lines harmonize quite effectively. The integration was further helped by Frank Lewin's original music score. Lewin's ability in dramatic scoring has been consistently apparent in his work on two widely-seen television programs: *The Detenders* and *The Nurses*.

Vista volunteer Eric Metzner helped get Atlanta youngsters into school



## Eli Lilly Film Had to Reach Field on Time

"Fertility Control" Helped Introduce New Oral Contraceptive

**W**ORLDWIDE INTEREST in soaring population totals is having counterpart implications in the area of control of human conception. Biological and pharmaceutical discoveries and subsequent product development have entered a dynamic phase.

Marketing of such products cannot be launched until countless months of research and testing are followed by Federal approval. It is then that activity in the field can and must be intensified. Time is then, and only then, a key factor.

**Needed Film to Launch C-Quens**

A noteworthy example of well-integrated professional skills at work followed the recent U.S. Food and Drug Administration's official approval to Eli Lilly and Company for its new oral contraceptive: C-QUENS. The Indianapolis pharmaceutical giant found an immediate need for a comprehensive motion picture which was to serve the dual purpose of indoctrinating its 1,000 man field sales force and to launch product promotion in professional showings.

Lilly's Director of Promotion Planning and Services Division, James L. McDowell, Jr., headed up the project which required a film to review the subject of contraception and modern control of conception by means of female hormones. The film had to be completed in record time and it had to be of the very highest quality and completely authoritative. Dr. J. M. Maas, Senior Physician in Lilly's Research Department was

Dr. Joseph W. Goldzieher narrates the Eli Lilly film "Fertility Control" produced in record time for showing to the company's sales force.



assigned the task of writing the film text. Joseph Zemlick and George Miller assisted Mr. McDowell on the project. Aegis Productions, Inc., of New York City, was to produce the subject.

**Well-Organized Group Effort**

With organization of effort as the key, this group turned out a carefully-documented, well-researched script in short order. Mr. McDowell made policy decisions, Mr. Zemlick supervised carrying out of policy; Mr. Miller, Lilly's Audio-Visual Associate, gave knowledge and experience to the development of the screen material under the medical direction of Dr. Maas.

On completion of this working script, Aegis began filming, completed camera work in just two days under the direction of Sidney Millstein, studio president. Editing began immediately, supervised by Herb Leventhal, Aegis Vice-President. And just three days from the day when filming began, a nearly-flawless answer print came out of Du Art Film Laboratories in New York and was on board a jet to Lilly headquarters in Indianapolis. Working on a standby basis, Du Art produced the answer print within hours after receiving the A and B rolls from Aegis.

**Completed Prints in Four Days**

Working over the weekend, following client approval, Du Art produced the inter-negative and completed and shipped 57 release prints in just four days' time. With but one exception, these release prints were rushed by Air Express to all parts of the U.S. for special meetings of Lilly's district sales groups. All but one of the prints arrived in perfect condition and in ample time. The only delivery problem involved a print sent by local truck from New York City to Yonkers — 10 miles away. When that print failed to arrive several days after dispatch, an emergency call brought an immediate replacement. Within several hours, Du Art came up with another miracle: the replacement print was made and rushed by special courier in a taxicab to be used in a meeting in Yonkers that same afternoon!

This Eli Lilly film, titled *Fertility Control*, is a 40-minute color subject which places emphasis on the anatomic and physiological as-

pects of the reproductive cycle. To make the subject more meaningful, ample use of animation (planned by Mr. Miller and the company's supervisory committee while the script was being developed) was made. As a result, while the script was being finalized, artwork was being completed by Tony Delmar, noted medical animator.

Narrated by Dr. Joseph W. Goldzieher, *Fertility Control* makes considerable use of the Cellomatic rear-screen projection system.

Despite the fact that "crash" programs often produce their own crashes, this picture turned out

to be a double winner. It took bronze medal for excellence in class at the New York International Film Festival and has received a "Golden Eagle" CINE (Council on International Nontheatrical Events) as one of the films deemed most worthy to represent the U.S. in overseas festival competition.

The film's success was underscored by the subsequent prints, with slight variations which have been turned out by Du Art with the English as track. In addition, prints have been produced in both French and Spanish versions for overseas use.

## 25th Anniversary Tribute to Les Novros

**O**UR "Good Citizen of the Industry" nomination for this month goes to Lester Novros, president of Graphic Films Corporation, Hollywood, whose firm observes its 25th year as an independent producer in 1966 while its founder has just been named a full professor with adjunct rank in the Cinema Department of the University of California's new School of Performing Arts.

1941 was an auspicious year for Les Novros. He first taught at USC in that year—and also organized Graphic Films Corp. Formerly on contract to Disney Productions (1936-1941), his last production with that studio was *Fantasia*, in which he received a screen credit.

Since then, Les has served as a consultant to the RAND Corporation, working on the Satellite Project in the early days of its conception. He has also served as consultant to the USAF on the design of the wing/group program and to the Human Resources Laboratory of USAF on a project aimed at analysis of educational films.

**Consulted on Major Projects**

Graphic Films produced three films for the recent New York World's Fair, including the Cinerama-KLM film *To the Moon and Beyond*. An outstanding film is a feature of Abbott Laboratories' *Chemical Man* exhibit in the Chicago Museum of Science and Industry. Graphic Films' work has been honored at the Venice Film Festival (1953-54); at the Edinburgh Film Festival and the American Film Festival. Bronze plaque honors were given five films on general safety by the National Committee on Films for Safety.

But this native of Passaic, N. J.



Producer Les Novros: his company is observing its 25th anniversary.

and former student at the National Academy of Design, Art Students League and the Museo Prado in Madrid, has found it to share his knowledge with other workers in this field.

Since 1946, following his professorship of the Filmic Expression classes at USC, he has continually given part of his time as a lecturer in Cinema at that university. In addition, he has contributed regularly in the development of the department's curriculum.

**Inspires Faculty and Students**

In recommending Les Novros for appointment to the rank of full professor, Dr. Bernard Katz, USC Cinema head, summed up our feelings when he told his superiors that "Mr. Novros is an outstanding teacher and a source of inspiration to both faculty and students. Our staff join in recommending his appointment in recognition of great contributions he has made to Cinema at USC and to the whole field of film production."

EMES OF FILM "CLASSICS" are long familiar tradition in entertainment film business. tooften, however, such "re-ces" by different and lessor nts rove inferior to the origin- Priving once again that the lywod way need not be alal, Alexander E. Gansell of dio Productions, Inc. has ed he trick with double em- is. He was not only privileged renke one of his own docu- ata classics — but, in so do- he turned out another poten- msterpiece the second time and n 1948, Audio was asked by Gr- v-Hill Text Films to pro- e a documentary on human re- duction. Based on the outstand- te-book, "Healthful Living" Dr Harold S. Diehl (and used or lation with this book), the *Human Reproduction* was in- led for high school seniors and the guidance of college student r- d War II volunteers who ne problem of how to pre- se facts to their own child-

5,000 Prints Were Sold  
 success of this first edition *Human Reproduction* was im- e and continuous. Albert J. erg, vice-president of Mc- Hill and head of its film n, points out that "an educa- film which sells 300 to 500 is considered successful. *Human Reproduction* has sold e 5,000 prints and orders it till come in."  
 lions of young people have ne picture, with the target line with changing social es toward sex education, lly decreased to those of h school and elementary ges. Rosenberg doubts if es a library film collection in rtion without a print. It is led by PTA's, religious, medi- d mental health groups and olice and social workers.

## Fresh New Look for a Classic Teaching Film

With Nearly 5,000 Prints of "Human Reproduction" In Use  
 Audio Producer Alex Gansell Has Created Fine New Version



1948: art is detailed and clinical.



1965: today's artwork is stylized.



1948: typical medical school model.



1965: beauty of gracious statuary.

### Order New Version of Film

Last year, McGraw-Hill asked Audio to remake *Human Reproduction*. For one thing, the original was in black and white and color has now become almost obligatory (the new version is available in both color & monochrome). The present era has also made it possible and desirable to use an even greater frankness in presentation.

Gansell applied himself once more to now somewhat more complex demands of his subject. For example, the choice of color

scheme for the animated portion (the major part of the film) was critical from both creative and technical points of view. A tribute to the correctness of the original is the closeness with which the new edition adheres to its physiological presentation.

But a new richness has been added—in the use of color, in the poetic quality of the live action preamble and coda to the animated scientific discussion and — thanks to our changing society's increasingly permissible frankness

— in such matters as discussion of anatomical details and in the use of key terms. Thus, in the 1965 production, the viewer encounters such words as puberty, ejaculation and hormone, which had no place in the earlier version.

### Group Responsible for Content

These and other points were developed by a group which included producer-director Gansell; script-writer Harry Olesker; Dr. Mary Calderone, a distinguished authority on sexual problems of adolescents; Dr. Diehl; Paul Foster of McGraw-Hill; Audio's animation supervisor Nick Cancilla and his associate, Ed Wagner.

The film begins with a series of vignettes, building the mood for the technical discussion. In charming live-action progression from flowers and insects through pairing animals, then animals and their young — in casual transition to humanity: a marriage scene, mothers and their children and finally a pregnant woman and her husband—viewers are brought by Gansell's imaginative filmic navigation to life's starting point.

With matter-of-factness as effective as it must have been difficult to maintain, Gansell then launches into a fascinating journey across a series of brilliant anatomical "maps." Brief and clear, each step along the road of life is followed and examined.

The film beautifully captures the majestic inevitability of the female menstrual cycle, ticked off day thru day for several cycles. None of the wonder is lost of the embryo's development into fetus, and finally of the child butting its way from mother into life. At birth, the animation ends and viewers see a live infant, so fresh-born it is still entwined in the navel-cord. The film ends with children — of all kinds, of all races — with the beauty of childhood symbolizing life's richness, in a fine new edition of *Human Reproduction*. •

1948: father considers his curious son's questions . . .



1948: nature works her wonders . . . pairing lions in mating scene





## AV Dealers Hear Congressional Lead at 27th National Audio-Visual Convention

Audiovisuals' Dynamic Role in Education is Stressed at July Meetings and Exhibits in Washington-Hilton

**T**HE FOCUS from which all the blessings of Federal Aid to Education flow was visited last month by some 4,000 of the audio-visual dealers and manufacturers' representatives as they gathered at the Washington Hilton in Washington, D. C. for the 27th National Audio-Visual Convention and Trade Show.

The four-day meeting opened on Saturday, July 16 amid apprehension that the air line strike would seriously impair attendance for this first meeting outside Chicago in the history of the dealer organization. But sales meetings of national manufacturers, distributors and the bright promise of a generous Federal Aid program aided by a Trade Show in which 193 exhibitors displayed their new product lines, brought a reported record attendance.

### 30% Increase in Registration

According to NAVA vice-president and general manager James Thompson, registration was up 30%, "zooming" from 1965's attendance of 3,302 to 4,143 dealers, their wives and a widely varied number of educational users, government representatives and others concerned.

The 1966 convention theme "Audio-Visuals — Dynamic Communication" emphasized the role of sight sound tools in the field of formal education. Keynoting the program at its first morning session, Saturday, July 16, Senator Wayne Morse (Dem. Oregon) declared that the audiovisual field "is entering on a period of expansion compared to which the past year will seem stationary." Morse, who is chairman of the Senate Committee on Labor and Public Welfare, also had this to say:

### Staying Ahead in Brainpower

"If I had to name the five or six most crucial issues which face the nation, I would put high on that list the importance of providing all of our young people with the greatest opportunity to develop their native talents through education to the maximum of their potential abilities.

"We can never stay ahead of Red China or Soviet Russia in manpower; we had better see to



Senator Wayne Morse: education of the most crucial issues the nation... we must stay

it that we stay ahead in brainpower."

At a concurrent "Education Forum" held during the Convention, Congressman Adam C. Powell (Dem. N. Y.), chairman of the House Education and Labor Committee, was the honored guest of the Virginia Education Institute as that group hosted a luncheon.

### Schools "Starved for Equipment"

Congressman Powell attacked the U. S. Commissioner of Education for taking the position that too much equipment and too many materials were being purchased under the Elementary and Secondary Education Act Program.

Powell pointed out that the nation's schools had been "starved for modern equipment and materials for years." He stressed that if schools chose to ignore provisions of the new Act to remedy historical lack of equipment and materials "this should be their right."

### Audiovisual Budgets Up 5%

Congressman Powell also urged for the establishment of an Audio-Visual Bureau in the Office of Education, "where school administrators and teachers might turn for impartial, unbiased advice in obtaining tools for improved classroom instruction."

At the annual meeting of NAVA's Business and Industry Council, school spending also played a dominant role as Council Chairman Robert B. Abrams disc-

optimistic figures reported by educational magazine (School Management). The journal's survey recently indicated that public spending for audiovisual instruction increased 54 per cent in 1955-56 school year and reached a total of \$187 million, compared with \$119 million spent in 1954-55.

The largest part of this expenditure was for salaries, which totaled \$36,420,000 for audiovisual personnel. Over 40% of the nation's school districts now have no salary expenditure allocated to this area, but only 20% employ any audiovisual instructors. The second largest expenditure was \$5,815,000 spent for 16mm film outlays for film rentals tot-

in no uncertain terms," Dr. Lieberman said, "to harness the results of medical research to the benefits of mankind. He hasn't told us how to do it — he just said 'do it.' We are here at this meeting to discuss new technology and its role in helping to meet the President's request."

"Here in the United States," the career Public Health officer continued, "new communications technology is needed to help solve the health manpower crisis. It can contribute admirably to the academic and professional education of the cadre of medical and ancillary personnel so badly needed in numbers not now available.

#### Vital Weapon in Health Field

"In the growing inventory of audiovisual tools and materials now available to us," he continued, "we have a vital weapon in the fight to bring health and medical care to the American population and to the people the world over. Many world problems stem from reluctance to change old habits and superstitions. Here is a ready-made job for the education of vast publics via pictures and sound in many forms."

During the past year, the Public Health Service Audio-Visual Facility distributed more than 52,000 audiovisuals to all 50 states and to 72 nations outside the United States. In addition to continued production of its films in 16mm format, "the Facility has pioneered in the exploration of 8mm films as teaching devices in schools of the health sciences," according to Dr. Lieberman.

#### Institute for Training Men

In other "action" phases of the Council's Sunday afternoon meeting, Murray O. Cunningham, chairman of the Institute co-spon-

sored by the American Society of Training Directors and the dealer association, disclosed that an expanded curriculum for the November 6-11 sessions "will include workshops for the preparation of materials, TV handling and videotape recording."

NAVA Task Force chairman, Al Hunecke (DuKane Corp.) reported on the nation-wide response to the Association's "Talk is Not Enough" multi-screen presentation on audiovisuals' role in business and industry. Among the new projects being considered by the Council are an architect's handbook, a reprint service and a new edition of the Speaker's Directory, listing industry people



NAVA President Max H. Rarig, of Seattle, a veteran in the industry.

available to address clubs and other groups on the use and values of audiovisuals.

#### Rarig Heads New Slate of Officers Elected by Dealer Association

LEADING NAVA into the 28th year of this national audiovisual dealer organization is Max H. Rarig, president-elect who took office in Washington last month. This 39-year veteran of the business is a life-long resident of Seattle, Washington and served on NAVA's Board of Directors for the past nine years. He was its recent first vice-president and chairman of the Washington convention. As president of Rarig's, Inc., in Seattle, Rarig is active in both education and the business field and a well-known film producer.

Frank S. Bangs, Wichita, Kas. dealer, was elected first vice-president. He is a former Naval officer and has been in the field for 21 years, having served as a NAVA regional director, secretary and second vice-president.

Second vice-president for the coming year's term is John C. Ellingson, also from the Pacific

Northwest region (Spokane, Washington). A 26-year veteran of audiovisual selling and service, he has been a western regional director, treasurer and secretary of the association.

P. Ray Swank, president of the St. Louis company which bears his name, is the new secretary of NAVA and Alan P. Twyman, Dayton, Ohio, is now treasurer. Both men have long been active in the field: Swank for the past 29 years and Twyman for 18. Twyman is also chairman of the association's Film Council, which handles affairs of film rental libraries.

Among the new directors named in Washington are: Paul Cox, of Hollywood, Calif., a director-at-large; and I. L. Miller, Fort Worth, Texas, also a director-at-large. Regional directors for 1966-67 are: Nelson C. White, Baltimore, Md., (Middle Atlantic Region); Robert Hiller, Chicago,



Congressman Adam Clayton Powell, director of U.S. Audio-Visual Bureau.

\$10,011,000 and \$7,576,000 spent for purchase of tape records.

#### Public Health A-V Head

The Industry and Business Council heard Dr. James Lieberman, director of the U.S. Public Health Service's Audio-Visual Facility in Atlanta, Georgia, who delivered a keynote talk to that session Sunday, July 17.

President Johnson has told us

NAVA's newly-elected Board of Directors (standing, l to r) Directors Jasper Ewing, Jr. and Martin Melnyk, ex-officio Jerry Denbo, Mike Swank, Director Committeemen Charles A. Musson, Larry Singer and Howard Wilson; Nelson White (director); Cliff Squibb (Exh. Com.); I. L. Miller, (director); Howard Wilson (Exh. Com.); ex-officio Harvey Marks,

Don Warner (Exh. Com.); Lester E. Norstad, Ronald Nelson, Robert Hiller, Arnold A. Nord (directors), and ex-officio Robert P. Abrams. Seated (l to r) are Robert Kreiman (Exh. Com.); Treasurer Alan P. Twyman; Director Paul Cox, Board Chairman Eloise Keefe, President Max Rarig; First V.P. Frank Bangs, V.P. John C. Ellingson, Directors Ann Vath, Boggs Huff,



# National Audio-Visual Convention Report

(CONTINUED FROM PAGE 43) Ill. (Midwestern), and Arnold Nored, Lubbock, Texas (Southwestern).

Elected as liaison representatives to the association's executive committee were Boggs Huff, Nashville, Tenn. dealer and Paul Cox.

### Other Events on the Program

Other Convention highlights included a meeting of the Audio-Visual Conference of Medical and Allied Sciences and a talk by George Lamb, NAVA legal counsel, who spoke on "Trade Associations and Anti-Trust—Cynical and Realistic Views."

Ben Smith, Southwestern Bell Telephone Company executive, inspired and amused a general session audience during the convention with his challenging talk on "Salesmanship."

### 193 Exhibits in Trade Show

Government audiovisual people, school and college people from the region and many eastern states and a number of other interested users of sight sound media joined the dealers and their employees attending the NAVA Convention in touring the extensive Trade Show at the Washington Hilton.

193 exhibitors, representing equipment manufacturers, film and filmstrip producers and various service agencies, filled 265 booths and nine adjacent display rooms. Within the 30,000 square feet of exhibit space, were most of the nation's makers of audio and visual equipment for projection, teaching machines, tape and video recorders, etc.

### New Equipment for Projection

Among the equipment exhibits drawing much attention were Fair-

child's new Mark IV-RV cartridge sound film projector facilities for recording directly the MoviePak cartridge; Teecolor's 8 and Super-8 "Instamovie" projectors; DuKane's Model 9A1070 "Electronic grammer" with its eight color systems which permit automatic of filmstrips, slides, motion pictures and tape in multi-media presentations.

Panacolor's new and quite revolutionary (2 3/4" wide film) motion picture projector made its debut at the NAVA Trade Show. This unique apparatus will handle up to two full hours of sight sound on one magazine-load cartridge containing up to 12 separate 10-minute subjects. The firm supplies the special processing required for this equipment.

General Electric showed its MARC-300 projection lamp cigarette-sized quartz arc which is said to outperform 1000-watt, incandescent systems by up to 50 per cent; and the Audiscan System a 13-lb. self-contained, cartridge load sound motion picture projector which will take any length presentation up to 26 minutes.

### Some Notable Exhibit Items

Other notable exhibits included those of Bell & Howell, with Autoload 16mm filmstrip and projectors; Genareo, with a reversible electric slide changer for 3 1/4 x 4" slides.

Graflex, with one of the largest exhibits at the convention, featured a complete line of audiovisual equipment. Hudson Photographic Industries showed desk-top projectors, editors and programmers. Kalart Victor displayed new series 75 16mm sound projectors in its show booth.

At left, top to bottom: Business Screen's camera tours Trade Show. Below: Kay Shaffer "hosts" the Better Selling Bureau exhibit at Hilton.





# "SPACE PROJECT"

Johnson & Johnson Film Takes Up Problem of Inner Space

ONE OF THE IRONIES of modern life is that while the conquest of outer space has captured not only the national imagination but also a slice of the national economy, the conquest of other, more mundane space has remained largely a matter of unheralded industry or local community efforts.

It would seem that the closer we get to more immediate space problems — the less attention it attracts from those directly concerned.

In the sector of the workaday world, however, the problem of space and its creative management is a subject not only for thought but for direct and concrete action. The problems faced by the retail pharmacist as the case in point are at least the headlines of a modern man or an astronaut's space problem, but his predicament in coping with the space in which he does his living has concerned Johnson & Johnson which for the past 2 years has been researching and doing something about it.

Recognizing that "today, with more people, more products, and more promotions than ever before, space management is a key problem for pharmacists" the world of Johnson & Johnson has collaborated with Henry Strauss & Co. in New York to produce a motion picture designed to help the pharmacist help himself.

## Genesis of Continuing Effort

*Space Project*, a 20 minute black and white film, forms the nucleus of the latest of Johnson & Johnson's continuing programs for the improvement of retail pharmacies. The underlying theme of the film, as is the emphasis of the program itself, is that "change is a constant challenge" and that the success of a pharmacy in meeting the needs of its customers and

in maintaining its prestige in the community depends on how the challenge of changing business conditions is met.

The film points out that meeting change with change is the only way the pharmacist can keep abreast in this "space age of selling". Modernization is seen not as a major overhaul of facilities every



Johnson & Johnson representative discusses ideas with a pharmacist.

ten years or so but as a continuous process demanding the pharmacist's attention nearly every day.

A major part of the problem, as shown in *Space Project*, is that many of the changes that can affect a pharmacy so greatly aren't easily discernible to the pharmacist. The changes that confront him are more often evolutionary rather than revolutionary and, consequently, pass unnoticed until finally, under their accumulated weight, his pharmacy becomes out-of-date.

## Key Objectives of the Film

The main objective of *Space Project* is not only to show how these changes take place and what effect they can have on a business but also to show how, with the help of Johnson & Johnson's several modernization programs, the phar-



With special effects, this sequence in "Space Project" asks pharmacists: "will what they see through your window draw them through the door?"

maciest can meet and overcome them.

Traveling shots at the beginning of the film are effective in showing how a typical suburban area has changed so that it is now, in effect, a minor city in itself. What may have been almost imperceptible to those actually on the scene, becomes in the film an obvious and profound change in the way of life of a community and the people serving it.

## Neglect Can Reverse Progress

As an integral part of the community structure, the local pharmacy is seen to undergo its own series of changes. It is a modern store but with the aid of rapid dissolves the film shows how by neglect the accumulation of small changes largely undoes the benefit of new fixtures and seemingly up-to-date methods.

By compressing time, the film makes the little alterations glaringly obvious. Aisles become cluttered; whole shelves hidden from view; important items out of reach. In making it possible for the pharmacist to see what is happening day by day, the first of *Space Project's* objectives is realized.

Outlining the problem, though necessary, is only halfway toward solving it. *Space Project* goes on to show how the pharmacist can most effectively cope with the dilemma

of handling more and more products and more and more promotions in the same amount of space.

In a series of statistical vignettes the results of marketing surveys are presented with such graphic impact that their effect on the retail pharmacy is more than just understood. The audience almost immediately accepts the idea that space management is the key to the efficient management of any pharmacy and that in the Johnson & Johnson program lie the simple but effective solutions to the most annoying space problems.

## Sixth Program in J&J Series

The *Space Project* program is the sixth in Johnson & Johnson's series of programs designed to keep the retail pharmacist abreast of the changes that can so profoundly affect his ability to serve his community. Under the supervision of W. E. Sawyer, J & J's Director of Merchandising Services, this new program and motion picture is currently stimulating the modernization of thousands of retail drugstores in the United States and abroad. The conquest of space — selling space, at any rate — seems to be at hand.

*Space Project*, the motion picture and related material, is available free to pharmacists and their associations from Johnson & Johnson, Merchandising Services, New Brunswick, New Jersey. •

... uncluttered and inviting department is in sharp contrast to . . .



... this cluttered scene which has become a veritable hazard to shoppers.





New sales plan is recorded on videotape as it is presented by Edward Fulop, president of Pacific Northwest Life Insurance Company (at blackboard). Supervisor Tony Attanasio mans the camera and sales director Bill Neilson is operating the Ampex recorder as plan is videotaped to show new agents.

## Tape Replays Improve Agent's Technique

Videotapes Help Train Agents for Pacific Northwest Life

ON THE SPOT videotaped sales presentations made by the company's agents for immediate playback and review by the men and their supervisors are helping build an already fast-growing regional life insurance company's business in the Pacific Northwest.

That's the name of the firm: Pacific Northwest Life Insurance Company. This Portland, Oregon, organization has increased its volume to more than \$12 million since it began selling in October, 1965. The company operates in Oregon and Washington and has about 60 agents.

"Saves Lots of Executive Time"

"Our portable Ampex videotape recorder is a significant training tool," says company president Edward S. Fulop. "It is particularly valuable in helping our agents get a better line on their selling techniques. It also saves a lot of executive time that would otherwise be spent working with agents."

He notes that the "videotape recorder has been enthusiastically

Sales chief Neilson (at right) with supervisor Tony Attanasio as they record new sales plan



received by our agents and is in constant use. We have had to compile a time schedule to allocate periods when individual agents can use the machine."

In addition to the videotape recorder, Pacific Northwest Life's video training system includes an Ampex closed-circuit television camera and a monitor for immediate viewing of the presentations. Here's how the firm used the system during a recent special meeting of its agents:

Record Talks for Future Shows

Presentations by Henry Schlink, home office supervisor and by Mitchell Walker, Oregon manager of the Retail Credit Company, were recorded for future viewing



Pacific Northwest Life's president Edward Fulop (at right) discusses closed circuit system with supervisor Henry Schlink, of home office.

## HOW THEY USE VIDEOTAPES IN TRAINING SALESMEN

by new agents and by those who missed the meeting. A presentation of a new selling plan by Fulop was also taped.

In addition, the agents saw a videotaped presentation of a new company program, which had been "acted out" several days earlier by a supervisor and general agent. They had been able to re-

hearse and polish their presentation until it was just the way they wanted it.

The video training equipment set up in a special room at home office which has been aside for training. But the recording equipment will also be taken to agency offices for training and recruitment purposes.



Allied Van Lines' director of marketing Jack E. George (standing at left), conducts one of company's coast-to-coast sales seminars at which agents see videotaped panel presentations featuring successful sales

## Allied Van's Tapes "Move" Men in Field

Formulas of Seven Successful Men Shown at Sales Seminar

INNOVATORS in the moving industry, Allied Van Lines, Inc., of Broadview, Illinois, is pioneering another "first" in using videotape recordings for the training of its agents in new sales techniques being applied in that business.

Allied's director of marketing, Jack E. George, notes that the videotaped sales presentations involve panel discussions in which seven company agents at widely-scattered locations reveal the successful selling formulas they use to build volume in various key markets.

Provide Guidance for Agents

"We have found this new vehicle to be most helpful," he says, "in our efforts at the national level to provide assistance and guidance for our network of approximately 1,200 agents in the servicing of consumers' household goods shipments and in the transportation of such specialized items as electronic data computers, exhibits and displays for corporations."

Videotaped material was used in sales seminars held coast-to-coast for Allied agents. Material was entirely prepared by members of the company's staff.

"Reactions of our agents," con-

tinued George, "were most favorable, with many comments about the fresh and lively approach. We also feel that we are able to get across many points that will help our agents in this highly-competitive moving industry and to provide better services for customers."

Share Experience of Best Men

"Additionally, with this equipment, we had the advantage of having the seven agents 'appear' at our seminars as if they were in the same room. Under normal circumstances they would not have been able to be on hand for all our meetings because of heavy local agency commitments."

Additional tapes are scheduled for production, covering other training material and Allied expects that regional field representatives will present these to agents in their own local areas. Eventually the company expects to use its videotape recorder for instructional programs on other phases of operations.

\* \* \*

EDITOR'S NOTE: More reports on videotape applications will appear in subsequent fall issues.

## Film Takes "Hydroheater" to the Buyer

Milwaukee Firm Shows Heater Features on Prospect's Desk

HOW DOES a relatively small manufacturer expand sales of existing product line of exceptional merit? The management of Hydrothermal Corporation, Milwaukee, Wisconsin, faced this question in the marketing of its new "Hydroheater" (a device for heating water or other liquids) by the injection of live

action led to the production of Super-8 Technicolor "Instant" cartridge films, visualizing the mixing tests and delineating the advantages which the new equipment and sales representatives are taking "out of the copy" and into customers' hands across the nation.

### Show Product Capability

A series of engineering tests, conducted at the Milwaukee School of Engineering's Heat Power Laboratories, initiated the project. Assigned as a senior engineering project to Dave Brown, the fundamental purpose of the tests was to determine the *additional capabilities* of the Hydroheater over any other uses. Two special units were constructed with viewing ports and partial glass covers to reveal the mixing action of steam and liquid. All past units and test units were made of either conventional carbon or stainless steel.

The project revealed that mixing took place at very high speed and with great turbulence. Innovations in the test procedure were introduced. First, an insert was constructed for the injection of a red dye into the liquid at a point where it enters the Hydroheater connection. Secondly, a high-speed cam-

erap shot for "Hydroheater" film is Mike Svecuson, Omega Productions.



era was used to capture the mixing action while the unit was in operation.

### Film Documents Test Results

Results were dramatic and led directly to management's interest in the production of a documentary motion picture to show these tests. Omega Productions, located in the Milwaukee metropolitan area, was assigned the film project and at the producer's suggestion, the film was originally conceived for release primarily in the "Super 8" format and to be shown on Technicolor "Instant" projectors.

Such cartridges, Omega pointed out, would enable Hydroheater's management and sales representatives to carry both equipment and several cartridges anywhere



Dave Brown examines special glass Hydroheater test models at the Milwaukee School of Engineering Heat Power Laboratory.

and to demonstrate the actual workings of the product in the comfort and convenience of prospects' offices and plants.

### Work Completed in Six Weeks

Time was short: a production schedule of only *six weeks* had to be met to conform with a scheduled sales campaign for the Eastern U.S. Company personnel



Hydrothermal Corporation executive Gerald Donnelly was shown first answer print of "Hydroheater" 8mm film by Ervin Penkalski of Omega Prod.

worked long, hectic hours with Omega staffers to shoot inserts, help in editing and in preparing titles for super-imposition on these 8mm silent films.

Hydrothermal's film has been well received, has aroused consid-

erable interest among existing customers and potential users of the heaters. The cartridge-load projector proved to be a most convenient and now highly-valued sales tool for this progressive concern and its fieldmen.

## Unlocking the Secrets of "Metal Crystals"

Color Film Is Sponsored by American Society for Metals

*Metal Crystals in Action*, a new film sponsored by the American Society for Metals, offers a new, illustrative approach to explaining the inherent characteristics of individual metal crystals. It serves to unlock the secrets of the great strength of metals which lie in the great forces that bind the crystals together.

Designed for use by almost everyone in the metals field from students to management — foremen and lab people in metal industries particularly — the new half-hour color motion picture replaces a black and white film of many years ago. It was produced by Film Graphics, Inc., of New York.

By means of the electron microscope and new metallurgical techniques, the film demonstrates the forces within the atomic nucleus that are basic components of all existing matter.

Unique plastic hemispheres (depicting the atoms within the crystal lattice) are used to describe visually dislocations, point defects and irregular atomic crystal arrangements. These permit movements of atoms to be explained much more effectively than with the traditional "Linker Toy" representation of atomic structures.

Another unusual demonstration

in the film is that of the accelerated growth of hairlike metallic metal strands called "whiskers" on metal that has been spurred by atomic radiation in experiments at Bell Telephone Laboratories.

When more is known about the growth, structure and physical properties of whiskers, the film says, it may be possible some day to apply this knowledge in making metals far superior in strength and durability to today's metals. One of the most interesting facts about the whiskers is that their strength far surpasses the strength of the material from which they sprouted. Scientists are now learning how to grow or retard the growth of the whiskers.

*Metal Crystals in Action* is offered free of charge to responsible groups in the metals field, or educational institutions, by the American Society for Metals, Metals Park, Ohio, 44073.

### Auto Safety Research Film Shows Impact Effects on the Pedestrian

The physical forces involved when an automobile strikes the human body are investigated in *Automobile-Pedestrian Collision*, a new 10-minute 16mm color motion picture produced by the Institute of Transportation and Traffic Engineering at UCLA.

# FIRST ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

Report on 5,597 Audiovisual Media Produced in '65

This first segment of a new Business Screen Index of Active Sponsors and the Motion Pictures, Slidefilms and Audio-Visual Presentations credited to them in 1965 began with the most authoritative single reference source covering the field of audiovisual communication within business and industry: our own 16th Annual Production Review. From these reported references of specializing producers we identified the first group of 1,965 motion pictures and 479 slidefilms completed during the past year. Sponsors of these titles were 922 commercial and industrial companies, 60 educational institutions, 120 trade associations, 137 religious, social, health and welfare organizations and 129 Federal, state and local government agencies.

This survey was then broadened and its accuracy checked by direct contact with principal sponsors and the first total of 1,368 sponsors broadened to 1,408. 2,384 motion pictures, 790 slidefilms and 2,423 audiovisual presentations emerged after this direct-to-sponsor contact. The job has only fairly begun. Like the proverbial iceberg, only the visible segment of activity is represented and literally hundreds of titles will be added and other hundreds will never be known because of internal security, specialized uses, etc.

Worthy of note, however, is the emergence of first published data on the growing number of "audiovisual presentations" (2,423) and these include overhead slide programs, videotaped material, slides, etc. A check of the top 500 U. S. industrial concerns also revealed that a large number of these are among the active sponsors already listed. The U. S. Government is prominent in these totals with 42 departments, bureaus and agencies contributing 209 motion picture and slidefilms to the 1965 figures.

The only publication in the U. S. exclusively devoted to the field of audiovisuals in business and industry, BUSINESS SCREEN is well qualified through nearly three decades of consecutive, regular service to undertake this continuing and vital survey task. Our in-depth listing of specializing producers and Federal A-V Programs is fortified by our close, continuing contact with a majority of active sponsors. We find the challenge stimulating; the end result of great benefit to all who serve and are served by the powerful media of sight/sound today.

— A —

Abbott Laboratories (7)  
Abex Corporation (1)  
Abilene Christian College (1)  
Academy of Applied Science (1)  
Advance Floor Machines Company (1-sf)  
Advance Trade Schools (1-sf)  
Aeronaves de Mexico (2)  
Aeroquip Corporation (1-sf)  
Aetna Life & Casualty Co. (3) (4-sf)  
Agency for International Development (2)  
Agri-Vision, Inc. (1)  
Air Afrique (1) (Douglas)

Airkem Combustion Engineering (1)  
Alco Products (2-sf)  
Alcorts, Inc. (1)  
Alden Electronics & Impulse Recording Equipment Company (1)  
Alfax Paper & Engineering Company (1)  
Alitalia Airlines (3)  
Allen Aircraft Company (1-sf)  
Allied Chemical Company (4)  
Allis-Chalmers Manufacturing Co. (7)  
Allstate Insurance Company (1) (2-sf)  
All State Welding Alloy Company (1-sf)  
Alpha Omega Fraternity (1)  
Aluminum Company of America (6)  
Alden Vineyards (1)  
Amchem Products, Inc. (4)  
Ameco Corporation (1-sf)  
American Agricultural Chemical Co. (1)  
American Airlines (10)

American Assn. of Nurserymen (1)  
Amer. Assn. of Petroleum Landmen (1-sf)  
American Astronomical Society (2)  
American Automobile Association (1)  
American Automobile Mfrs. Assn. (1)  
American Bakeries (10)  
American Bankers Association (2)  
American Bar Association Accident Prevention Commission (1-sf)  
American Bible Society (3)  
American Bottlers of Carbonated Beverages (1)  
American Brake Shoe Company (2)  
American Breeders Service (2-sf)  
American Broadcasting Company (1)  
American Can Company (1)  
American Can Company—Dixie Cup Division (3) (2-sf) (5 AvP)  
American Can Company-Marathon Div. (2)  
American Cancer Society (6) (2-sf)  
American Cement Corporation (1)  
American College of Surgeons (1)  
American Cyanamid Company (3) (1-sf)  
American Dairy Association (2)  
American Dental Association (3)  
American Dental Hygienist Assn. (1)  
American Diabetes Association (1)  
American Express Company (5)  
American Factors Association (1)  
American Flange Company (1)  
American Friends Service Committee (1)  
American Gas Association (3)  
American Home Foods (1-sf)  
American Industrial, Inc. (1)  
American Institute of Aeronautics (1)  
American Institute of Architects (1)  
American Institute of Cooperation (1)  
American Institute of Laundering (1)  
American Inst. of Men's & Boy's Wear (1-sf)  
American Institute of Reading (1-sf)  
American Iron & Steel Institute (3)  
American Library Association (1)  
American Machine & Foundry Co. (1)  
American Management Association (1)  
American Medical Association (1)  
American Medical Center of Denver (1)  
American Motors (2) (3-sf)  
American National Baseball Clubs (1)  
American Newspaper Publishers Assn. (1) (2-sf)  
American Occupational Therapy Assn. (2)  
American Oil Company (5) (4-sf)  
American Orthotics & Prosthetics Assn. (1)  
American Petroleum Institute (1)  
American Pharmaceutical Association (1)

American Photocopy Company (1)  
American Pipe & Construction Co. (1)  
American Plywood Association (1)  
American Red Cross (1)  
American Right of Way Association (1)  
American Safety Equipment Company (1)  
American Sheep Producers Council (1)  
American Society of Clinical Pathologists (2-sf)  
American Society of Mechanical Engineers (1)  
American Society of Metals (2)  
American Sunday School Union  
American Standard Manufacturing Co. (2)  
American Telephone & Telegraph Co. (24) (1-sf)  
(also see Bell Telephone System)  
American Uniform Company (1)  
American Vacuum Society (1)  
American Zinc Institute (1)  
Amherst College (1)  
Amish Farm and Home (1)  
Amizon Corporation (1)  
AMF Pinpointers, Inc. (1)  
Ampex Corporation (4)  
Amsted Industries (1)  
Amsterdam Continental Gra Equipment Co. (1-sf)  
Amway Corporation (1)  
Anaconda Wire & Cable Company (1-sf)  
Anchor Steel & Conveyor Company (1)  
Andersen, Arthur & Co. (5)\*  
Ansonia Wire & Cable Company  
Anthony Pools, Inc. (1)  
AP Parts Corporation (2)  
Appalachian Institute (1)  
Apeo Oil Corporation (3)  
Arabian American Oil Company  
Archer, Daniels, Midland Company (2)  
Arizona State Fair Commission  
Arizona State University (1)  
Armco Steel Corporation (1)  
Armenian Benevolent Union of America (1)  
Armour & Company (2) (4-sf) (AvP)  
Armstrong Cork Company (6)  
Army & Air Force Exchange Service (1)  
Arriflex Corporation of America  
Arthritis Foundation (1)  
Ashland Oil Company (1)  
Asphalt Institute of America  
Associated In-Group Donors  
Associated Life Insurance, Inc.  
Associated Merchandising Corporation  
Association of American Railroads (1)  
Association for Childhood Education (1)

\*This national accounting firm also produced 50,000 2 x 2 slides for audiovisual presentations

## KEY TO DATA SYMBOLS

Numbers which follow each sponsor's name indicate motion pictures (3); followed by sound slide films (filmstrips) as (3-sf); and combined in a growing number of reports the total of audiovisual presentation used by these sponsors (5-AvP).

# FIRST ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

of General Contractors  
Iron & Steel Engineers (1)  
ity Press Bureau (1)  
oast Line Railroad (1)  
efining Company (1-sf)  
oly Company (1)  
a Lines (1-sf)  
School for the Deaf (1)  
te Manufacturers Assn. (1)  
i, Div. NAA (12) (50 AvP)  
poration (1-sf)  
Hall of Fame (1)  
ducts Company (1) (1-sf)  
et Beer Company (7-sf)  
eries (1)  
Laboratories (3)  
— B —  
k & Wilcox Corporation (3)  
Jacks Company (1)  
merican Corporation (1)  
Company (1)  
National Trust (1)  
Hotels (1)  
ima-Hamilton Corp. (1)  
in Brewing Company (4)  
Gas & Electric Co. (1)  
merica (2) (5-sf) (20 AvP)  
ic Relations & Marketing  
) (2-sf)  
Cooperatives (1)  
a Company (4)  
-Gummon Company (1)  
-Givens Company (1)  
itt Company (1)  
ds, Inc. (2) (1 AvP)  
University College Med. (1)  
B Beam Distillers Corp. (1)  
gs, Inc. (1)  
ce Foods (1)  
am Laboratories (1)  
n Jurist Office (1)  
ircraft Company (1)  
elicopter Company (6)  
Av)  
Ewell Company (1-sf)  
Telephone Laboratories (3)  
f) Iso see AT&T)  
Eastern Corporation (3)  
e Electronics Corp. (1) (1-sf)  
G Company, Inc. (12) (2-sf)  
x Corporation (3)  
x Pacific Company (1)  
ole: Protective Order of Elks  
he Steel Corp. (3) (6-AvP)  
aze Corporation (1)  
lide: Company (1)  
bor Corporation (1)  
Company (1)  
p's Charity & Development  
nd Phoenix (1)  
& Decker (1)  
Bir Body Company (1)  
ng Industry Association (1)  
Boeig Company (4) (1-sf)  
Bum Company (1)  
arer Snowmobile, Ltd. (1)  
n Chemical Company (1)  
n Arm Products (1)

Bosworth Corporation (1)  
Boy Scouts of America (2) (5-sf)  
Boy's Life Magazine (1)  
Brabant Information Office (1)  
Branniff International Airlines (3)  
The Braniger Organization (1)  
Broadway Warehouse Corporation  
(1)  
Broaster Company (1-sf)  
Brooklyn Botanical Garden (1)  
Bobbie Brooks Company (1-sf)  
Broward County Port Authority (1)  
The Brower Company (1)  
A. M. Brown Fuel Company (1)  
Brown & Root (1)  
E. L. Bruce Company (1)  
Chas. Bruning Company (2)  
Brussels Information Office (1)  
Bryant Manufacturing Company (1)  
Buck Engineering Company (1-sf)  
Bucyrus-Erie Company (2-sf)  
Budd Company (1)  
Buffalo Catholic Charities (1)  
Buffalo United Fund (1-sf)  
Building Research Institute (1)  
Bulova Watch Company (1)  
Bunge Corporation (1)  
Bunker-Ramo Corporation (1)  
Bureau of National Affairs (6)  
Burlington Mills (1)  
Business Week Magazine (2)

## — C —

Cable Springs, Ltd. (1)  
George Cabot Company (1)  
Callaway Mills (1)  
California Academy of Sciences (1)  
California Beef Council (1-sf)  
California Dairy Council (2)  
California Free Enterprise (1-sf)  
California Highway Patrol (1)  
California Hospital Association  
(1-sf)  
California Packing Corporation (1)  
(1-sf)  
California Real Estate Assn. (2)  
California State Employees Assn. (2)  
California Texas Oil Company (1)  
Caloric Corporation (2)  
Calvert Distillers Corporation (3)  
Campbell Soup Company (3) (2-sf)  
Canadian Dept. of Northern Affairs  
(1)  
Canadian Expo (1)  
Canadian Pacific (1)  
Capital Bakery (1)  
Carborundum Company (1)  
Care, Inc. (2)  
Cargill, Inc. Nutrena Div. (1)  
Cargill, Inc. Salt Div. (1)  
Carlson Products Corporation (1-sf)  
Carmelite Monastery (1)  
Carnation Company (1) (1-sf)  
Carnegie Institute of Technology (1)  
Carrier Company (2)  
Carter Carburetor Company (1)  
Cascade Pools (1)  
J. I. Case Company (2)  
Cashin Publishing Company (1-sf)  
Casjo, Inc. (2)  
Cast Iron Soil Pipe Institute (1)  
Castle Heights Military Academy (1)

Caterpillar Tractor Company (10)  
Catholic Knight Insurance (1-sf)  
Catholic Relief Service (1)  
Celanese Corporation (2) (1-sf)  
Celanese International (1)  
Celotex Corporation (1-sf)  
Central & Southern Florida Flood  
Control District (1)  
Century Electric Company (1)  
Cerro Corporation (1)  
Certain-Teed Products (1)  
Certified Livestock Markets Assn.  
(4-sf)  
Cessna Aircraft Company (3-sf)  
Chamber of Commerce of U.S. (1)  
Champlin Oil Refining Co. (1)  
Champion Lamp Company (1)  
Champion Papers, Inc. (1-sf)  
Champion Spark Plug Company (2)  
Chase Shawmut Company (1-sf)  
Chemstrand Corporation (6)  
Chesapeake Bay Bridge & Tunnel  
District (1)  
Chesapeake & Potomac Telephone  
Co. (2-sf)  
Chevron Asphalt Company (1)  
Chevway Corporation (3-sf)  
Chicago Art Institute (35-sf)  
Chicago Board of Education (1)  
Chicago Board of Election Commis-  
sioners (1)  
Chicago, City of (1)  
Chicago Metropolitan Crusade of  
Mercy (1)  
Chicago & Northwestern Railway  
(1)  
Chicago Police Department (1)  
Chicken Delight Company (4-sf)  
Children's Asthma Research  
Institute (1)  
Children's Blood Foundation (1)  
Children's Hospital (San Diego) (1)  
Children's Village (1)  
Christian & Children's Fund (2)  
Christian & Missionary Alliance (1)  
Christian Science Monitor (2-sf)  
Chromeralt (1)  
Chrysler Corporation (2)  
Chrysler Corp., Dodge Division (4)  
Chrysler Corp., Plymouth Division  
(3)  
Cincinnati United Appeal (1)  
CIT Financial Corporation (1)  
Cities Service Company (1)  
Citizen's Committee for Decent  
Literature (1)  
Citizens Forum, Inc. (1)  
City of Hope (1)  
Clairol, Inc. (5)  
David Clark Company (1)  
Clark Equipment Company (1)  
Cleaver-Brooks Company (1)  
Cleveland Port Authority (1)  
Cleveland Press (1)  
Cleveland United Appeal (1)  
Clevite Corporation (1)  
Cluett Peabody Company (2-sf)

Coated Abrasives Manufacturers  
Inst. (1-sf)  
Coca Cola Company (1) (2-sf)  
College Loyalty Alumni (1)  
College Placement Council, Inc. (1)  
Collins & Aikman, Ltd. (1)  
Colonial Williamsburg, Inc. (1)  
Colorado Dude & Guest Ranch  
Assn. (1)  
Colorado Fuel & Iron Corporation  
(1)  
Colorado Public Health Dept. (1)  
Colorado Public Service Co. (1)  
Colorado State Historical Society (1)  
Colorado State University (1)  
Colorizer Associates (1)  
Columbia Life Insurance Company  
(1-sf)  
Columbia University (1)  
Columbus McKinnon Company (1)  
Combined Insurance Co. (4)  
(24-AvP)  
Commander Manufacturing  
Company (1-sf)  
Committee to Prevent Disarmament  
(1-sf)  
Communications Satellite Corp. (1)  
Compressed Air and Gas Institute  
(1)  
Computron, Inc. (1-sf)  
Concordia Publishing House (1-sf)  
Concrete Maintenance Products (1)  
Congoleum-Nairn Company (1)  
Connecticut General Life Insurance  
Co. (2)  
Connecticut Light & Power Co. (2)  
Connecticut, State of (1)  
Connecticut Watershed Council (1)  
Connecticut Yankee Atomic Power  
Co. (1)  
Consumers Power Company (2)  
Continental Can Company (2) (2-sf)  
Continental Casualty Company (1)  
Continental Insurance Company (1)  
Continental Motors Corporation (1)  
Control Data Corporation (1-sf)  
Convair Gen'l Dynamics (21)  
Converse Rubber Company (1)  
Conway Research (1)  
Ted Cook Tours (1)  
Adolph Coors Company (1)  
Copley Newspapers (2)  
Copper Development Association  
(1-sf)  
Corn Industries Research  
Foundation (1)  
Corning Glass Works (1)  
Cosden Oil Company (1)  
Coty, Inc. (1)  
Crane Company (1)  
Crouse-Hinds (1-sf)  
Crush International, Inc. (1-sf)  
Cubic Corporation (1)  
Culligan, Inc. (1-sf)  
Curriculum Supply Company (1-sf)  
Curtis Publishing Company (2)  
Cutler-Hammer, Inc. (1)

# FIRST ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

Cyclops Corporation (1)

— D —

Dairy Council of Detroit (1-sf)  
Dallas Independent School District (1)  
Darlington Raceway (1)  
Dartmouth College (1)  
Dayton United Appeal (1)  
Deatness Research Foundation (1)  
Dean Junior College (1)  
Deere & Company (10) (4-sf)  
Delta Airlines (1-sf)  
Dennison Manufacturing Company (1) (1-sf)  
Denver Children's Hospital (1)  
De Rose Industries (1)  
Detroit Edison Company (1)  
Detroit, City of (1)  
Detroit Diesel Division (1)  
Detroit Institute of Arts (1)  
Detroit United Foundation (1)  
Harry Diamond Laboratories (1)  
Diamond State Telephone Company (1)  
Diamond Walnut Growers (1)  
A. B. Dick Company (2) (1-sf) (5 AvP)  
Difco Laboratories (1)  
Diversa, Inc. (1)  
Dr. Pepper Company (1) (2-sf)  
E. W. Dodge Company (1-sf)  
Reuben H. Donnelley Corporation (1-sf)  
Tom Dooley Foundation (1)  
Dorsey Trailers (1-sf)  
Douglas Aircraft Company (53) (25-sf) (487 AvP)  
Dow Chemical Company (20) (3 sf) (150 AvP)  
Dow Corning Company (1-sf)  
Dow Jones Newspaper Fund (1)  
Dow-Smith Company (1)  
Drott Manufacturing Company (1)  
DuBarry Company (3)  
Duffy-Mott Company (1)  
Dun & Bradstreet (1-sf)  
Dunlop Tire & Rubber Company (1)  
DuPont Company (7) (4-sf)  
DuPont Winterthur Museum (1)  
Dust-Tex Company (2)

— E —

Eagle Pencil Company (1-sf)  
East Jefferson County Chamber of Commerce (1-sf)  
East Ohio Gas Company (1-sf)  
Eastern Airlines (5)  
Eastman Chemical Company (2)  
Eastman Kodak Company (15) (1-sf)  
Eaton Laboratories, Div. Norwich (10)  
Eaton Manufacturing Company (1)  
Ecumenical Film Foundation (1)  
Edison Electric Institute (1) (1-sf)  
Edler Industries (1)  
Ekeo Hardware Company (1-sf)  
Ekeo Tool and Screw Company (1-sf)  
Electro-Mech Industries, Inc. (1)

Electro-Optical Systems (1)  
Electronic Specialty Co. (1)  
Elliot Business Machine Co. (1-sf)  
El Producto Cigar Company (1-sf)  
Emerson Electric Company (2)  
English & French Food Distribution Center (1)  
Enjay Chemical Company (1)  
Ennis Business Forms (1)  
Equitable Life Assurance Society (1)  
Ernst & Ernst (1-sf)  
Esquire Magazine (1)  
Esso Chemical Company (3)  
Esso International (1)  
Esso Research & Engineering (1)  
Everlast Fabrics (1-sf)  
Ex-Cell-O Corporation (1-sf)  
Execugral Corporation (1-sf)  
Executive Development, Inc. (1-sf)  
Exportadora de Sal (1)

— F —

Factory Magazine (1-sf)  
Factory Mutual Engineering Div. (1)  
Fairchild Publications (1-sf)  
Falstaff Brewing Company (1) (2-sf)  
Family Circle Magazine (2)  
Famous Artists School (1)  
Farley Manning Association (2)  
Farmer Insurance Group (4-sf)  
Farmer-Stockmen's Intl. Insurance Co. (1-sf)  
The Farmhand Company (9)  
Federal Boiler Company (1) (1-sf)  
Federal Bureau of Investigation (5)  
Federal Intermediate Credit Banks (1)  
Federal Pacific Electric Company (2)  
Federal Yeast Corporation (1)  
Fellowship of Reconciliation (1)  
Fenwal, Inc. (1)  
Fidelity Bookstores (1)  
Filtors, Inc. (1)  
Finestra (1)  
The Finney Company (1-sf)  
Fireman's Fund American (1)  
Firestone Tire & Rubber Company (4)  
First Development Corporation (1)  
First Federal Savings Bank (Mobile) (1)  
First National City Bank (New York) (1) (2-sf)  
Hanley & Woodward, Inc. (1-sf)  
Hectway Corporation (1)  
Florida Crippled Children's Commission (1)  
Florida Development Commission (1)  
Florida Power & Light Company (2)  
Florist's Telegraph Delivery Assn. (1)  
JMA Inc. (1)  
JMC Corporation (2) (1-sf)  
Ford Marketing Institute (1-sf)  
Ford Motor Company (25) (3 sf) (300 AvP)

Forest Industries Information Comm. (1)

The Formica Corporation (1)  
Forse Cleanation Company (1)  
Fort Logan Mental Health Ctr. (1)  
Fortune Magazine (1-sf)  
Foster Parents Plan (1)  
Freemasons (1)  
French Government Tourist Office (2)  
Freund Bakeries (1-sf)  
Frito-Lay, Inc. (7-sf)  
Frouge Corporation (1)  
Fruehauf Trailers (1)

— G —

Gane Brothers (1)  
The Garret Corporation (4)  
Gas Consumers Service (2-sf)  
Gates Rubber Company (4)  
Gator Bowl Association (1)  
Geigy Chemical Company (4)  
Geigy Pharmaceutical Company (1)  
General Acceptance Corporation (1-sf)  
General Aniline & Film Corp. (2)  
General Development Corp. (1)  
General Dynamics Corporation (1)  
General Electric Co. (50) (20 sf) (5 AvP)  
General Electric Co., Hotpoint Div. (8) (7-sf)  
General Electric Co., Large Jet Engine Div. (1)  
General Foods Company (1) (3-sf) Birdseye Div. (30 AvP)  
General Mills (2) (1-sf)  
General Motors Corporation (5) (5-sf)  
General Motors Corp., AC Spark Plug Div. (5) (1-sf)  
General Motors Corp., Buick Div. (2)  
General Motors Corp., Cadillac Div. (4) (5-sf)  
General Motors Corp., Chevrolet Div. (3)  
General Motors Corp., Euclid Div. (1) (5-sf)  
General Motors Corp., Frigidiare Div. (3)  
General Motors Corp., Oldsmobile Div. (1)  
General Motors Corp., Truck Div. (9-sf)  
General Motors Corp., United Deleco Div. (1)  
General Motors Photographic (105) (115-sf) (37 AvP)  
General Radio Company (1)  
General Telephone & Electronics Corp. (2) (1-sf)  
General Tire & Rubber Co. (2)  
Georgetown University (1)  
Georgia Institute of Technology (1)  
Georgia Pacific Corporation (1)  
German Information Center (1)  
Girl Scouts of the U.S.A. (1) (2-sf)  
Glass Container Mfrs. Institute (2) (1-sf)  
P. H. Glattelter Company (1)  
Gleason Works (1)

Goerlich's, Inc. (3)

Gold Filled Manufacturers Assn.  
Golden Bear Oil Company (1)  
Golden Gate Speech Association  
Golden Valley Safety Council (1)  
Goodall Rubber Company (1-sf)  
B. F. Goodrich Company (4) (2-sf)  
Goodyear Tire & Rubber Co. (2-sf)  
Gould-National Battery Co. (1)  
W. R. Grace Co., DuBois Chemical Div. (1)  
Graham, Probst & White (1-sf)  
W. T. Grant Company (1-sf)  
Gray Company (3) (1-sf)  
Great Northern Land Corporation (1)  
Greater New York Fund (1)  
Green Giant Company (1)  
Green Valley Investment Co. (1)  
Greyhound Corporation (1)  
Grove Laboratories (2-sf)  
Guardian Plans, Inc. (1)  
Guidance Information Center (1)  
Gulf Oil Company (1-sf)  
Gulf Stream Park (2)  
Gunthorp-Warren Printing Company (1-sf)  
Gyrodyne Company of America

— H —

Hager Hinge Company (1-sf)  
The Halliburton Company (1)  
Hallmark Cards (2)  
Hamilton Manufacturing Co. (1)  
Hamilton Beach Company (1-sf)  
Hamm Brewing Company (3)  
Hammermill Paper Company (1)  
John Hancock Life Insurance (2) (8-sf) (43 AvP)  
Hanes Hosiery, Inc. (1)  
Hankcraft Company (1)  
Hardee Hamburger Company (1)  
Harness Tracks of America (1)  
Harnischfeger Corporation (3)  
Harris Seybold Company (1-sf)  
Harvard University Bureau of Council (1)  
Hassenfeld Brothers (1)  
Hawaii State Health Department  
Hawaiian Sugar Planters Assn.  
Heart of America United Camp (1)  
Heco Manufacturing Company  
Alfred Heller Company (1)  
Joe Helping, Inc. (1)  
Hemodyne Corporation (1)  
Herald Tribune Fresh Air Fund  
Hercules Powder Company (3)  
Hershey Chocolate Company (1)  
Hewitt-Robins Div., Litton Ind.  
Hiab Hydraulic Company (1)  
Hekok Electrical Manufacturing Co. (1-sf)  
Higgins Stretched Wood (1)  
Highland Church of Christ (1)  
Hilti Corporation (1)  
Hilton International (1)  
Hiram Walker (1)  
Hires Company (1-sf)  
Hoffman-LaRoche Company  
Holiday Inns of America (3)

# FIRST ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

Italian Line (1)

— J —

Jackson Hole Ski Corporation (1)  
Jackson National Life Insurance Co. (1-sf)  
Jackson & Perkins Company (1)  
Janco Corporation (1-sf)  
Jantzen, Inc. (1)  
Japan Air Lines (1)  
Jarrell-Ash Company (1)  
Jessup Breeders (3-sf)  
Jet Propulsion Laboratory (1) (1-sf)  
Jewish Welfare Federation (1)  
JFD Electronics Corporation (1-sf)  
Johns-Manville Company (6) (3-sf)  
Johnson Brothers (1)  
Johnson, Edward E., Inc. (1) (4 AvP)  
Howard Johnson Company (1)  
S. C. Johnson & Son (1) (1-sf)  
Johnson & Johnson (5)  
Johnson Professional Products (1)  
Jolly Rancher Candy Company (1)  
Jonas Bros. (1)  
Jones & Laughlin Steel Corp. (1)  
Josam Manufacturing Company (2-sf)  
Joy Manufacturing Company (2)  
Just Baked Products Company (1-sf)

— K —

Kaiser Aluminum & Chemical Corp. (1)  
Kaiser Cement & Gypsum Corporation (1)  
Kal-Equipment Company (1)  
Kansas City United Fund (1)  
Kansas Economic Development Dept. (1)  
Karamu House (1)  
Kearney Treacker Company (1)  
Kelco Company (1)  
M. W. Kellogg Company (1)  
Kelly Girl Service Inc. (1)  
Kelly-Springfield Tire Company (1-sf)  
Kendall Refining Company (1)  
Kennecott Copper Corporation (1)  
Kennedy Child Study Center (1)  
Kenner Products Company (1)  
Kentucky, State of (2)  
Keuffel & Esser (1)  
Keydata Corporation (1)  
Keystone Railway Equipment Co. (1)  
Keystone View Company (4-sf)  
Kickhafer Corporation (2)  
Kimberley-Clark Corporation (2)  
King Seeley Thermos Company (1)  
Kinney Shoe Corporation (1-sf)  
Kitson Poultry Equipment Company (1)  
Kiwanis International (2)  
Klenzade Company (1)  
Knights of Ak-Sar-Ben (1)  
Knott's Berry Farm (1)  
Knoxville Business College (1-sf)  
Koppers Company (2)  
Kraft Foods (2)  
S. S. Kresge (1)  
Kroger Company (1-sf)

— L —

Ladies Home Journal (1-sf)  
Lake Park, Florida, Town of (1)  
Lancaster (Pa.) Red Feather (1)  
Landis Machine Co. (1)  
Landreth Industries (1)  
Lane & Young, Inc. (1)  
Larkin Paeker Co. (1-sf)  
Lawrence University (1)  
Lawrence Warehouse (1)  
Lawry's Foods, Inc. (1)  
Lear Siegler, Inc. (1)  
Lederle Laboratories (2) (3-AvP)  
Leeds & Northrup Company (1)  
Lehigh Safety Shoe Company (1)  
Lennox Industries (1)  
Leslie Salt Company (1)  
Lever Bros. (1)  
Paul-Lewis Laboratories (1)  
Liberty Mutual Insurance Co. (2) (13-sf)  
Liggett & Myers Tobacco Company (1-sf)  
Life Insurance Company of Georgia (1)  
Lilli-Ann Corporation (1)  
Eli Lilly & Company (5)  
Lily Tulip Company (1)  
Lincoln Hospital Mental Health Society (1)  
Lincoln Memorial University (1)  
Linde Corporation (1)  
Link-Belt Company (2) (4-AvP)  
Litestick Corp. of America (1)  
Little Inns of America (1-sf)  
Little Wonder, Inc. (1)  
Litton Industries (3)  
Lipton, Thomas J., Inc. (1)  
Lloyd Brothers (1)  
Lockheed Aircraft (3)  
Long Island Jewish Hospital (1-sf)  
P. Lorillard Company (1)  
Los Angeles Child Welfare Services (1)  
Los Angeles County Medical Assn. (1-sf)  
Los Angeles Substructure Committee (1)  
Los Angeles United Way (1-sf)  
Louisville United Appeal (1)  
Loyola University (1)  
Lucidal Div., Wallace & Tiernan (1)  
Lucky Lager Beer Company (1)  
Lutheran Brotherhood (1) (3-sf)  
Lutheran Church Parish Education (1)  
Lutheran School for the Deaf (1)

— M —

Mackle Company (2)  
Magazine Publishers Association (2)  
Magie Iron Cement Company (1)  
Maine, State of (2)  
Mallory Battery Company (1)  
P. R. Mallory Company (1)  
Maloney & O'Neil (1)  
Mannix International, Inc. (1)

Manufacturers Assn. of Connecticut (1)  
Manufacturers Hanover Trust Co. (1)  
Marco Island Development Corp. (1)  
Maris Medical Association (1)  
Marine Exhibition Corporation (1)  
Maritz, Inc. (1)  
Marples Ridgeway Construction Co. (1)  
Marriott Hot Shoppes (1-sf)  
Marshall-Burns Company (1-sf)  
Mart Magazine (1)  
Martin Marietta Company (2)  
Masonite Corporation (2-sf)  
Massachusetts Civil Defense Agency (1)  
Massachusetts Democratic Committee (1)  
Massachusetts Life Insurance Co. (1)  
Massey-Ferguson Company (2)  
Mathematics Assn. of America (1)  
Matthews Research (1)  
McCall's Magazine (1) (1-sf)  
McDonald, Inc. (1)  
F. H. McGraw Company (1)  
McGraw Hill Company (5)  
McNeil Laboratories (2)  
Mead-Johnson, Inc. (1-sf)  
Meisel Photochrome Corporation (1)  
Melroe Manufacturing Company (2)  
Menley & James Laboratories (1)  
Memorex Company (1)  
Mennen Company (1)  
Merced Irrigation District (1)  
Merek Sharp & Dohme (4)  
Meredith Publishing Company (1)  
Meriden (Conn.) Democratic Comm. (1)  
Meriden (Conn.) Redevelopment Comm. (1)  
Merrell Palmer Institute (1-sf)  
Wm. S. Merrell Company (3)  
Metal Treating Institute (1)  
Methodist Church (1) (1-sf)  
Metro-Goldwyn-Mayer (3)  
Metropolitan Chicago Crusade of Mercy (1)  
Metropolitan Life Insurance Co. (5) (4-sf)  
G. J. Meyer Manufacturing Co. (1)  
Miami Seaquarium (1)  
Michigan State Highway Dept. (2)  
Michigan State Police (1)  
Michigan State University (1)  
Michigan Technical Institute (1-sf)  
Midstate Irrigation District (1)  
Midwestern Life Insurance Co. (1-sf)  
Miles Laboratories (2)  
Miller Brewing Company (2)  
Milwaukee United Community Services (1)  
Minneapolis Moline Company (1)

# FIRST ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

Minnesota Dept. of Public Welfare (1)  
 Minnesota Mining & Manufacturing Co. (8) (7-sf) (3-AvP)  
 Minute Maid Company (1)  
 Miss Universe, Inc. (2)  
 Mississippi Delta Council (1)  
 Mobil Oil Company (10) (3-sf)  
 Mobile Homes and Manufacturers Assn. (2)  
 Model Rectifier Corporation (1-sf)  
 Mogen David Wine Company (1)  
 Mohawk Airlines (2-sf)  
 Monorand-Seven Arts (3)  
 Monsanto, Inc. (2) (10 AvP)  
 Monogram Models, Inc. (1)  
 Monroe Auto Equipment Co. (1)  
 The Montefiore Home (1)  
 Montefiore Hospital (1)  
 Montgomery Ward & Company (5) (7-sf) (279 AvP)  
 Moog Industries, Inc. (1)  
 Benjamin Moore & Company (1)  
 Morrison Cafeteria (2-sf)  
 Morse Twist Drill & Machine (1)  
 C. V. Mosby Company (1-sf)  
 Mosler Safe Company (2)  
 Motorola, Inc. (1)  
 Mountain States Telephone Co. (1)  
 Mrs. Day's Ideal Baby Shoe Co. (1)  
 Mullaney & Company (1)  
 Murphy Products (1)  
 Museum of Contemporary Crafts (1-sf)  
 Mustang Motor Rebuilders (1)  
 Mutual of Omaha (2)  
 Mystik Tape Inc. (1)

## — N —

Nagel Coathanger Company (2)  
 National Aeronautics & Space Administration (25)  
 National Allergy Foundation (1)  
 National Arthritis Foundation (1)  
 National Asphalt Pavement Assn. (1)  
 National Assn. of Bedding Manufacturers (1)  
 National Assn. of Engine & Boat Mfrs. (1)  
 National Assn. of Plumbing, Heating & Cooling Contractors (2)  
 National Assn. of Secondary School Principals (1)  
 National Auto Dealer Assn. (1)  
 National Board of Medical Examiners (1)  
 National Brewing Company (1)  
 National Broadcasting Company (1)  
 National Cash Register Co. (2-sf) (15 AvP)  
 National Castings Company (1)  
 National Coal Association (1)  
 National Collegiate Athletic Assn. (1)  
 National Commission on Community Health Service (1) (1-sf)

National Consumer Finance Assn. (1-sf)  
 National Council on the Aging (1)  
 National Council of Catholic Men (1)  
 National Council of Churches (1) (1-sf)  
 National Council of Churches of Christ (1)  
 National Council of Farmer Cooperatives (1)  
 National Council of YMCA's (3)  
 National Dairy Council (1)  
 National Distillers Corporation (1)  
 National Education Association (1)  
 National Electric Instrument Co. (1)  
 National Electrical Contractors Assn. (1)  
 National Electrical Manufacturers Assn. (1)  
 National Electronic Distribution Assn. (1-sf)  
 National Federal Health Agencies (1)  
 The National Gallery of Art (3)  
 National Gypsum Company (1-sf)  
 National Heat Treating Co. (1)  
 National Institute of Mental Health (1)  
 National Interagency Council on Smoking (1-sf)  
 National Live Stock & Meat Board (2-sf)  
 National Multiple Sclerosis Society (1)  
 National Paint & Varnish & Lacquer Assn. (1)  
 National Plant Food Institute (2)  
 National Retirement Life Insurance Co. (1)  
 National Rifle Association (3) (1-sf)  
 National Right to Work Committee (1)  
 National Rural Electrical Cooperatives (1)  
 National Safety Council (1)  
 National School Committee for Economic Education (1)  
 National Science Foundation (6)  
 National Shoe Manufacturing Assn. (1)  
 National Ski Patrol (1)  
 National Society for Prevention of Blindness (1)  
 National Society of Public Accountants (1)  
 National Tuberculosis Assn. (1)  
 National Urban League (1)  
 Nebraska Consolidated Mills (2)  
 A. C. Nielsen Company (1-sf)  
 Nevada Irrigation District (1)  
 New Bedford Seafood Council (1)  
 New Britain Machine Company (1)  
 New England Electric System (1-sf)  
 New England Mutual Life Insurance Co. (1)

New Hampshire Water Pollution Dept. (1)  
 New Holland Machine Co. (10)  
 New Jersey Bell Telephone Co. (1) (1-sf)  
 New Jersey Business Magazine (1)  
 New Jersey, State of (1-sf)  
 New Mexico Health Department (1)  
 New Mexico Highway Department (2)  
 New York Bus Advertising Co. (1-sf)  
 New York City Health Dept. (3)  
 New York City Sanitation Dept. (1)  
 New York Herald Tribune (1)  
 New York Life Insurance Company (1) (1-sf)  
 New York Racing Association (1)  
 New York State Community Colleges (1)  
 New York State Conservation Dept. (1)  
 New York State Historical Society (1-sf)  
 New York State Power Authority (1)  
 New York State Regents Board (1)  
 New York Stock Exchange (1)  
 New York Telephone Co. (2) (1-sf)  
 New York Times (2)  
 New York University Dental College (2)  
 New York World's Fair (1)  
 New York Yankees (1)  
 Newsweek Magazine (3)  
 Niagara Mohawk Power Corp. (2)  
 Nibot Corporation (2-sf)  
 Noble Dury & Associates (3-sf)  
 Norfolk, City of (1) (1-sf)  
 Norfolk Professional Sports, Inc. (1)  
 Norfolk Redevelopment & Housing Authority (1)  
 Norsworthy-Mercer Company (1)  
 North American Aviation (2)  
 North Carolina State Board of Health (1)  
 North Carolina Dept. of Public Welfare (1)  
 North Dakota State Wheat Commission (1)  
 Northeastern University (2-sf)  
 Northern Illinois Gas Company (2)  
 Northern States Power Co. (1) (1-sf)  
 Northern Virginia Assn. for Retarded Children (1)  
 Northrop Corporation (1)  
 Northwest Forest Industries (1)  
 Northwestern Bell Telephone Co. (1)  
 Norton AFB Directorate of Aerospace Safety (1)  
 Norton Company (1) (15-sf) (20 AvP)  
 Norton Co., Behr-Manning Division (1)  
 Norwich Pharmacal Co. (5)  
 Noxzema (2)

## — O —

Oakland Raiders (1)  
 Oakland School District (1)

Oakland United Bay Area Cruise (1)  
 Occidental Petroleum Corp. (1)  
 Office of Civil Defense (1)  
 Ohio Bell (2) (4 sf)  
 Ohio Chemical Company (1)  
 Ohio Edison Company (1)  
 Ohio River Valley Water Sanitation Comm. (1)  
 Ohio State Development Commission (1)  
 Ohio State University (1)  
 Olan Corporation (1)  
 Old Granddad Whiskey (1-sf)  
 Olin Mathiesson Company (1-sf)  
 Olin Paper Company (1-sf)  
 Oliver Corporation (5) (1-sf)  
 Omaha Metropolitan Utilities District (1)  
 Oral Hygiene Commission (1-sf)  
 Order of De Molay (1)  
 Oregon State Higher Education System (1)  
 Oregon State Highway Dept. (1)  
 Organon, Inc. (1)  
 Ortho Pharmaceutical Company  
 Otter Tail Power Company (1)  
 Outboard Marine, Johnson Div. (1) (2-sf)  
 Ovation Cosmetics (3-sf)  
 Overseas Press Club of America  
 Owatonna Manufacturing Co. (1-sf)  
 Owens Corning Fiberglas Co. (2)

## — P —

Pacific Coast Company (1)  
 Pacific Gas & Electric Co. (1)  
 Pacific Supply Cooperative (1)  
 Pacific Telephone Company (1)  
 Pako Corporation (4)  
 Palm Beach Playhouse (1)  
 Palmer First National Bank (1)  
 Pan American World Airways  
 Panhandle Eastern Pipeline Company (1)  
 Paper Cup and Container Inst. (1)  
 Paramount Pictures Corporation  
 Parish Tithing, Inc. (1)  
 Parke-Davis & Company (1)  
 Parker Pen Company (1)  
 Pax Project (1)  
 Peerless Pump Company (1)  
 J. C. Penney Company (14) (6-sf)  
 Pennsylvania Bell Telephone Co.  
 Pennsylvania Nature Education Center (1)  
 Pennsylvania Public Instruction Dept. (1)  
 Pennsylvania Public Welfare (1)  
 Pennsylvania SPCA (1)  
 Penray Pharmaceutical Company  
 Pensacola (Fla.) Chamber of Commerce (1)  
 People to People Foundation (1)  
 Pepperdine College (1)  
 Pepperell Company (1)  
 Pepsi-Cola Company (14) (6-sf)  
 Perkins School for the Blind (1)  
 Pet Milk Company (2)  
 Peterson Associates, Inc. (1)



# Why it pays to standardize on Kodak...

**MOVIE PROJECTORS.** Standardize on KODAK PAGEANT 16mm Sound Projectors and you'll save money on upkeep. Experience records have shown how infrequently these machines require repairs. Standardization also brings you the advantages of familiarity with the machines, development of skilled operators, and greatly reduced inventory problems with exciter lamps, vacuum tubes, etc. Moreover, there are many advantages to having a single source of supply—

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Motion Picture and Education Markets Division  
EASTMAN KODAK COMPANY, Rochester, N.Y. 14650

8-17

Please send me a copy of AUDIOVISUALS IN BUSINESS AND INDUSTRY (A 1-7). Also, send me information on KODAK PAGEANT (V1-9) and CAROUSEL (A 1-10) Projectors

NAME \_\_\_\_\_ TITLE \_\_\_\_\_  
 COMPANY \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_  
 STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

**Kodak**  
TRADEMARK

# FIRST ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

Chas. Pfizer Company (3) (2-sf)  
Pharmaceutical Mfrs. Assn. of  
Canada (1)  
Pharmacia Laboratories (1)  
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Phillips Drill Company (1)  
Phillips Petroleum Company (1)  
Philadelphia Electric Company (1)  
Phileo Corporation (1)  
Pine Sol Company (1)  
Pinehurst Country Club (1)  
Pioneer American Insurance  
Company (1-sf)  
Piper Aircraft Corporation (1)  
Pittsburgh Children's Hospital (1)  
Pittsburgh-Des Moines Steel  
Company (1)  
Pittsburgh Plate Glass Company (9)  
Pittsburgh, University of (1)  
Planned Parenthood Confederation  
(1)  
Pledger & Associates (1)  
Pocono Wild Animal Farm (1)  
Polaroid Corporation (5)  
Pollard Rake Company (2)  
Polymer Corporation (1-sf)  
Porcelain Enamel Institute (2)  
Port of New York Authority (1)  
H. K. Porter Company (1-sf)  
Porter Hospital, Denver (1-sf)  
Pratt & Whitney Aircraft Co. (4)  
PRD Electronics Company (1)  
Prelformed Lime Products Co. (1)  
Fred G. Price Company (1-sf)  
Procter & Gamble Co. (5) (1-sf)  
Procter & Gamble, Folger Div. (1)  
Prodex Corporation (1)  
Progressive Grocer Magazine (1)  
Propeller Club of U.S. (1)  
Protestant Episcopal Church (1)  
Prudential Insurance Company of  
America (3) (1-sf)  
Puck-Comic Weekly (1)  
Puerto Rico Housing Renewal Corp.  
(1)  
Puerto Rico Industrial Development  
Co. (1)  
Pullman Standard Company (1)  
Pure Oil Company (1-sf)  
Puritron Corporation (1-sf)  
Purolator Products (1) (1-sf)

## — Q —

Qantas Airlines (1)  
Quaker Oats Company (1)  
Quality Bakers of America (1-sf)

## — R —

Rader Pneumatics (1)  
Radio Corporation of America (2)  
(1-sf)  
Ralston Purina Company (1) (1-sf)  
Ramsey Division IRW Inc. (1)  
Rand Corporation (1)  
Ransburg Electro-Coating Cor. (1)  
Rapid-Standard, Inc. (1)  
Rapoport Printing Corporation (1)

Raybestos Manhattan, Inc. (4)  
Raytheon Company (1)  
Reader's Digest (2)  
Real Lemon Company (1)  
Redbook Magazine (2-sf)  
Reed Paper Group (1)  
Reeves Soundraft, Inc. (1-sf)  
Regal Ride Shock Absorber  
Company (1-sf)  
Regal Ware, Inc. (4-sf)  
Reiss Associates (1-sf)  
Reiss-David Cline (1)  
Reliance Electric Company (2)  
Religious of Sacred Heart of Mary  
(1)  
Remco Industries (1)  
Remington Arms Company (2)  
Republic Steel Corporation (1)  
Reserve Life Insurance Co. (1-sf)  
Reuter Organ Company (1)  
Revlon, Inc. (1)  
Rex Chainbelt Company (1-sf)  
Reynolds Metals Company (3)  
Rez, Inc. (1)  
Rheingold Breweries (1)  
Ridge Tool Company (1)  
Riegel Textile Corporation (1)  
Riker Laboratories (1)  
Riverside Radio (1)  
RMC Corporation (1)  
Robinson Brick & Tile Co. (1-sf)  
Rocket Research Corporation (1)  
Rocky Mountain Dental Products  
Co. (1)  
Rohr Corporation (1-sf)  
L. M. Rosenow, Inc. (1-sf)  
Rotary International Foundation (1)  
Royal Crown Cola Company (3-sf)  
L. S. Royster Guano Company (1)  
Rudeo Farms, Inc. (1-sf)  
Rural Electric Cooperative Assn. (1)  
Ruthard, Inc. (1)  
Ryerson Steel Company (1)

## — S —

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Safe Care Education Institute (7)  
St. James Paris (La.) Bridge  
Authority (1)  
St. Louis Post-Dispatch (1)  
St. Louis Board of Education (1)  
St. Louis United Fund (1)  
St. Mary's College (1-sf)  
St. Olaf College (1)  
St. Petersburg Times (2-sf)  
Salesman's International Service (1)  
Salvation Army (1) (1-sf)  
San Diego Chargers (1)  
San Francisco Milline Club (1)  
San Francisco United Bay Area  
Crusade (1)  
San Mateo (Calif.) County Schools  
(1)  
Sandra Corporation (2)  
Santa Fe Railway (1) (2-AVP)  
Saturday Evening Post (1)

Anne Saum & Associates (1)  
Savings & Loan Foundation (2)  
Scandinavian Travel Commission (1)  
Schaefer Brewing Company (1)  
Sehering, Inc. (2)  
Jos. Schlitz Brewing Company (3)  
Scholastic Magazines (1)  
Schramm, Inc. (1)  
Schwerin Research Corporation (1)  
Scotch Lumber Company (1)  
Scott Paper Company (1-sf)  
Scripps Memorial Hospital (1-sf)  
Sea World (San Diego) (1)  
Seagram Distillers (5)  
G. D. Searle & Company (1-sf)  
Sears Roebuck & Company (3) (5-sf)  
Sears Roebuck Foundation (1) (2-sf)  
Seaton-Wilson Manufacturing  
Company (1)  
Service Bureau Corporation (1)  
Seven-Up Company (1)  
Shark Boats (1)  
Shell Oil Company (2)  
Sherman & Reilly (3)  
Sherwin-Williams Company (1)  
Shu-Make-Up, Inc. (2)  
Sierra Club (1)  
Sigman Meat Company (1)  
The Simmons Company (1)  
Simplex Time Recording Co. (1)  
Simpson Timber Company (1)  
Sinclair Refining Company (2)  
Sinclair Paint Company (1)  
The Singer Company (2)  
Sinksmith Corporation (1)  
Sireo Products, Inc. (1)  
Skelly Oil Company (1)  
Skyline Taverns (1)  
Alfred P. Sloan Foundation (1)  
A. O. Smith Company (3)  
Smith Douglass Company (1)  
Ray Smith Institute (1)  
Smith, Kline & French (2)  
Sonat Corporation (1)  
Southeastern North Carolina Beach  
Assn. (1)  
Southern Baptist Convention (1)  
Southern Bell Telephone Company  
(1)  
Southern Calif. Assn. for Nursery  
Education (1)  
Southern California Gas Co. (1)  
Southern Highland Handicraft Guild  
(1)  
Southern Pine Association (2)  
Southern Pulpwood Association (1)  
Southland Corporation (1-sf)  
Southland Dairy Company (1-sf)  
Southwestern Bell Telephone Co. (4)  
Specialty Advertising Assn. (1-sf)  
Speed Queen Company (1-sf)  
Sperry Rand Univac Division (1)  
Sports Illustrated (1)  
Springfield (Mass.) United Fund (1)  
F. R. Squibb & Sons (3)  
Squirt Company (1)  
Standard Brands, Inc. (1)  
Standard Oil Company of California  
(3)  
Standard Oil Company of California,  
Chevron Chemical Division (3)

Standard Oil Company of Kentucky  
(1)  
Standard Oil Company (NJ) (1)  
Standard Packaging Company (1-sf)  
Stanford Research Institute (1)  
Stanley Home Products (1) (4)  
Star Kist Foods, Inc. (1)  
Steel Founders Society of America  
(1)  
Steere Tank Lines (1)  
A. Stein & Company (1-sf)  
Sterling Drug Company (1)  
Stokely-Van Camp Corporation (1)  
P. A. Sturtevant Company (1)  
Style Undies, Inc. (1)  
Sumpter & Associates (1)  
Summit County (Ohio) United  
(1)  
Sun Oil Company (1-sf)  
Sunken Gardens (1)  
Susquehanna Advisory Comm. (1)  
Swedenborg Foundation (1)  
Swedlow, Inc. (1)  
Swift & Co. (2)  
Swissair (1)  
Sylvania Electric Co. (6) (1-sf)  
Syntex Corp. (1)  
Synthane Corp. (1)  
System Development Corp. (1)

## — T —

Tahkodah of the Ozarks, Inc. (1)  
Taylor Machine Works (1)  
Tea Council (1)  
Tec-Search, Inc. (1-sf)  
Teeco Corp. (1)  
Television Bureau of Advertising  
(1)  
Tenatex Corp. (1)  
Tennessee Game & Fish Comm. (1)  
Tennessee Industries (1)  
Tennessee, State of (1)  
Tennessee Valley Authority (3)  
Texaco, Inc. (2) (1-sf)  
Thiel College (1)  
Thimet Co. (1-sf)  
Thiokol Chemical Corp. (1)  
Thom McAn Shoe Co. (1) (4)  
Thompson Industries (1)  
Time, Inc. (1) (1-sf)  
Titanium Metals Corp. (1)  
Titmus Optical Co. (1)  
Toledo Blade (1-sf)  
Tomeo Genetic Giant, Inc. (1)  
The Toni Co. (1-sf)  
Torgmol of America (1-sf)  
Toro Mfg. Co. (2) (1-sf)  
Bob Towle Co. (1-sf)  
Tracy Locke Co. (1) (2-sf)  
Transcontinental Life Ins. Co. (1)  
TransWorld Airlines (2) (1-sf)  
Travelers Insurance Co. (2)  
True Magazine (2-sf)  
True Temper Corp. (1)  
IRW Systems (1)  
Tube Transit, Inc. (1)  
Tupperware Co. (1)  
Twentieth-Century-Fox (3)  
Tyrex Co. (1)

## — U —

Uarco, Inc. (1-sf)

1-23103

6074417

**Your message  
printed here.**

**In 10 seconds.  
55¢.**



You can put your message on a Polaroid Land transparency in 10 seconds for a mere 55¢. That's about 23 hours, 59 minutes, and 50 seconds faster, and 1 dollar less expensive than an ordinary slide.

All you do is load the film into the camera. Snap the shutter. 10 seconds later you have your transparency.

After a quick hardening just slip the slides into the snap-together plastic frames. And you're ready to go.

There are 2 different kinds of transparency film.

Polaroid PolaLine transparency film is designed especially for line copy work. The blacks are really black, the clear areas are extremely clear. That makes it ideal for charts, graphs, diagrams...anything set in type or drawn in pencil or ink. It develops

in only 10 seconds.

The other film is for continuous tone work. You make slides of pictures and objects with it in 2 minutes. You can even take a picture of someone in the audience. And a few minutes later show it on the screen. That's guaranteed to liven up the presentation.

Both kinds of slides fit any standard lantern slide projector. Both kinds of slides can be made with the many Polaroid Land cameras that accept Series 40 film, except for the J-66.

And both kinds of slides have terrific impact when they're projected. Just imagine how much more this ad would have impressed you if it had appeared 3 feet tall on your office wall.

POLAROID AND POLALINE

# FIRST ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

Union of American Hebrew Congregations (1-sf)  
 Union Bag-Camp Paper (1)  
 Union Carbide Corp. (2) (3-sf)  
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 Union Oil Co. (1-sf)  
 Union Special Machine Co. (2)  
 Unitarian-Universalist Service Comm. (1)  
 United Air Lines (20) (39-sf)  
 United Aircraft Corp. Hamilton Standard Div. (2)  
 United Auto Workers (1)  
 United California Bank (2-sf)  
 United Convalescent Hospitals (1)  
 United Fruit Co. (1)  
 United Fund of Miami (1)  
 United Fund of Muncie, Ind. (1)  
 United Givers Fund (1)  
 United Nations High Commissioner for Refugees (1)  
 United Parcel Service (1)  
 United Parents Assn. (1-sf)  
 United Pictures Organization (1)  
 United Republicans of Calif. (1)  
 United Shoe Machinery Corp. (1)  
 U.S. Air Force (48)  
 U.S. Air Force Academy (1)  
 U.S. Army (10)  
 U.S. Army Engineers Corps. (1)  
 U.S. Army Pictorial Service (1)  
 U.S. Asbestos Corp. Gray Rock Div. (3)  
 U.S. Atomic Energy Comm. (1)

U.S. Borax & Chemical Corp. (1)  
 U.S. Civil Rights Comm. (1)  
 U.S. Civil Service Comm. (1)  
 U.S. Coast & Geodetic Survey (1)  
 U.S. Coast Guard (1)  
 U.S. Commerce Dept. (1)  
 U.S. Defense Dept. (4)  
 U.S. Office of Economic Opportunity (4)  
 U.S. Envelope Co. (1)  
 U.S. Fish & Wildlife Service (4)  
 U.S. Federal Aviation Agency (3)  
 U.S. Food & Drug Administration (1)  
 U.S. Forest Service (2-sf)  
 U.S. General Services Administration (3)  
 U.S. Geological Survey (2)  
 U.S. Gypsum Co. (2)  
 U.S. Health Educational & Welfare Dept. (3) (1-sf)  
 U.S. Information Agency (25)  
 U.S. Internal Revenue Service (6)  
 U.S. International Development Agency (1)  
 U.S. Interior Dept. (7)  
 U.S. Land Management Bureau (3)  
 U.S. Marine Corps (1)  
 U.S. Maritime Administration (1)  
 U.S. Mines Bureau (2)  
 U.S. Naval Ordnance Test Section (1)  
 U.S. Navy (50)

U.S. Navy Medicine & Surgery Bureau (1)  
 U.S. Office of Education (1)  
 U.S. Plywood Co. (2)  
 U.S. Post Office Dept. (1)  
 U.S. Public Health Service (4)  
 U.S. Public Roads Bureau (1)  
 U.S. Reclamation Bureau (3)  
 U.S. Rubber Co. (2) (2-sf)  
 U.S. Savings & Loan League (1)  
 U.S. Social Security Administration (2)  
 U.S. State Dept. (3)  
 U.S. Steel Corp. (4)  
 U.S. Travel Service (4)  
 U.S. Treasury Dept. (2)  
 U.S. Trotting Assn. (2)  
 U.S. Wheelchair Sports Fund (1)  
 United World Federalists (1)  
 Univ. of Calif.-L.A. (1)  
 Univ. of Chicago (2)  
 Univ. of Cincinnati (1)  
 Univ. of Michigan Inst. of Science & Technology (1)  
 Univ. of Nebraska (1)  
 Univ. of Oregon (1)  
 Univ. of Oregon Medical School (3)  
 Univ. of Washington (2)  
 Univis, Inc. (1)  
 The Upjohn Co. (4)

— V —  
 Van Heusen Co. (1-sf)  
 Ventilator & Cleaning Engineers (1)  
 Vermont Academy (1)  
 Virginia State Ports Authority (1)  
 Visual Projects, Ltd. (2)  
 Vocational Rehabilitation Administration (1)

Vogue Magazine (1)  
 Volkswagen of America, Inc. (2)  
 Volta Aluminum Co. (1)

— W —  
 Wagner College (1-sf)  
 Wagner Electric Co. (1)  
 Hiram Walker Co. (3)  
 Walker Mfg. Co. (2)  
 Wallcovering Wholesalers Assn. (1-sf)  
 Ward Body Works (1)  
 Warner-Chilcott Laboratories (5)  
 Warrick Equipment Co. (1)  
 Washington State Education A. (1)  
 Water Safety Foundation (1)  
 Weeki Wachee (1)  
 West Bend Co. (1)  
 West Flagler Kennel Club (1)  
 West Michigan Catholic Diocese (1)  
 West Palm Beach, City of (1)  
 West Penn Hospital (1)  
 West Virginia Pulp & Paper Co. (1)  
 Western Airlines (1)  
 Western Auto Supply Co. (1)  
 Western Electric Co. (3)  
 Western Growth Equities (3-sf)  
 Western Reserve Univ. (1)  
 Western Wood Products Assn. (1)  
 Westinghouse Electric Co. (18) (859 AvP)  
 Weston Hydraulics, Ltd. (1)  
 Weyerhaeuser Co. (2)  
 Wheaties Sports Federation (1)  
 Whirlpool Corp. (1)  
 White Motor Co. (3)  
 Whitlock & Co. (1-sf)  
 (CONTINUED ON NEXT PAGE)

## PROJECTION FEATURES NO OTHER SYSTEM HAS!

### HPI GROUPSHOW™ REAR PROJECTION SCREENS

If you use rear projection just to beat room darkening problems, you're wasting 90% of your investment. Only HPI Groupshow Rear Projection Screens guarantee all these advantages . . .

- One Hand Portability—On Foot, In Car, Flying . . . exclusive folding action permits HPI Groupshow to store or go anywhere.
- No "Extra" Wide Angle Lenses—No Image Loss . . . all HPI Groupshow Screens operate with lenses in existing projectors with all the image quality of the original optical system.
- Removes Distracting Noise And Movement Of Projectors . . . standard lenses allow separation of projector from HPI Groupshow—can be hidden from audience if desired.
- Examine Images Close Up Without Shadow, Grain or Fabric Patterns . . . normal for HPI Groupshow—impossible with front projection.
- All Projected Material Accepted Without Cut Off . . . exclusive square format of HPI Groupshow yields maximum image size for movies, film strip and slides—horizontal and vertical.

Details, Projection Distance Tables, Complete Catalog available on request



A SIZE FOR EVERY AUDIENCE



FOLDS FLAT — FULLY PORTABLE



WORKS WITH ANY PROJECTOR

- GROUPSHOW**  
 REAR PROJECTION SCREENS
- #629—8" x 8" Folding Screen \$22.
  - #631—12" x 12" Folding Screen \$49.
  - #630—18" x 24" Folding Screen \$95.
  - #632—25" x 25" Folding Screen \$119.
  - #633—Folding Stand (42" high) for Nos. 630 & 632 \$29.50

**HPI HUDSON PHOTOGRAPHIC INDUSTRIES, INC. • INDUSTRIAL AND A/V PRODUCTS DIVISION • Irvington-on-Hudson, N. Y.**



**assignment grand prix:  
covered best by CM16...the camera built to take action!**

When you cover fast action like a grand prix road race, the story won't wait for you. Before you've set up a tripod, the flag is down and the cameraman with the compact, light weight gear is on his way to the next turn. He's shooting with Beckman & Whitley's new CM16 sound camera, the one that weighs in at 15 pounds including zoom lens and 400 feet of film. Shouldn't you be getting in on all the action too? With the CM16 you get a combination of advantages never before available in a professional 16mm sound camera. Including a revolutionary pin registered continuous motion transport system for superb sound and picture quality.

Built to take action by the largest, most experienced manufacturer of ultra high speed cameras, CM16 is now available. Write or phone Cine Products, Beckman & Whitley, Inc., 441 Whisman Road, Mountain View, California 94040, phone (415) 968-6220. In Europe, Kettingweg 23, Baarn, Holland, phone 5004.



*Beckman & Whitley*

Overseas Operations Being Lensed for a New Johnson's Wax Picture

A 20-minute color motion picture, titled *Something Better*, is being produced in the U.S. and abroad for S. C. Johnson & Son, Inc. by Ken Snyder Enterprises, of Hollywood.

The new Johnson's Wax-sponsored film will include sequences made at the company's Frank Lloyd Wright-designed facilities in Racine, Wisconsin, and at affiliate companies in other parts of the world. According to a company spokesman it "will provide a complete tour of the company's operations and insight into the philosophy behind the growth of this modern corporation."

Production is already under way and the film is expected to be finished early in 1967. It will be shown in the Golden Rondelle theater now under reconstruction in Racine from the original theater that was a feature of the company's 1964-65 New York World's Fair pavilion. The new film will be shown to visitor audiences as a companion to *To Be Alive!*, the Academy Award-winning wide-screen picture produced by Francis Thompson, Inc. and shown to multitudes during the New York Fair.

\* \* \*

"8mm Training Programs" Co. Formed to Meet New Media Needs

Two audio-visual training media organizations in New York City, Industrial Education Films, Inc., and Port-A-Film Presentations, Inc., have combined talents to form a new company: 8mm Training Programs.

The company plans a library of 8mm film subjects to be planned and produced for indoctrination, training and motivation use as well as 8mm versions of existing 16 and 35mm subjects. Prints will be made available in 8mm optical sound, in cartridge-load magnetic sound and in "single-concept" silent versions.

For more information about "8mm Training Programs" write: Port-A-Film Presentations, 545 Fifth Avenue, New York City. Mention this item.

\* \* \*

"Helping Hands" Film Available to Train Geriatric Nursing Aides

Prints of *Helping Hands*, a 27-minute film useful for training nurses aides in geriatric nursing homes and hospitals, are available for rental or outright sale from Harvest Films, Inc., 25 W. 43rd St., New York, N. Y. 10036.

FIRST ANNUAL BUSINESS SCREEN SURVEY OF SPONSOR A-V ACTIVITY

(CONTINUED FROM PAGE 56)	Woodmen of the World Life Ins. Co. (1)
Whitman Recquardt Co. (1)	Woolworth Corp. (1)
Whittaker Corp. (1)	Wurlitzer Co. (1)
Edwin F. Wiegand Co. (1)	Wynn Oil Co. (2)
Julius Wile Sons (1)	Wyoming Game & Fish Dept. (1)
Lee Wilson Engineering Co. (2)	— X —
Wilson Sporting Goods Co. (1)	Xerox Corp. (9)
Winter Park, Colo. (1)	— Y —
Winthrop Laboratories (1)	Yarway Corp. (1-sf)
Wisconsin Resource Development Dept. (1)	York Christian Foundation (1)
Wisconsin, State of (1)	York College (1)
Wolf Corp. (1)	— Z —
Wolf Electric Tools, Ltd. (1)	Zenith Mfg. Co. (2)
World Book Encyclopaedia (1) (1-sf)	
Wolverine Shoe & Tanning Corp. (1)	
Wood Conversion Co. (1-sf)	

H F E SALUTES ITS "PERSONALIZED" 16MM LABORATORY SERVICE CUSTOMERS

HFE commends PARTHENON PICTURES—HOLLYWOOD . . . producer with a coast-to-coast clientele . . . winner of many awards . . . among them a "triple" in the National Visual Presentation Association's 13th Annual Day of Visuals in Chicago: First Place for *Two Cheers for Charlie*, for Mutual and United of Omaha; First-Places for *Love That Car* and *She Purrs Like a Kitten* for American Oil Company . . . and for many years a customer using HFE-Quality laboratory service.

"Cap" Palmer, like so many other prominent producers, values the safety factors HFE assures. "Safety" is what results from the extra, personalized care used to prevent damage to or loss of film. It's applied at every step, from double-check identification on arrival of material for processing or print-making, to double-check, check-out for shipping.

In between, it involves use of specialized equipment and techniques designed to preserve and protect original footage. Zero cuts and variable length dissolves from 12 to 90 frames provide perfect fades and dissolves without cutting the original scene. All special effects are indicated on cue rolls which "travel" with the A & B rolls. This special HFE "Cue Roll" method is assurance that original film will not be marked, notched, cut, or damaged in any way.

Printing originals are stored in HFE's air-conditioned, humidity-controlled vaults . . . and though 16 such vaults have a capacity of 50 million feet of film, cataloging and cross-indexing provide immediate reference and location.

Each release print is carefully inspected and properly identified in the air-conditioned projection and assembly rooms where millions of feet of film are prepared for shipment to clients all over the world. All these things add up to "safety" and quality—and safety means constant watchfulness over all film, our best assurance of satisfaction for the many HFE customers we continue to serve after many years. Come by and see how safety is applied, or see its effects in a trial order.

For complete PERSONALIZED 16mm Laboratory Service—

HOLLYWOOD FILM ENTERPRISES, INC.

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FOR THE finest in COLOR or Black & White specify HFE

— serving film producers since 1907 —  
 The Laboratory that's OLDEST in Experience and LATEST in Equipment . . .



20 Pictures About South Africa Available for Free Loan Showing

More than 20 16mm sound films (19 of them in color) bringing the excitement of South Africa's scenery, game reserves and unusual way of life to clubs, lodges and other adult organizations through the free-loan facilities of Sterling Movies, Inc.

Four films highlight the spectacular wild life of South Africa's vast game reserves. Of these, the 18-minute film, *South African Animal Kingdom* and the 30-minute *Lake Wilderness*, are particularly high in audience interest.

*The Young Country*, a 28-minute picture, is especially suitable for showing in this 300th year of Dutch settlements in the Western Hemisphere. The black and white film reviews South African development since 1660 in a manner which draws many parallels between North American and South African history.

Address loan requests to Sterling Movies, Inc. at 43 West 107th Street, New York City 10025.

\* \* \*

Brooklyn Botanic Gardens' Film on "Pruning Practices" For the Gardener

For the gardener who has doubts about how or when to prune, a new 16mm film, *Pruning Practices at the Brooklyn Botanic Garden*, provides a worthwhile lesson. Photographed on the garden's grounds, the film demonstrates the essentials of pruning that result in bigger and better blooms. It is 22-minute in length in color and is available for loan from the Center for Mass Communication of Columbia University Press, New York. It was produced by CMC for the Women's Auxiliary of the Brooklyn Botanic Garden.

Beginning with the time of the plant or tree in question should be pruned, the film demonstrates the tools to use and the proper techniques. Sequences then follow growth through annual maturity. Care of evergreens and deciduous trees, roses, rhododendrons, lilacs, forsythia and woody plants is covered.

The decorative use of pruning is developed in a segment on Japanese art of shaping. Care of pruning as practiced in the Brooklyn Botanic's Japanese Garden is illustrated.

*Pruning Practices at the Brooklyn Botanic Garden* received Blue Ribbon Award, 1966 American Film Festival, and a CINE Golden Eagle Award.

# CLEARANCE SALE

GOOD, USED LIGHTING EQUIPMENT

## LIGHTS

	Unit Price
Mole-Richardson Inky Spots with Barndoor	\$31.00
Mole-Richardson 750 Spots with Barndoor & Stand	87.50
Mole-Richardson 2 KW Spots with Barndoor & Stand	129.50
Mole-Richardson 5 KW Spots with Barndoor & Stand	239.00
Mole-Richardson 10 KW Spots with Barndoor	409.00
Mole-Richardson Duarcs with Stand	307.00
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# How Good Is Our Image?

Focus on Basic Principles. Ideas Can Help the Communicator Do a Better

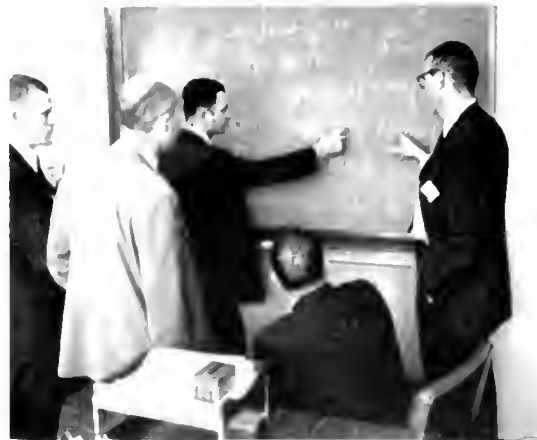
by Robert S. Scott, Aerospace Corporation\*



A formal briefing; this "straight talk" form of message delivery depends on speaker's ability.



Communication is improved by visuals: charts, slides, or good use of chalkboards at rear.



Graphic communication: facts are made vividly clear by illustrations drawn on chalkboard.



Typical management conference: are they hearing the words?

**H**OW GOOD IS OUR IMAGE? We're living in an age of imagebuilders. Everyone communicates an image to someone, all the time, even if we only have an audience of one—ourselves. Our reputations, our characters, or lack of character, are all images that communicate, truly or falsely. The hero and the villain both become images in our memories. They leave their permanent impressions in history.

Today, man's Space Age technologies challenge the security of the planet. These same unprecedented demands also challenge the state of our audio-visual art.

True, the cost of communicating is high—but the cost of *not* communicating is even higher.

### There's Power in Clearly-Defined Principle

We should focus our attention more closely on communication principles. One clearly defined principle can generate more power for communication than a dictionary full of words. Principles are like idea-pictures with lasting after-images—like symbols. You could say that a symbol is a principle—in-for-ma-tion, information.

The fundamental principles of human communication do not change—only the forms, the techniques and the processes change. The principles of communication can be applied to any audio-visual system. We sometimes like to think that our particular system is unique, that no one else knows our problems, because we're so unique too.

### Synthesis of Many Sciences, Art Forms

But human communication is a synthesis of purpose and form, of meaning and media. Audio-visual communication systems in the Space Age demand a creative synthesis of many sciences and most of the art forms.

Pictures and words are media only. Like telephones, they are meaningless until we modulate them with our purpose and our human understanding. The *means* are all worthless without the *message*.

It seems to me that today we live in an audio-visual world. Man himself is an audio-visual system.

All information or intelligence that is seen or heard is "audio-visual communication." Why don't we usually think of motion pictures as a "communication" medium—or television, or commercial radio? We're used to thinking of them as "entertainment" media, even with all the commercials. And what about newspapers and magazines and billboards and cartoons? What about books—especially the paperbacks? We "look" at them, and we "hear" the message in our minds.

We will learn more about audio-visual communication if we will reflect upon the mysteri-

ous processes by which we are able to see and hear. It is a miracle that we take so much for granted and abuse more than we deserve.

Externally and internally we are using radio and electricity traveling at the speed of light. The reason the process seems slower sometimes is that we are not as skilled at operating the equipment as the Systems Designer who created it. Audio-visual, hearing and seeing, sound and light, sound and symbol—all of these terms represent frequency patterns within the electro-magnetic spectrum.

### "To Make Known" With Sound and Light

The word *communication* means simply "to make known". Our business is "to make known" with sound and light. Our operational task as communicators is to get the message through.

We've pondered on the processes of seeing and hearing. What are the processes of listening—or of understanding? We say "knowing is power." Not by itself it isn't. Static knowledge is not power. It is only potential energy. It has to *move* to generate power. To make it well, we have to make it information and transmit it through the most efficient medium. It can generate power to motivate, or to enlighten.

We can identify the principle of communication as a kind of "binding energy". Physics books define energy as "the capacity, or ability, to do work." Nothing works very well without effective communication. It is easy to observe that communication holds a personality together—or an army together—or a husband and wife together. Therefore, it is at least an effect, "a binding energy."

Communication is not merely the carrier of frequency, it is also the modulation—both requiring energy inputs.

### "Need to Know" Has a Positive Approach

Our age is the age of the "need-to-know". The need-to-know is most often interpreted in its negative connotation—keeping someone else from knowing something that we know. The *positive* approach to the need-to-know principle is to get the word to the people who *have* to know, and expressed as clearly as possible, and in the minimum of time.

The motivation of all of man's scientific investigation through the ages, all of his exploration of the unknown, indicates the positive polarity to the need-to-know principle. It is a need to fill a vacuum in human understanding as a basis for cooperation, or to throw a light on factors leading to important decisions for more effective coordination of vital plans. Viewed from this angle, the need-to-know principle has always been the most dynamic motivating force in human history—certainly not in the text "He has no need to know", but in the spirit, "I've got to get this word to him." The message to Garcia, like an S.O.S.

But getting the message through

\*The article on this page is an abbreviation of a speech given to an Armed Force Conference in Washington, D. C. by Robert S. Scott, Assistant Director of Government Relations, Aerospace Corporation, and a Past President of the Industrial Film Producers Association.

(CONTINUED ON THE FOLLOWING PAGE)





duced technical motion pictures help complex data with meanings clarified.



Un-cut television offers the advantage of when time is communication factor.



skills of graphic artists are employed to clarify and televised industry presentations.



how we can communicate to and from outer time to study the images we create.

## We Have a Commitment to Action

**I**S THIS REALLY the IFPA President's Message? No, but it is our statement of purpose. Thanks for the job. I accept the challenge.

What IFPA accomplishes, what public image it creates, whether it thrives or withers and dies, is a result of group will. Dies?? Over my dead body! I am willing to invest my time and effort for IFPA, push beyond my usual exertion our association, become personally involved for IFPA. I am concerned about the contribution I can make . . . how much I can put in . . . to support IFPA. IFPA should have a *great* year ahead. IFPA should give expression to the many "words" in terms of ACTION.

If you are "new" to IFPA, you may be one of those who have asked, "why IFPA?" or "what is IFPA doing for me?" If you are one of the older members you may be asking, "what happened to the *old* IFPA, the one that *did* things?" If you are a *former* member, this is the time to rejoin, because in 1967 we aim to give you the answers to these questions.

We are committed to a year of ACTION.

Members want prestige, meaningful meetings, tangible signs of belonging, communications and *participation*. It is the aim of this office and the Board to contribute toward this end. So why stand alone? IFPA provides you with the strength of others. Contribute to the cause . . . *your cause*. I ask for your support, ask you to *use* IFPA as a common ground for the advancement of our profession . . . *your profession*. Help build our image . . . *for it is your image*.

The large attendance at our first Board meeting proclaimed a new interest, a rebirth of IFPA. How can we give this enchantment reality? We need to express ourselves. Be unique! Be different! We need to sell ourselves. Speak up! Get on a committee, take an office and throw yourself into ACTION. Act, show spirit—it's contagious. We need to promote ourselves . . . have a plan of publicity and promotion. And, not be modest about it. IFPA needs to get across in a definite, exact, forceful manner. IFPA has to be an egotist, in a way. We need to believe we are somebody . . . for the remarkable thing about it is, we *are*. We must believe in IFPA. Get excited about it, turn on the enthusiasm. IFPA needs to have vision, to invent things, to explore. . . .

"The future" seems to be a common theme for many groups. Ah, the future! Something everybody understands. The rosy future is the only future . . . full of promise. The future is uncharted. It's bigger than our past or present. IFPA can, with imagination, chart it. IFPA must grow . . . *will* grow. It is one of the surest ways to protect our promise. IFPA must have "guts", carry a punch and use it, show initiative, be bold and stick to its guns. So, let's get the show on the road!

August, 1966

—Gene Marcus Huggens, President  
The Industry Film Producers Association

## Los Angeles Chapter Holds First Meeting at New Peterson Studio

The first meeting of the Los Angeles Chapter following the recent National Conference was held at the Peterson Company's recently-acquired facility near Third and La Cienega on July 28.

To launch the new program year, chapter chairman Scott Robertson of Eastman Kodak introduced other chapter officers. Ed Rinker and Vern Vihlene, program co-chairmen, and Jim Newcom, in charge of publicity were on hand. Treasurer Dick Barlow and news editor Frank Maguire, were unable to attend.

Individual members were asked to introduce themselves and to tell their connection with the industry. The increased number of freelancers in most craft fields who have been attracted to IFPA was indeed encouraging. The association has been working for several years to show these people that IFPA *does* have something to offer the independent craftsman. It is his only chance to share problems and experiences with those engaged in similar occupations.

Following a brief statement by each of the new officers on their plans for the coming year, the more than 50 members on hand were shown two films. The first of these was a presentation by the American Society of Cinema Editors (ACE) in which three different member editors were given the same sequence of uncut "dailies" from the television program, *Guns, Smoke*, and asked to edit the scenes as they preferred. It was an *extremely* interesting and informative demonstration of working methods used by top professional editors.

The second film was a special "promotional" film made by the Peterson Company for Busch Bavarian and featuring Phil Harris. This was the type of motion picture which people outside of "commercial" production within large film organizations seldom see.

All future meetings of the Los Angeles Chapter will be held on the last Thursday of each month.

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(CONT'D FROM PRECEDING PAGE)

*Area members, remember the date and reserve it in advance!* You won't want to miss a single one of the meetings planned for the year ahead. Out-of-town members who happen to be visiting the area during the fourth Thursday of the month can find out the site by phoning local members or Elaine Dolnick. The time is always 8 p.m. prompt and you're always welcome!

\* \* \*

**No. California Chapter Grooms New Officers at Vin Agar's Home**

The Northern California Chapter installed its new officers at the Chapter's annual social meeting, during the pre-Conference period. Members gathered in Livermore, California at the home of outgoing chapter chairman Vin Agar and his charming wife, Joan, to enjoy a buffet dinner, short business session and to meet the new leadership for the 1966-67 term.

The new officers are: Larry Filby, *Chairman*; Jim Goldner, *Vice-Chairman*; Bill Murray, *Secretary-Treasurer*; Tom Fraser, *Program Chairman*; Stan Ahlborn, *Publicity Director*; and John Corso, *Membership Director*.

The program committee, already arranging events for the new year ahead, is composed of Gene Drossel, Clay Dudley and Dick Fowler (Vista Productions). First Chapter meeting is scheduled for the fourth week in September. •

\* \* \*

**San Diego "Toasts" New Officers and Hears Tuneful "San Diegals"**

The San Diego Chapter got its new program year off to a different start by following up their regular business meeting with a wine-tasting party at the home of Dave Bash, the Chapter's Publicity Chairman.

These parties in the home (and in wine-tasting parlors) are the latest thing in Southern California.

Dick Calabigelo, *Paul Masson representative, treats Dave Bash to taste of Camay Beaudouin vintage.*



**the industry film journal**

ia's land of sunshine and grapes. So, the San Diegans are certainly "in" and it was a good way for all the old, new and prospective members to relax and get-acquainted.

Entertainment for this happy session was provided by a ladies' barbershop quartet. This unusual group, the "San Diegals" are led by Margo Follis, the pretty wife

of newly-installed Chapter man Stan Follis.

New officers of the San Chapter who were installed meeting included chairman Follis, Lutz Winkler, *Treasurer*, Del Gay, *Program Chairman*, David Bash, *Publicity Chairman* and Frank Willey, *Membership Chairman*.

**Meet Gene Huggens: President of IFPA**

GENE MARCUS HUGGENS, newly-elected president of the Industry Film Producers Association, is without a doubt the most informed member on the "doings" and history of IPFA extant.

His den in Anaheim, California contains stack after stack of bulletins, notices, letters, publications and other memorabilia from the very beginning of this organization. Furthermore, Gene knows what's in these items. We're looking forward to his services as historian of this organization when his present very active term of office will have been concluded!

Born in Hanover, Pennsylvania some 39 years ago, he attended Gettysburg College there, but had his educational pursuits interrupted by a three-year hitch in the Army. He rose to the rank of First Lieutenant and served in the Quartermaster Corps in Japan.

Following his discharge, Gene returned to the campus—this time at the University of Southern California—where he received a BA degree, with the major in Cinema. While still at USC, he got his first professional job as a production assistant with Allart Pictures at the Samuel Goldwyn Studios—and an industry career was born.

He continued broadening his knowledge of film-making with such jobs as assistant director on

The "San Diegals," led by Margo Follis, were a special entertainment feature at Chapter's recent social.



Gene Marcus Huggens

the television show, *Big Top*; as assistant cameraman with special effects company at Lion Studios; as a film editor with the DeFrenes Company in Philadelphia, the International Communications Foundation, Thompson Ramo Woolf Corp. Now, Gene is Photographic Group Supervisor with General Dynamics Pomona.

In his present position he supervises the preparation of a lease of company motion pictures as well as AV presentation photography, and the preparation and publication of manuals, brochures, proposals and reports. Gene Huggens is no new to IFPA affairs, having held post as Chairman of the Southern California Chapter several years ago. He is also a member of Kappa Alpha, the national barry cinema fraternity.

All in all, it looks like another year of excellent leadership and the dynamic (yet warm) personality of Gene Huggens getting IFPA into our 10th anniversary year.

\* \* \*

Moving? Please send change of address to IFPA headquarters





...nd director Ken Brown (center, rear) discuss scene for the film "The Cares." Script written by Frank Ash; original music by Stan Worth.

## Employees Active Citizens:

(CONTINUED FROM PAGE 24)  
...tions did so for the first time in their lives.

...most impressive was the participation of Hughes' employees who voted during the 1964 election—an overwhelming 95 percent. This was 98 percent of all registered employees. By comparison, 86 percent of the U.S. civil population of voting age actually voted — about 78 percent of those registered.

### Campaign to Be Filmed

The excitement of this year's congressional campaigns and elections is being reflected by the nation's newspapers and magazines. Reports are reaching a high pitch in California where most of the best facilities are located and the coveted governorship of the nation's most populated state is being contested.

In anticipation of a new version of "The Cares," Hughes will film all about rallies and other meetings held by the "Active Citizenship Campaign."

Mr. Barton Evans, Director of Public Affairs and administrator of the "Active Citizenship Campaign" reports that plans have been lined up for this year's effort in many of the activities are already underway.

Mr. Evans says: We are receiving many requests for information about the campaign from companies interested in starting programs of their own. We expect the whole thing to snowball before this year's elections are held in November. Presently, we have about fifty prints of the film "The Cares" in circulation."

Thus in a very positive way, Hughes Aircraft and other industries are bringing new life and meaning to citizenship. Quite possibly, their efforts will appear as a significant increase in the nation's voter turnout next fall.

### IFPA FRIENDS MOURN EDWARD SCHROEDER

All IFPA members—particularly those in the Los Angeles area—join the family of Ed Schroeder, his friends and his fellow workers at the Lookout Mountain Air Force Motion Picture Unit in mourning the loss of this dear friend on the 8th day of May, 1966. He was 76 and a member of IFPA for many years.

Ed had a long and pleasurable lifetime in the field of motion picture editing. He first entered this business in 1914 with the old Vitagraph Studios in New York City. He came to California a few years later when Vitagraph moved to the Coast, and in 1917 he joined Universal Pictures.

During the early 20's, Eddie was head of the Editorial Department at RKO Pictures. He also spent many years as an independent film editor and other years with Republic Pictures before going to the Lookout Mountain unit in 1955.

In those earlier years, Ed Schroeder was editor for many of Clarence Brown's films and on the first group of *Hopalong Cassidy* pictures.

Eddie is survived by his widow, Dorothy, three daughters and 13 grandchildren. To everyone who knew him, he was a man who literally worshipped his family. A quiet man, a perfect gentleman always and, above all, a top craftsman in his field.



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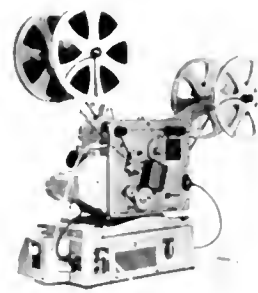
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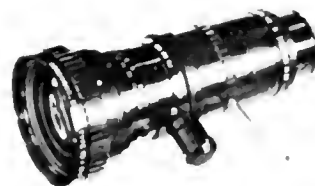
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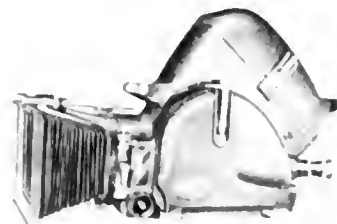
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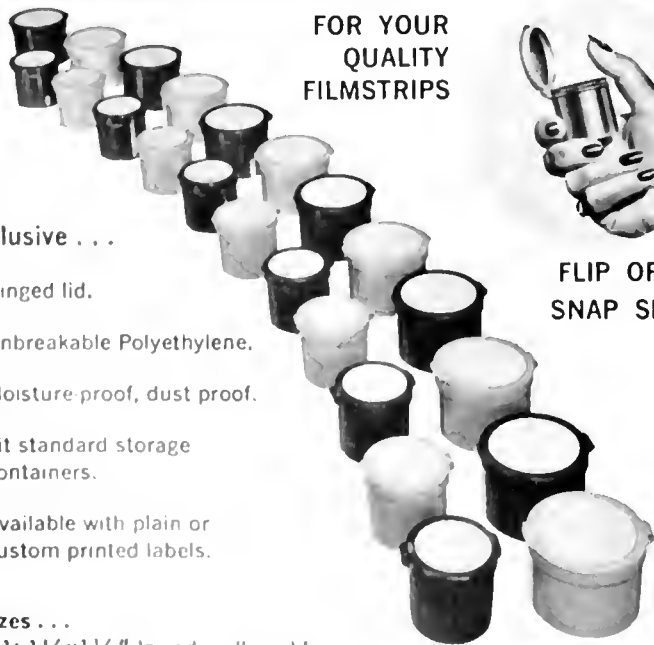
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## New Audiovisuals for Business & Education

### Chicago Printing Company Turns to Filmstrip Medium for Selling

☆ A growing number of enterprising printers are using the filmstrip medium to help their salesmen in the field.

Setting an example in this specialized industry is a new 12-minute strip titled *Good — and Tuesday!* recently produced for the Gunthorp-Warren Printing Company, Chicago, by Pilot Productions of nearby Evanston, Illinois. The film visualizes the physical assets of this large concern as it pictures Linotype, Monotype, Ludlow, Varitype, and IBC type composition as well as all phases of presswork and bindery operations.

Emphasis in this subject is on speed *plus* quality and the film includes testimonials from clients who have been long-time customers of the Chicago firm.

\* \* \*

### Industrial Employee Publications as Career Told in Sound Slidefilm

☆ A sound and color slidefilm (filmstrip) on the functions and objectives of industrial employee publications has been produced through the cooperative sponsorship of two industrial editors' groups and the University of Minnesota.

The program, titled *Company Publications, Heart of Industrial Communication*, was co-sponsored by the International Council of Industrial Editors, the Northwest Industrial Editors Association and the University of Minnesota's School of Journalism and Mass Communications. Prepared as a college and high school teaching aid, the new sound slidefilm was designed to interest students in a career in industrial editing.

The 13-minute presentation combines taped sound with 35mm filmstrip visuals and is available for purchase at \$15 from the School of Journalism or National Scholastic Press Association, Room 18, Murphy Hall, University of Minnesota, Minneapolis, Minn. 55455.

\* \* \*

### Slide Programs on Design and Use of Business Forms Offered Groups

☆ Three educational slide presentations on business forms systems, forms design and construction and business machine character recognition (MICR and OCR) are now being made available for business and service group showings through local offices of Moore

Business Forms, Inc., throughout the U.S. and Canada.

Titles include: *Engineering of Forms Systems* (30 minutes), *New Concepts in Form Design and Construction* (40 minutes) and *Taking the Mystery Out of MICR and OCR* (15 minutes).

Arrangements for presentation of any of these programs may be made through the district manager of any Moore Business Forms sales office.

\* \* \*

### Slidefilm Series on Oceanography Offered by Nat'l Science Academy

☆ A new series of eight slidefilms (filmstrips) on this important subject of Oceanography is being produced under the auspices of the National Academy of Sciences.

The eight-part program is filmed and recorded by Encyclopaedia Britannica Films, Inc. and will be made available for sale under the terms of non-exclusive contracts with authorized commercial film distributors.

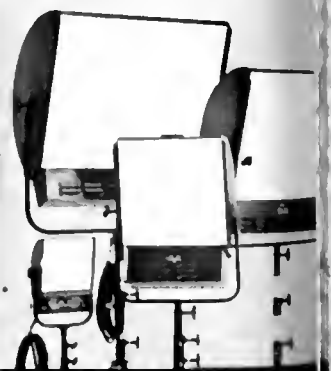
Interested distributors should write for more information to the Committee on Oceanography of the National Academy of Sciences, National Research Council, Constitution Avenue, Washington, D. C. 20418.

\* \* \*

### More Data on Films You Can Rent

☆ Expanded lists of free rental and purchasable films will be featured in fall issue of BUSINESS SCREEN now in preparation. Complete source data will be given on all titles in these lists.

## MOLEQUARTZ SUPER-SOFTLITES 750 Watts to 4000 Watts



Indirect diffused illumination — Quartz iodine light source — Send for bulletin 107

Mole-Richardson  
937 N. Sycamore Ave. Hollywood, Calif.

## ews Along the Film/Tape Production Line

### Acme-Chroma Color Film Transfer Videotapes a Quality Process

The new process, being marketed under the name Acme-Chroma Color Film Transfers, has been announced by Acme Film and Video Laboratories, Hollywood, California, to general manager Mel J. Sawelson, the new process provides a transfer of color videotapes to film of broadcast quality. The process is being trade-marked.

Results from market-testing have been excellent," Sawelson said. "We had most major studios test the new process and their network testing. All agreed that the process produces fine color quality with a high level of fidelity."

The "Acme-Chroma" process was developed after three years of research and experimentation at a cost of over a quarter of a million dollars. It has the further advantage of offering color prints at reasonable prices. The new color film prints are produced at Acme's Hollywood (1161 N. Hollywood Blvd.) and also may be ordered through the company's New York office at 400 Madison Ave.

### United Air Lines Announces Two Services for Film Producers

United Air Lines, which for the past year has made a DC-8 jet available to producers in New York for their filming needs, has a similar mockup in New York City for the convenience of film producers. Information on these services may be obtained from Jack Gattis, regional publicity director, United's regional publicity office in Manhattan. Telephone number 212-22-5225.

Other announcement from United notes that producers in Detroit and nearby cities who need a copy of footage, information and a telephone assistance may get it from a newly-established publicity office headed by John Gamble. The Detroit office is located at 100 Woodward Avenue, Suite 100.

### World Publications Takes New Step in Visuals for Education

World Publications, a division of World Publications, has appointed Margaret Saul as educational consultant. Miss Saul's appointment presages the expansion of World Visuals into the growing educational market, with spe-

cial emphasis on distributive education media, vocational and adult education programs.

### Anglophoto Organization Handles Neumade Product Lines in Canada

Neumade Products Corp. has arranged for exclusive distribution of its extensive film and audiovisual accessory equipment lines in Canada through the Anglophoto organization, located in Montreal.

Through the direct line network of Anglophoto professional and amateur dealers at key locations in all provinces, with stock maintained in Montreal and Toronto, Canadian customers will get fast delivery on such Neumade items as film winders, splicers, footage and timing machines, film editing and shipping room supplies, cabinets, etc.

### FilmFair Building 15,000 Sq. Ft. Stages, Offices in Studio City

Construction is under way on a new 15,000 sq. ft. studio office building adjacent to the present facilities of FilmFair in Studio City, California.

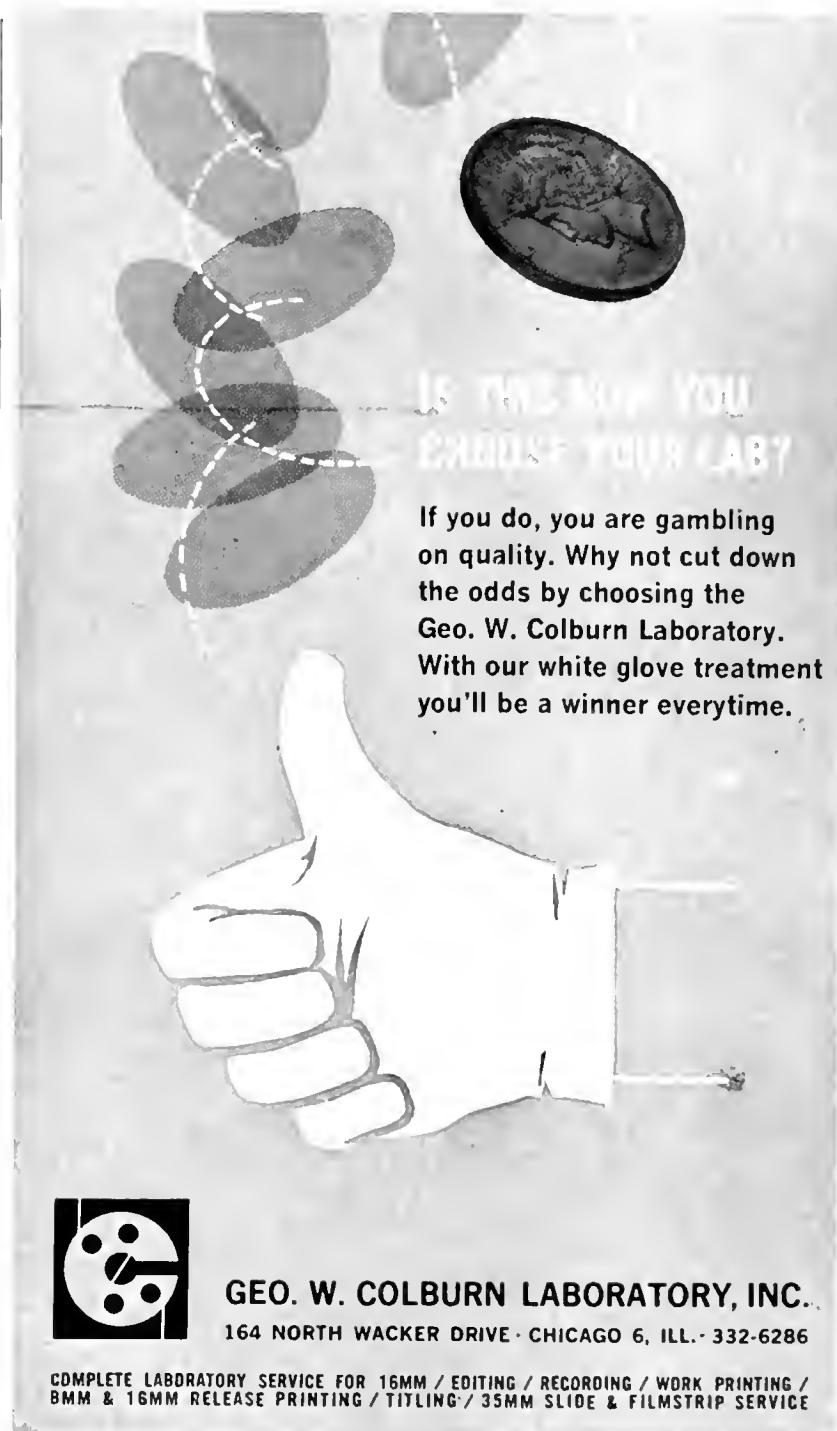
According to President Gus Jekel, the new building will have a 60 x 72-foot sound stage and a 24 x 24-foot insert stage. Twenty new executive offices will be located on the premises to consolidate various departments of FilmFair. The building site is at 10900 Ventura Blvd., adjacent to the Caluenga Pass, connecting Los Angeles and the San Fernando Valley.

### Two Canadian Companies Merge: Form Canawest-Master Films Ltd.

Western Canada's largest film production company, Canawest Film Productions, has merged with Master Films (Alberta) Limited. Canawest is a division of KVOS-TV (B.C.) Limited. The new company is known as Canawest-Master Films Limited.

In announcing the merger, Dave Mintz, president of KVOS-TV and Canawest, noted that William Marsden has been named vice-president and operations manager of the new company. Robert Willis is vice-president and film director of Canawest-Master.

The merged firm will continue to operate studios and offices at 815 17th Avenue S. W., Calgary, Alberta and at 1345 Burrard Street in Vancouver, present headquarters of Canawest. Both the television station and film company are divisions of Wometco Enterprises.



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Below: Signing pact which merged Canawest and Master Films at left to right: Bruce McLean (standing), Bob Willis, vice-president, film director, Canawest president Dave Mintz, and (right) general manager Jack Gattis.



LISTING SUPPLEMENT TO THE

# 16th Annual Production Review...

Additional producer listings submitted since publication of the 1966 Annual Edition: watch for supplements in later editions.

## ANIMATION ARTS ASSOCIATES, INC.

152S Walnut Street, Philadelphia, Pa. 19102

Phone: (215) PE 5-0664

Date of Organization: February, 1963

Harry E. Ziegler, Jr., *President*

Alice May Ziegler, *Secretary/Treasurer*

Leonard E. Cooper, *Vice President*

Darwood F. Taylor, *Animation Director*

Phyllis Z. Deckert, *Assistant Secretary*

**SERVICES:** Technical and cartoon animation; motion pictures, stripfilms, slidefilms, storyboards, special effects, titles.

**FACILITIES:** Creative animation art department with complete Acme and Oxberry plotting equipment.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *The 1965 Automatic Washer Mechanism* (Phileo Corporation). **SLIDE FILMS:** *Automatic Color Pilot, New Simplified Tuning; Phileo Solid State Stereo with Balanced Speaker System, Phileo Amplifier/Tuner and Sound Studio Controls, Portable and Console Television, Phileo Mastercraft Cabinetry, Open Your Eyes to Color* (Phileo Corporation); *God's Gift for Growth; God Gives us Soil, The Way New Life Begins* (Lutheran Board of Publications); *Four Dimensions in Leadership* (Radio Corporation of America); *Refrigeration Oils* (Sun Oil Company); *Physiology of Peptic Ulcer Formation* (Wyeth Laboratories). **TV COMMERCIALS** for Cox & Tanz Advertising Agency.

## CHRONICLE PRODUCTIONS

364 West 15th Street, New York, N.Y. 10011

Phone: (212) YU 9-5650

Date of Organization: 1965

Robert Glitzer, *President*

**SERVICES:** Production of documentaries, industrial and theatrical films, TV commercials. **FACILITIES:** Studio, facilities for production in 35mm and 16mm.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Non Comes to Berkeley Heights* (Waterbury Corp. Anti-Poverty Program); *Silver Sitcoms Carnival Weekend* (American Youth Theatre, Inc.); *The Lobstermen; Just a Friendly G.* (Independent)

## FRED L. FRECHETTE

### MOTION PICTURE PRODUCTIONS

4615 West Broad St., Richmond, Va. 23230

Phone: (703) 355-5332

Date of Organization: 1963

Fred L. Frechette, *Owner/Writer-Director-Producer*

**SERVICES:** Creation and production of motion pictures. **FACILITIES:** Not stated.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Renaissance of a Railroad* (Pennsylvania Railroad); *Pacemakers in Packaging; Men Who Talk to Metal* (Reynolds Metals Co.); *Behold Virginia; Focal Point* (Governor's Office, Commonwealth of Virginia); *Gripstop* (Gripstop Corp.); *The Magic Pin* (United Fund of the Philadelphia Area); *Artmobile* (Virginia Museum of Fine Arts); *More Than One to Grow On* (Virginia Dept. of Highways); *Another Cheer for Dixie* (Virginia Civil War Commission); *The Chrome-Plated Curtain* (Episcopal Diocese of Virginia); *The Magic Button; The Sound of Voices; The Membership Card* (United Givers Fund of Richmond, Henrico and Chesterfield). **TV COMMERCIALS** for: Lunay Caverns (Robert Kline Agency); The Virginia Museum; United Givers Fund of Richmond, Henrico and Chesterfield.

## JENKYNs, SHEAN & ELLIOTT INC.

717 N. La Cienega Blvd., Los Angeles, Calif. 90069

Phone (213) OL 5-9340

Date of Organization & Incorporation: 1962

Chris Jenkyns, *President*

Jack Silver, *Vice-President, Producer*

Richard Elliott, *Secretary-Treasurer*

George Woolery, *Public Relations*

Dorothy Irwin, *Casting, Secretary*

Cannel Goode, *Design & Layout*

Glenn Johnson, *Film Editor*

Dorothy Foell, *Production Supervisor*

**SERVICES:** Story and script; art design; direction and editing from creation through staging and production, in color and b&w, 35mm and 16mm animation and live-action motion pictures, industrial, educational and public relations films and TV commercials. **FACILITIES:** All with exception of sound stage and lab.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Stop The World I Want To Get Off*, promotion trailer (Warner Bros.); *The Story of Navigation* (Littton Industries); *The Common Denominator* (Tatham-Laird & Kudner). **SALES CONVENTION** film (McCann-Erickson for Del Monte). **THEATRICAL:** *Not With My Wife You Don't*, animation services (Warner Bros-Saul Bass). **TV COMMERCIALS** for: McCann-Erickson (Del Monte); Koratun Color Fabrics; Continental Airlines; Wells Fargo Banks; Rhythm Wine); Young & Rubicam (General Foods); Freberg Ltd. - Fuller & Smith & Ross (Mellon Bank & Trust Co.; Salada Tea); Leo Burnett Co. (Nestle's Crunch; Franco-American Spaghetti O's; Kellogg Sugar Pops; U.S. Sugar Assn.; Campbell Soup Co.); Edwin Morgan Productions (Vita-Pakt); The Mayne Agency (Diet Rite Cola); Foote, Cone & Belding (Kraft Candy Bars); Dancer, Fitzgerald, Sample, Inc. (Skippy Peanut Butter; Bosco); Eisaman, Johns & Law (Los Angeles Auto Show); KNBC-TV Titles.

## BILL MELENDEZ PRODUCTIONS, INC.

429 N. Larchmont Blvd., Los Angeles, Calif. 90004

Phone: (213) 463-4101

Date of Organization: 1964; Inc.: 1965

Bill Melendez, *President*

## BILL MELENDEZ PRODUCTIONS:

Helen Melendez, *Secretary/Treasurer*  
Holly Wilgus, *Secretary*  
George Woolery, *Public Relations*  
Edward Levitt, *Color & Design Director*  
Bernard Gruver, *Story & Layout Director*  
Ruth Kissane, *Layout & Design*  
Robert Gillis, *Film Editor*  
Beverly Robbins, *Ink & Paint Supervisor*

**SERVICES:** Production of 35mm and 16mm animated and live action motion pictures, programs and commercials, industrial and relation films. **FACILITIES:** All with exception of sound stage and laboratory.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Fraternity For Life* (Kappa Epsilon Fraternity); *Port of Long* (animation services (Lumar Films-Everett Box). **TV SPECIALS:** *A Charlie Brown Christmas; Charlie Brown's All-Stars; Charlie Brown's Pumpkin* (McCann-Erickson for Coca-Cola). **COMMERCIALS** for: General Mills; Hearst Mayonnaise; Interstate Bakeries; Falstaff (Dancer, Fitzgerald, Sample, Inc.); Buerker Beer (D'Arcy Advertising); KDKA-TV (KPIX-TV 10's (Klein-Barzman); Old Mac Insert (McCann-Erickson); Carnation Velvety Arden Folk Singers; Mutual of Omaha; National Markets; El Rancho Markets (Wilding Television Prods. Inc.); CBS-TV program teasers (Saul Bass & Assoc.); Kroger's (Campbell-McCann); Public Service Weekend promo spots (Tau Epsilon); Color Tuning Symbol (Golden Broadcasters Channel 5, L.A.); Otto the Man; Foodtown, market syndication (Tel Standard Oil Chevron (Dave Commins).

## PITTARO PRODUCTIONS, INC.

P.O. Box 428, Flushing, New York 113

Phone: (212) BO 1-7277

Date of Organization: 1965

Ernest M. Pittaro, *President*

Dolores Pittaro, *Secretary*

**SERVICES:** Production of motion picture filmstrips for TV and non-theatrical use. Specializing in animation, stop-motion, special and trick cinematography, 35mm or 16mm, or black & white. **FACILITIES:** Live action; specially modified camera equipment for stop motion and trick work. Animation stand, special fixtures for unusual effects. Two 35mm and two 16mm cameras.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Circus* (Dancer-Fitzgerald-Sample for Fritos); *The Unbeatable* (Dancer-Fitzgerald-Sample for General Mills). **FILMS:** *Lecciones Preparatorias*, set of 10 (Gate House). **TV COMMERCIALS:** *Chuckie* (Benton & Bowles for Maxwell House); *jammer* (Benton & Bowles for Parliaments).

## PORT-A-FILM PRESENTATIONS, INC.

545 Fifth Avenue, New York, N.Y. 10017

Phone: (212) MU 7-6865

Date of Organization: 1963

Hal Weimer, *President*

Alan Rogers, *Vice-President*

**SERVICES:** 16mm, 35mm TV commercials, trial films and sales presentations. Production and production consultant services for film exclusively in automatic 8mm projectors. Facilities; editorial for 8mm, 16mm and 35mm facilities for double-system 35mm motion pictures, including 8mm animation stand.

### RECENT PRODUCTIONS AND SPONSORS

**MOTION PICTURES:** *Blue Ridge Winkler; Paper Novelty Story* (The Zlowe Agency)

**PORT-A-FILM PRESENTATIONS:**

Center (Long Island Consultation Cent-  
The Fabulous Concord (Concord Hotel);  
-9 (Fairechild Aerospace Corporation);  
COMMERCIALS: Wedgewood China (Rock-  
-field & Schaub).

**PRODUCTION ASSOCIATES, INC.**

John F. Kennedy, Philadelphia, Pa.  
Phone (215) LO 8-4970  
Organization: 1965

John Peters, Chairman of Board &  
Executive Producer  
James I. Toney, President  
John S. Peters, Secretary & Treasurer  
Mel Shaffer, Creative Director  
Frank Montefusco, Director of Photography  
Motion pictures (35mm & 16mm);  
TV commercials; specialty macro and  
photography; time lapse, high-speed, mo-  
tion. FACILITIES: Complete sound stage  
studios in Primos, Pa.; creative de-  
sign complete Oxberry animation with aerial  
fully owned 16mm and 35mm produc-  
tion equipment with Mitchells and Arris; sound  
studios on stage or location; sound studios with  
an Ampex equipment, 1/4" 16mm/35mm  
interlocks; dual 35mm  
projection any system; 16mm arc projection;  
services.

**PRODUCTIONS AND SPONSORS**

PICTURES: *Man from D.A.R.C.O.* (Atlas  
-ca; *Logic on a Chip*; *Race 3488* (RCA-  
-Safety is no Accident; *All the Way by*  
-American Engineering); *Energy on the*  
-Energy Unlimited (Columbia Gas System,  
-Fibrons in Sports; *Alathon*; *Wizard of Oz*  
-The Second Step (Westinghouse);  
-Product Announcement (American Motors);  
-ords of TV World (RCA Service Co.);  
-World of Color; *Character Selling*;  
-in Circuitry; *Sales Situations*; *Future*  
-ark X Introduction; 1967 *Radio Intro-*  
-RCA Sales Corp.); *The Constant Search*  
-Whitney Columbia Gas, Inc.).

**SCHULTZ PRODUCTIONS, INC.**

45th Street, New York, N.Y. 10017  
Phone (212) MU 8-5021  
Organization: March, 1966

Shultz, President, Producer Director  
-raman  
-ndernik, Production Coordinator

Producer of motion pictures & TV  
-els. FACILITIES: Not stated.

**PRODUCTIONS AND SPONSORS**

PICTURE: *Thunderbird* 1967, Presenta-  
-m J. Walter Thompson Co. for Ford Mo-  
-TV COMMERCIALS: *Pan Am-Spain &*  
-series of 3 (J. Walter Thompson for  
-cean); *G. E. Flight* (BBD&O for Gen-  
-ce); *Fairlane Macho* (J. Walter Thomp-  
-rd Motors Co.); *Lux-Clean Crowd* (J.  
-Thompson for Lever Bros.).

**THATCHER FILM PRODUCTIONS**

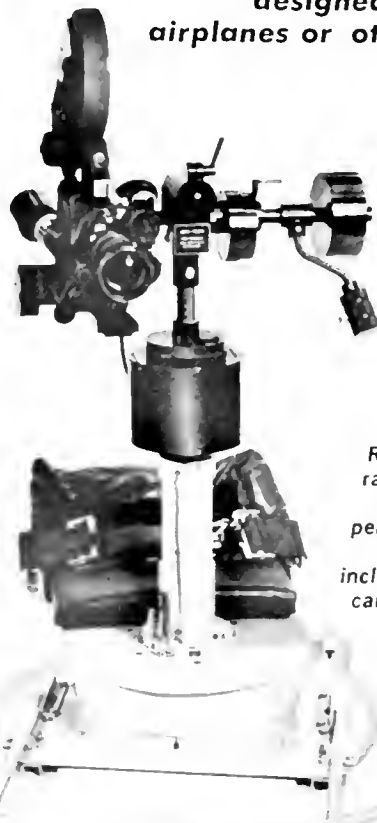
Conner Drive, Toronto 16, Ontario  
-an la  
-759-2711  
-e & Organization: 1940

Thatcher, Owner & Producer

16mm industrial, commercial, educa-  
-medical motion pictures. TV programs  
-mercials on film. FACILITIES: Equipment,  
-ed personnel necessary for all types of  
-on picture production.

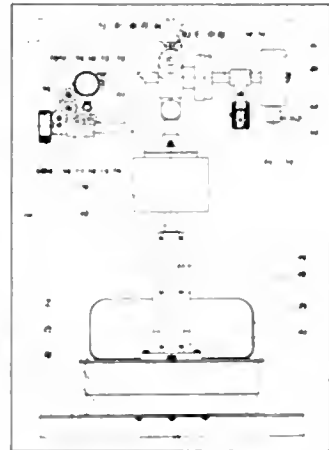
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Branches: Florida, 51 East 10th Ave., Hialeah, (305) 888 4604; Mgr. Norman Zuckerman,  
Telex 51532 California; 6446 Santa Monica Blvd., Hollywood, (213) HO 5-7196, Mgr. Bill  
Saltzman Washington, D.C.: 1314 Powhatan St., Alexandria, Va., (703) 683 2520, Mgr. Greg  
Bell Atlanta, 140 Spring St., (404) 523 5653, Mgr. Gordon Craddock New Orleans; 822  
North Rampart St., (504) 522-5364, Mgr. Frank Richard



**THATCHER FILM PRODUCTIONS:**

**RECENT PRODUCTIONS AND SPONSORS**

TV SERIES: *God of our Fathers*; *Now Thank We*  
*All Our God*; *Jill*; *Hate Digs a Pit*; *Anointed*  
*with Oil*; *Gold is Where You Find It*; *The Hear-*  
*ing Aid*; *The Workshop*; *Interview #1*; *Interview*  
*#2*; *Interview #3*; *Music and Message*; *Modern*  
*Music* (The Salvation Army).

**WORLEY THOROGOOD PRODUCTIONS, LTD.**

79, The Grove, Ealing, London, W. 5, England

Phone: Ealing 7201

Date of Organization: August, 1965

Donald N. Worley, Managing Director  
Dennis C. Thorogood, Art Director  
Brenda Lewis-Taylor, Administrative Manager

SERVICES: Counseling, scripting, production of  
sound slidefilms and filmstrips for sales, man-  
agement training, sales promotion and public  
relations. Creators of "Insight", A-V sales train-  
ing filmstrip series. FACILITIES: All filmstrip pro-  
duction facilities.

**RECENT PRODUCTIONS AND SPONSORS**

SLIDEFILMS. *The S13. A New Concept*, *Bridging*  
*the Gap* (Rank Xerox Ltd.); *15 Hours* (Rank  
Xerox S.A. France); *Teachers Course in U.A.*  
(University of London); *Insight 1, 2, 3 & 4*  
(Neptune Productions Ltd.); *B.M.C. Insight*,  
Nos. 1-12 (British Motor Corp. Ltd.).

EDITOR'S NOTE: these Production Review  
listings will be supplemented in a later issue  
as material is received, subject to our editorial  
standards for minimum clientele references.

# NATIONAL DIRECTORY OF AUDIO-VISUAL DEALERS

## EASTERN STATES

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 02116.

### • NEW YORK •

Buchan Pictures, 122 W. Chippewa St., Buffalo 2, N. Y.

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212 JUdson 2-4060.

Training Films, Inc., 150 West 54th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 12 Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc. 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 70130. Phone: 504/525-9061.

### • MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

## MIDWESTERN STATES

### • ILLINOIS •

Robt. H. Redfield, Inc., 831 So Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230 North Michigan Avenue, Chicago 60601. State 2-6

Midwest Visual Equipment Co., Inc. 3518 W. Devon, Chicago 60645. Phone: 312/IR. 8-982 or 571 West Randolph, Chicago 60606. Phone: 312/263-5076.

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313 TR 5-2450.

### • MISSOURI •

Swank Motion Pictures, Inc., 621 N. Skinker, St. Louis, Mo. 63130. PA 6-3333.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 90028. Phone: 213/HOLLYWOOD 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natomas St., San Francisco 94105. Phone: 415 GARfield 1-0410.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio Visual Center, Inc. 234 S.E. 12th Ave. Portland 97214 Phone: 503 233-5621.

### • UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.

## NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS

### Stevens to Direct Advertising, SP for Technicolor's C & E Division

Thomas L. Stevens is now manager of advertising and sales promotion for the Commercial & Educational Division of the Technicolor Corporation. The appointment of this former marketing consultant for major films in the electronics and aerospace industries was confirmed last month by Robert Kreiman, vice-president and general manager of the Division.

In February, 1965, Stevens was named "Marketing Man of the Month" by the editors of Industrial Marketing. He won the award



Tom Stevens: marketing man

with a technique for using the electronic secretary with a three-minute, pre-recorded tape as a sales tool and for re-packaging a point-of-sales demonstration assembly.

The author of articles and booklets on marketing, Stevens is a graduate of UCLA with a BS degree in Business Administration and a major in marketing.

\* \* \*

### John Rogers to Direct Operations of Crescent Film Labs in Chicago

John G. Rogers has joined Crescent Film Laboratories, Inc., in Chicago, as vice-president, operations. His appointment was announced by G. Carleton Hunt, president of DeLuxe Laboratories, Inc., Crescent's parent firm.

The former vice-president in charge of special projects for Jayark Instruments Corp. assumed direction of Crescent operations on Sept. 1. A veteran of the U.S. Air Force with a 23-year career in that service, Rogers retired with the rank of Lt. Colonel in 1964. He was then Deputy for Training Materials in the Dept. of Defense where he produced training films for the Armed Services. Prior to

this appointment, Rogers was assigned to headquarters of the AF as Chief of Training and Instructional TV programs.

\* \* \*

### Harry Bjorkstrom to Super Production for Sun Dial in

The appointment of Harry Bjorkstrom as production supervisor and staff director in Sun Films, Inc.'s New York office has been confirmed by Carl V. sale, president. Bjorkstrom recently returned from Vieques, Puerto Rico, where he was assigned to a series of U.S. training films on *Amphibious Operations*, produced by Sun

\* \* \*

### Tom Horton Named Product Directs Radiant Screen Pro

Tom Horton has been appointed vice-president in charge of products and merchandising at the Radiant Manufacturing Company, Morton Grove, Ill. In his new position, Horton will direct merchandising, advertising and pricing of Radiant's line of projects



Radiant exec: Tom Horton

screens, including the educational and industrial markets. Horton also has charge of special projects.

The former assistant to the president of Electro-Netic Systems, one of Radiant's affiliated companies, holds an MBA degree from the University of Chicago where he majored in marketing. He is a graduate of the University of Chicago Graduate School of Business and served as a U.S. Navy Reserve Commander in the U.S. Navy. He resides with his family in Park Ridge, Ill.

\* \* \*

### Robert West Named Vice President at Grantray-Lawrence and

Grantray-Lawrence Audio-Visual Company has named Robert West a vice-president of the company. West is a wood-based firm. He has been with the company for over 13



to Manage A-V Sales  
 Technicolor's C&E Division  
 (Spec) Spelletich, Jr.  
 manager, audio-visual sales  
 Commercial & Educational  
 of Technicolor Corpora-  
 Formerly Great Lakes' re-  
 manager when he joined the  
 last year, Spelletich's ap-  
 pointed underscored the sharp  
 sales of the company's cart-  
 oling portable projectors,



Norman Spelletich, Jr.

to Robert T. Kreiman,  
 president and division general  
 manager.  
 Kreiman's new post, which in-  
 volves supervision of the total mar-  
 keting effort, including divisional  
 advertising and public relations ac-  
 tivities, was noted by Kreiman.

former sales manager of Vic-  
 ograph Corp. following  
 in World War II as a  
 pilot, Spelletich also served  
 as division manager of a-v equip-  
 ment for the DeVry Corporation  
 and as sales for the Ham-  
 ilton Company. He is a  
 graduate of Grinnell College.

Productions, S.F., Names  
 Miss Styman as Coordinator  
 Miss Styman has joined the  
 of Fraser Productions, San  
 Francisco, as production coordi-  
 nator. Miss Styman comes from  
 London, England, where she was  
 active in various production  
 organizations as J. Arthur  
 Rank, BBC-TV and Trans-  
 World Productions.

In addition to scheduling pro-  
 duction activities in San Francisco  
 and Hollywood, Miss Styman  
 will handle casting and pro-  
 motion of free-lance personnel  
 at the West Coast studio.

Dieter Vogel Joins Televideo  
 Dieter Vogel, director/cam-  
 eraman, has joined TeleVideo Pro-

ductions, Inc., New York City, in  
 that capacity. His work is widely  
 known.

**Hollywood Film Co. Appoints  
 James Wassell as General Manager**

☆ The new general manager of  
 the Hollywood Film Company is  
 James L. Wassell, former market-  
 ing director, professional equip-  
 ment division at Bell & Howell.  
 Harry Teitelbaum, vice-president  
 of the Hollywood-based firm, an-  
 nounced the appointment.

At B&H, Jim Wassell was re-  
 sponsible for the successful intro-  
 duction of that company's world-  
 famed Model C Additive Color  
 Printer. In 1963, together with  
 A. S. Pratt and H. C. Wolhrab,  
 he received an "Oscar" Class II,  
 Technical Achievement award  
 from the Academy of Motion Pic-  
 ture Arts & Sciences, for his con-  
 tribution to the Additive Color  
 Printer development.

Wassell is a Fellow of the SM-  
 PTE, a member of the Board of  
 Governors and the Financial and  
 Awards Committees of the So-  
 ciety. He is currently serving as  
 chairman of the Laboratory Prac-  
 tices Committee. He is also a mem-  
 ber of the Society of Motion Pic-  
 ture Arts & Sciences and the So-  
 ciety of Photographic Scientists  
 and Engineers.

**J. W. Anderson Heads  
 Advertising at Wilding**

☆ J. W. Anderson, former-  
 ly associated with  
 S. C. Johnson & Son,  
 Inc. for the past nine  
 years, has been named  
 advertising and sales  
 promotion manager for  
 Wilding, Inc. His ap-  
 pointment was confirm-  
 ed last month by Rob-  
 ert C. Ausbeck, pres-  
 ident of the national  
 communications firm.

While at Johnson's,  
 Anderson held posts in  
 field sales, sales pro-  
 motion and at the Gol-  
 den Rondelle theater at  
 the New York World's  
 Fair. He received his  
 degree in accounting  
 from the University of  
 Maryland and did grad-  
 uate work in that subject.

The new Wilding ad-  
 vertising and sales promotion  
 manager is a native of  
 Baltimore. He now re-  
 sides in Evanston, Ill.  
 His appointment serves  
 the expanded programs  
 announced recently.

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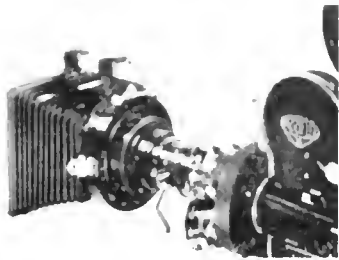
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## New Universal Matte Box Serves Arriflex 16S and 16M Cameras

A new Universal Matte Box for Arriflex 16S and 16M cameras offers new, special capabilities. The Arriflex Corp. of America announcement notes that the new Box brings added utility, convenience and economies to the most popularly-used Arri zoom lenses,



Arri; with Universal Matte Box

including the 12-120mm Angenieux, the 9.5-95mm Angenieux and the new Zeiss 12.5, 75mm Sonnar.

Lens accommodation of this new Universal Matte Box also includes many long focal length lenses and all the regular Arriflex short focal length lenses. A two-section support beam is part of the design. The Box accommodates a wide range of commercially available filters.

A data sheet with full details is available from the company's franchised dealers or write: Arriflex Corp. of America, 25-20 Brooklyn-Queens Expressway West, Woodside, N. Y. 11377. Matte Box, complete with 2 Universal Filter Holders, is priced at \$168. •

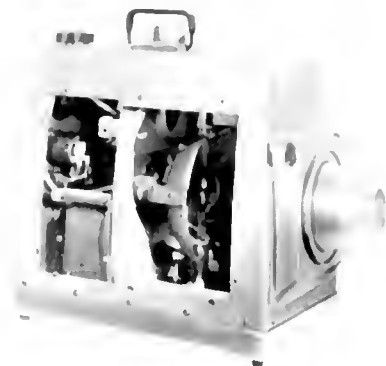
\* \* \*

## Strong "Mighty-Mite" Xenon Arc Lamp Useable on 16 mm Projector

A powerful new Xenon arc projection lamp, designed for use with all 16mm projectors presently using carbon arcs (and some equipped with incandescent light source) has been developed by the Strong Electric Corp., Toledo, Ohio. The new "Mighty Mite" is easy to mount and maintains steady color uniformity and high light intensity.

The lamp, a quartz envelope containing two tungsten electrodes in a pressurized Xenon gas atmosphere, produces pure daylight

"Mighty Mite" Xenon Arc Lamp



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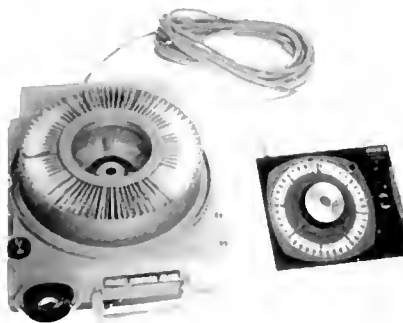
white light (6000-degrees Kelvin) and is said to be ideal for color film projection. It has a 2,000 hour life expectancy. Literature is available from Strong, at 441 City Park Ave., Toledo, Ohio or ask our New Products Desk to forward your inquiry. •

\* \* \*

## Random Access Selection of 81 Slides on Kodak Carousel RA-950

A random access slide system incorporated in a Kodak Carousel projector was unveiled by the Eastman Kodak Company in July (available in September). The new Kodak Carousel RA-950 provides remote random access to any of 81 slide positions in three seconds.

The projector's remote control panel has motorized focus control, single-slide operation forward and reverse and on-and-off. Both the



Carousel RA-950 with slide selector slide tray on the projector and the indicator dial on the remote unit are numbered in the same sequence and move in unison. Indicator lights show which slide is being projected or warn against a wrong slide being displayed. Unit weighs only 15 lbs. •

\* \* \*

## Cine-Kodak K-100 Turret Camera Again Available from A-V Dealers

The Cine-Kodak K-100 Turret Camera is again available and is being sold through Eastman Kodak Educational Markets dealers. The K-100 camera offers simple film loading, interchangeable telescopic finders, a long-running motor, three-way exposure lever, full-speed range and wide selection of lenses.

The highly-portable six-pound camera operates in a wide variety of temperature extremes because of its use of nylon gears. Priced at less than \$530 with 25mm f 1.9 lens and 25mm viewfinder. Write: Motion Picture & Education Markets Division at Eastman Kodak, Rochester, N. Y. 14650 for full literature or ask our Products Desk. •

## Graflex Announces a 16mm Arc Projection System for Big Show

A new Graflex Arc Light 16mm sound projector, which is said to produce four times the image brilliance as conventional units, has been announced by Graflex, Inc. Housed in a carrying case with built-in sound system, speakers, controls, projection optics and arc lamp housing, the Graflex arc projection system uses a special direct current power supply contained in a separate portable package designed to serve as a "piggy-back" plat-



Graflex Arc "16" with power supply case used as a projector platform.

form on which the projector is mounted.

The arc projection system incorporates key features of the Graflex 16, 900 series of projectors, including transistor amplifier, hi-fi sound (twin 5" oval permanent magnet speakers), fumble-free film loading and automatic soundhead loading, push-button coded controls and adjustable film gate for even pressure on any type of film.

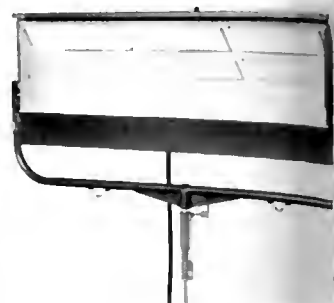
The Graflex Arc 16 uses the new GE Mare-300, 300-watt quartz arc lamp and power supply unit. Projection unit weighs 37 lbs.; power supply weighs 26 lbs. Write Graflex, Inc., 3750 Monroe Ave., Rochester, N.Y. 14603. •

\* \* \*

## Need More Data on Products?

### Drop Line to our Reader Service

A single airmail postcard or your company letterhead request to the New Products Desk, BUSINESS SCREENS, 7064 Sheridan Road, Chicago, Ill. 60626, will bring complete product literature on any items reviewed in these pages. We'll forward your individual requests to the respective manufacturers as part of our reader services at BUSINESS SCREENS. •



ColorTran's LQBS "Soft-Lite"

## New ColorTran "Soft-Lite" Color Shadowless Lighting for Studio

A new Model LOBS-20 is said to produce virtually shadowless illumination for fill, key, general lighting, has joined ColorTran "Soft-Lite" series.

The new shadowless light is designed to replace the large conventional cone type, used to provide soft overall fill and base lighting in motion picture photography. For still applications, it eliminates the need for ring lights and replaces "skylight" for portrait and fashion photography.

A new reflector design directs rays so that light from every part of the reflector is of the same intensity; this reflected light virtually eliminates shadows. Model LOBS-20 uses two quartz lamps operating at 120 or 240 volts, AC or DC. The light is long, 15" high and only 4 inches deep. It is supplied with a 15-foot cord and 20 amp. lock connector. Weight is 44 lbs. For complete technical data write Berkey Technical Corp., Chestnut St., Burbank, Calif. or our New Products Desk will forward your inquiry.

\* \* \*

## Versatile Special-Effects Slide Projectors Offered by NPS

Both standard and custom made special effects and other projectors, screens and accessories are now available from National Projection System Corp. Included in this firm's line is a standard high-intensity projector which utilizes a 3,000 to 6,000-watt quartz iodine light source with a cooling system which has a very low temperature level. It is capable of handling magazine loads as well as individual slides in 3 1/4 to 4-inch or 4 x 5 sizes.

The company offers both standard head units, weighing only 15 pounds and dual head units which provide for fade and dissolve requirements. There are dimmer controls and both wire and wireless remote control are other features. The NPS screen line includes... (CONTINUED ON PAGE 15)

## Mastereel: a New Film Handling System

REEL flanges and split reels: the first components of a new film handling system now available from Mastereel Industries, Inc., White Plains, N. Y. The system, first introduced to the motion picture industry in March, 1965 Technical Director of the Society of Motion Picture and Television Engineers said to slash costs by labor, time, weight and space.

The flanges and split reels, in 16mm and 35mm, in popular "length" sizes, are immediately available, according to Mastereel president, Robert M. Gross explained. He also mentioned other items and sizes of



... hunting for "mating half" Mastereel! To make a Mastereel reel, simply press together two flanges of the film size; with or without film on or off spindles of any size or rewinds. The 16mm flange is available in gold; 35mm in silver, or any to find right size.

Mastereel's equipment are in stock and will be available in the future.

Patented, the Mastereel is designed to handle film any way it comes; on reels, on negative cores, on overjust tightwound on inexpensive plastic film cores, on hardboard sleeves, can substitute for reels, according to M. Gross, giving great ease in storage and shipping. The flanges are identical and will engage with any other reel flange of the same film for a split reel with the

same capabilities as the flange — handling film any way it comes. All flanges and reels have strong heat-tempered aluminum disks, .090 inches in thickness, 1 1/4 inches in diameter, and are anodized in silver for 35mm and in gold for 16mm to protect, color code, and enhance appearance.

### Compatible With Equipment

The flanges and split reels are said to be designed to withstand a lifetime of hard professional use and to be fully compatible with all present rewinding, projecting, editing and viewing equipment now being manufactured for professional, industrial, educational and amateur use.

Mr. Gross said that exhaustive laboratory tests have subjected the reels and flanges to 100,000 coupling cycles and as many plastic core engaging cycles with no breakdowns and with no appreciable wear.

### Time-Saving Factor Cited

"We believe that the use of the split reels will eliminate at least 50 per cent of film winding required by current film handling practices," Mr. Gross said, "and when the new Mastereel multi-purpose plastic film case is made available, its use will result in further important economies, particularly during storage or shipping of film."

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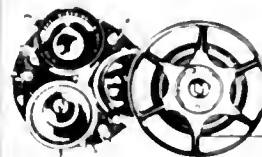
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Expanded "Film Guide Library" columns in these pages next month will provide data and sources on the latest available motion pictures and slidefilms for many business purposes.

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**HOW GOOD IS OUR IMAGE?**  
(CONTINUED FROM THE PRECEDING PAGE 60)  
means getting it *understood* so someone can take desired action. Along with "real-time" communication, we must generate the power of "real-time" understanding.

How? Well, let's explore a communication system that we really know something about.

The primary instrument of communication has always been, and always will be, man himself. Man is the communicator—not the telephone, the radio, the TV, or the TWX. They are only the "means". Man must provide the *meaning*.

**Man: a Model Communication System**

Let's focus on man as a communicating instrument.

What communication systems does he represent? The circulatory system is well-conceived, well-designed, and efficiently engineered. Every living cell has to get the "message" all of the time or it dies. Some areas have priorities. They are more vital to the life of the total body. All are tied into the network according to their specific function. We know what a blood clot can do to the efficient operation of the organism. We know how to make transfusions in an emergency. We know about anemia.

Perhaps the classic example is the human nervous system. We are so "sophisticated" these days that we consider the human brain to be a rather inferior type of computer. But, we are not giving thought to the quality of brains that created the computers.

The nervous system is compatible with the body's other systems, simultaneously supporting them, activating them, and keeping them informed with the proper "messages." When this system gets out of alignment, we may experience St. Vitus dance. If the circuits are given a high-potential overload, we suffer stroke.

**When Our "Communications" Break Down**

If there is too much distortion, or lack of alignment, in the linkage between the various stages of our personalities, creating a breakdown in intra-system communication, we consider the total body instrumentation as "insane."

How do we regain our sanity if we are mentally ill? We reestablish our identity and true sense of values by reestablishing our communication with our inner and outer environments.

We have done pretty well with the development of a variety of communication media and we know more about **WHAT** needs to be said, **HOW** best to say it, **WHY** it should be said, and to **WHOM**. It is exceedingly important to be able to define the audience's individual and composite needs.

**Man, Not the Machine, a Communicator**

Just before the final fade out, I would like to dolly in and focus on what I consider the most important of the principles we have tried to identify. That **MAN** is the communicator—not the *machine*. The machines are only the means, man must give meaning to the message.

We shouldn't build excellent modern facilities, with expensive equipment, and no one

who knows how to write a message. It's being all dressed up and no place to go.

Put the human being back where he belongs—on top of the system. The system only if he knows how to use it. Don't let the instrumentation confuse you. It can't reprogram your brain. It has to be programmed.

Individual human knowledge is the power of technology.

Those instruments didn't produce selves—men did. Men like Tesla, Marconi, de Forrest, and Van Neuman designed and developed them. Do not surrender to your instruments. Use them. They are the servants you are the boss! Don't capitulate—communicate!

*How good is our image?*

**Briefs About Industry Film Production**

☆ Donn F. Bates, director-producer of Douglas Aircraft, recently returned from a filming assignment which took him to the Canary Islands.

☆ Everett Kelley, at Lockheed-California, notes that lensman Bob Ganon is returning to Burbank after nearly four months of extensive shooting and editing in Munich, Germany.

☆ Lockheed is nearing completion of a relations film for the Navy; it will show Navy's complex ASW operations in the Pacific.

☆ Mel Shaw, of TRW Systems' Film Section, Department, has written and directed a general interest film on the historic Pioneer program, titled *Window Onto Space*. It was filmed under supervision of Harry Poppo.

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Synchronizers
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## THE PROFESSIONAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE) portance of your company's products and don't know at least generally whether the profit is small, medium, or large, you may find yourself in the unenviable position of working out a motion picture plan or some other audio-visual scheme which just isn't "in the wood" when it comes to what the company can expect to realize from the sale of this product.

The records of small business failures are dotted with many instances of over-emphasis and over-spending on the wrong product. Not that the product itself was not useful, but the means used to promote it were out of scale with the realities. In a large company it is often easy to assume that a big organization "can afford" to lose on one product or another. But it doesn't take too many duds before some wholesale changes are made and if you have been indulging in the promotion of those products or services which aren't carrying their share, you are vulnerable.

Were we to express it in musical terms, we would say an audio-visual "pro" should, like any other employee, be "in tune" with his company. Not only should he know enough to play in time and not beat the drums when the strings are indicated, but he should know the tunes his company likes played.

In summary, knowing your company in the broadest and in the most intimate sense can raise your stature as an audio-visual "pro." If you can demonstrate your understanding of company aims, policy, means and methods, you can not only enjoy the respect of your management but you will find you can get lots more done — which is helpful, worthwhile, and effective.

### "If An Elephant Answers" — Hang Up!

☆ *If An Elephant Answers*, a useful new film designed to demonstrate for business extension users how to use their telephones more effectively, is now available through local Bell System offices.

It shows, in an entertaining way, how business telephone users can receive full benefits from their communications facilities. A phone call to an executive's office, poorly handled by a secretary, sets off a series of frustrating and amusing incidents. Incidents that could have been avoided had the call been handled properly. An animated baby elephant, visible only to the audience, plays a "starring" role.

Items featured in the picture include: answer promptly; identify yourself to the caller; create a good image through personality; courtesy and helpfulness; handle message accurately; make and take your own calls; dial accurately; establish your own communications island; stay on the line when placing a call and leave your phone in capable hands for proper extension coverage.

*If An Elephant Answers* is 26-minutes in running time, in color. It was produced for American Telephone & Telegraph Co. by Jerry Fairbanks Productions and is a 1966 Golden Eagle Award film now being shown at film festivals abroad.

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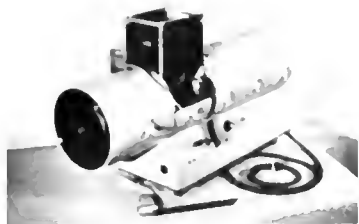
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## AudioVisual Equipment TradeFair

(CONTINUED FROM PAGE 70)  
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NPS Special Effects Projector

front and rear projection. For complete details write: National Projection Systems Corp., 13917 Saticoy St., Van Nuys, Calif. 91402 or send your request to our New Products Desk for convenience. •

\* \* \*

### Concord Introduces the VTR-600, Moderate-Priced Video Recorder

A solid-state, push-button controlled, helical-scan video tape recorder, the Concord VTR-600, has been introduced by Concord Electronics Corp. to "meet the need for a moderately-priced, high-quality recorder for educational, commercial and industrial use."

The VTR-600 uses a helical-scan recording system with dual rotating heads and half-inch tape at a speed of 12-inches-per-second. Weight of recorder is 52 lbs. With an optional 12-volt inverter, it is said to perform excellently in helicopters and other moving vehicles. Push-button operated transport

system makes it possible for laymen to use the simplified mechanism without technical assistance. Provisions for still-frame monitoring and for audio dubbing permit users to add narrative explanation to pre-recorded visuals. Features also include push-button cleaning of recording and playback heads. Audio signals may be set visually, through the system's monitor.

Concord's MR-600 monitor-receiver is a separate, solid-state unit with a nine-inch picture tube.



Concord VTR-600 and accessories.

The Concord MTC-12 television camera completes the system. The VTR-600 recorder is priced at \$1150; the complete recording system, including recorder, television camera and monitor, are listed at \$1610.

Technical details on this video equipment are available from Concord Electronics Corp., Industrial Products Division, 1935 Armacost Ave., Los Angeles, Calif. 90025 or ask our New Products Desk to forward your request. •

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### The "Executive Electrol" in Use New Da-Lite Executive Electrol Screen Only \$55 in 50 x 50" Size

An all-new, heavy-duty Executive Electrol projection screen which recesses completely into the ceiling and has its own automatic ceiling closure is available from audiovisual dealers of the Da-Lite Screen Company, Inc.

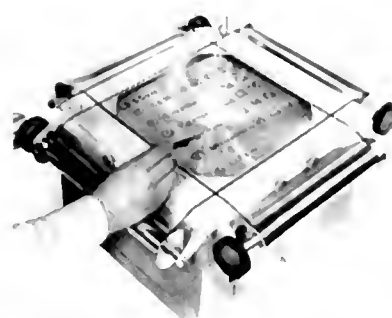
Hinged ceiling closure panel is only three inches wide and the length of the desired projection screen. It opens at the flick of a decorator-type switch, permitting the screen surface to lower in position and stop automatically. Flick of switch returns the screen to its enclosure. The Executive Electrol is available with screen surface sizes starting at 50 x 50-inches up to 12-foot square. Surfaces may be either Da-Lite's White Magic Chemi-Cote glass beaded or non-gloss mat white.

The 50 x 50-inch size retails for under \$55. Write our New Products Desk for a folder. •

\* \* \*

### A Multi-Directional Roll Feed for Graflex Overhead Projectors

A new 4-directional Roll-Feed attachment for quick, continuous and semi-automatic handling of translucent writing material on overhead projectors is available from Graflex, Inc. The attachment was designed for quick installation without tools on the company's OH-3000 and OH-2000 overhead projector; fits any of four sides of the projector base. The units accommodate acetate rolls or other translucent material, traveling across the illuminated 10 x 10-inch projection stage without special positions. Unit lists for \$39. Write: Graflex, Inc., 3750 Monroe Ave., Rochester, N. Y. 14603. •



Graflex Roll-Feed for Overheads

## in Memoriam

**Rev. James Friedrich, Founder of Cathedral Films, a Heart Valued**  
★ The Rev. James K. Friedrich was an Episcopal priest for 35 years and the founder of Cathedral Films, one of the world's most prolific producers of religious motion pictures and filmstrips. He succumbed of a heart condition on July 12. He was 62 and was serving as a part-time assistant at Saints Church in Beverly Hills, California.

Rev. Friedrich made a tremendous contribution to the religious film field during the decade following his founding of Cathedral Films in 1938. During that time his company produced numerous religious instructional and feature films, all of them widely distributed in churches throughout the United States and abroad.

Recently, for example, 100 copies were sent to the Diocese of Los Angeles church in which he served under the Anglican Communion program of Mutual Respect and Interdependence (MR).

His work is his memorial. His participation in audiovisual industry affairs and events will soon be forgotten by many thousands of people who were inspired by the dedication and high quality of all that Cathedral Films presented to those who knew the importance of the mission he emphasized throughout his life. Feature films which he produced include *The Great Commandment*, *Day of Triumph* and *The Big Fisherman*.

Surviving Dr. Friedrich's widow, son and two daughters.

\* \* \*

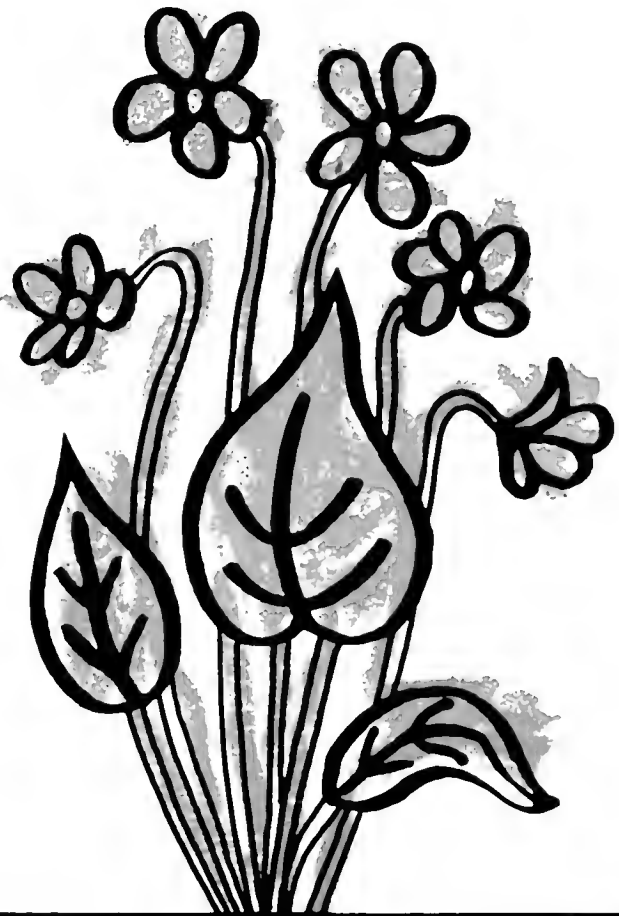
### Peter A. Butzen, Pioneer Animator, Died in Los Angeles on June 21

★ An old friend and early animator whose skill helped advance the art of the animated film in Los Angeles on June 21, 1963. Butzen, well-known to Catholics in the film industry during his career in that city, was in his home town on June 21.

His widow, Helen Butzen, lives.

### Advanced Film Reproductions Specializes in 8mm Film

★ Advanced Film Reproductions, Inc., a laboratory specializing in 8mm, has opened a new location at 155 W. 46th St., in New York City. Services include film stripping, cleaning, treatment, re-cording and cartridge loading.



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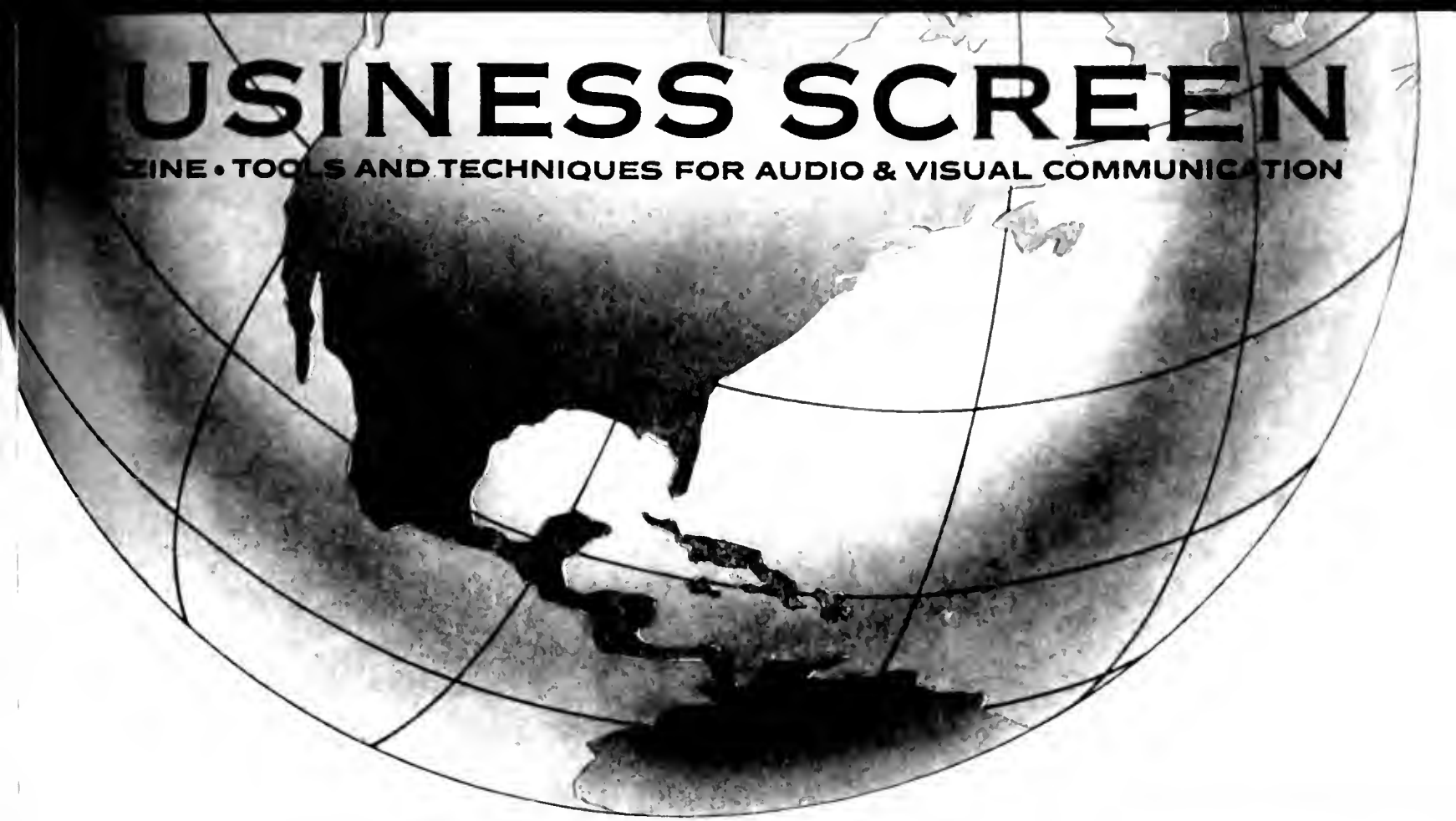
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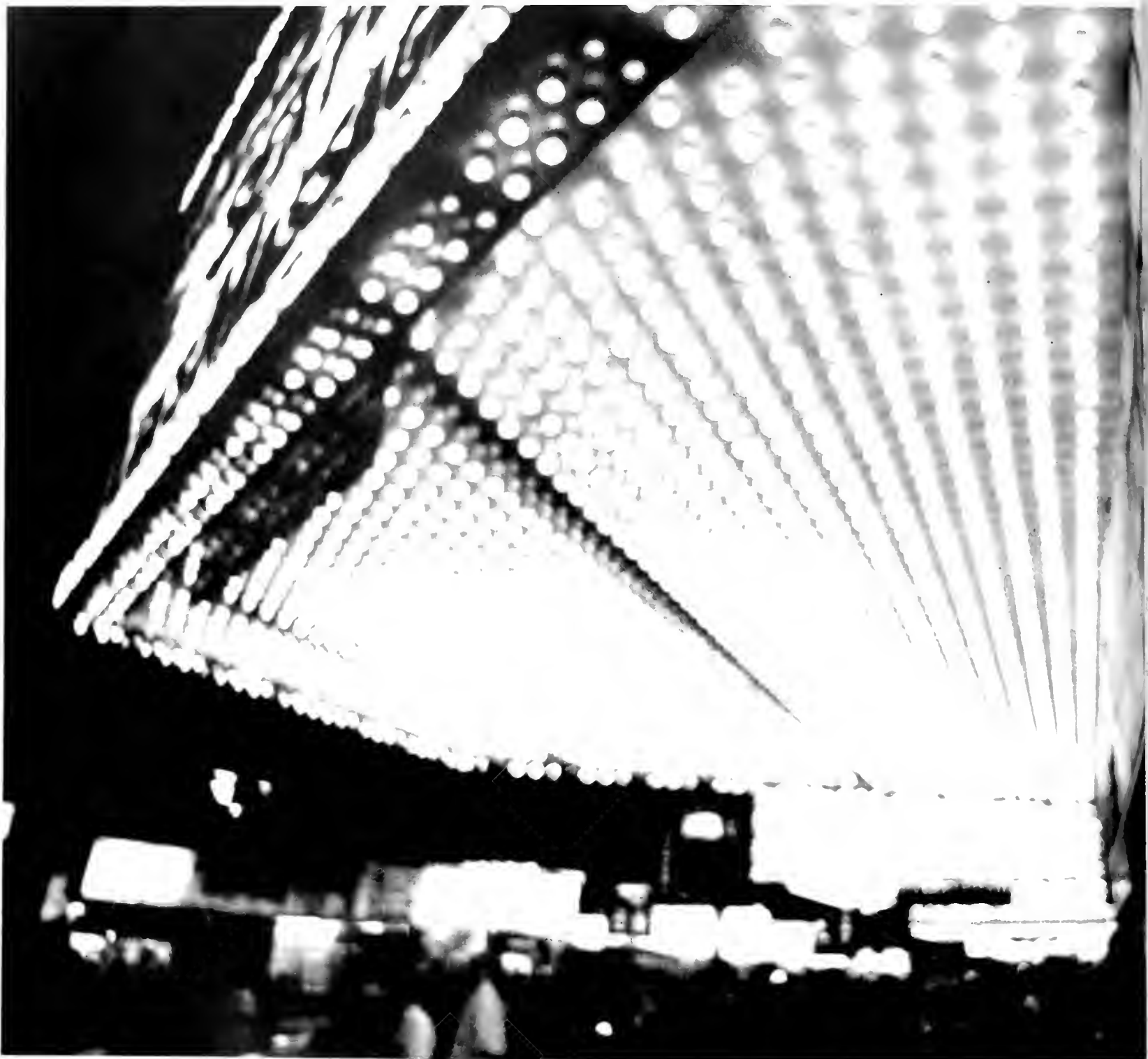
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No. 6  
VOLUME 27 • 1966  
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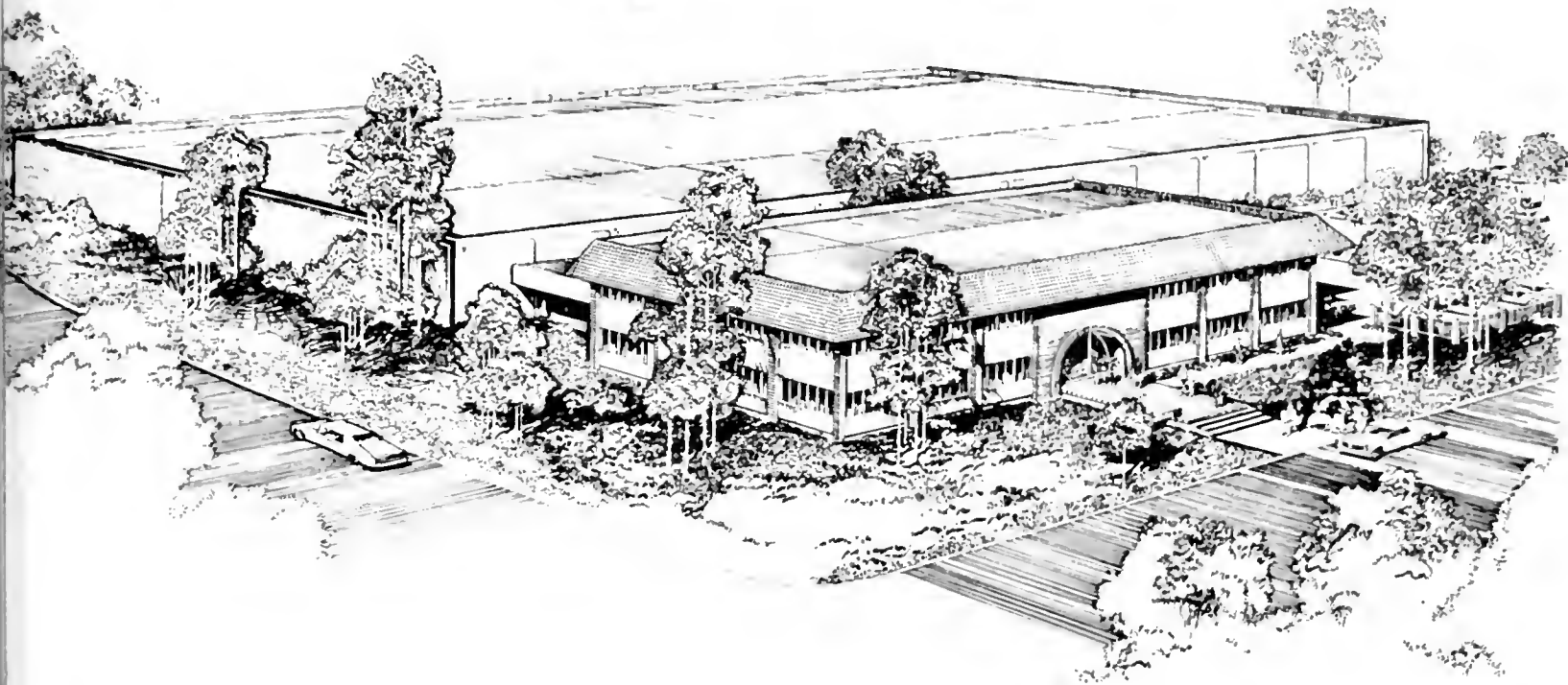
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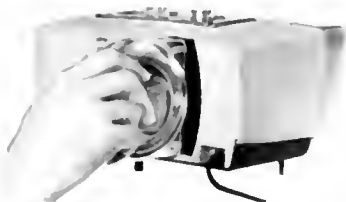
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Number Six

Volume 27

# BUSINESS SCREEN

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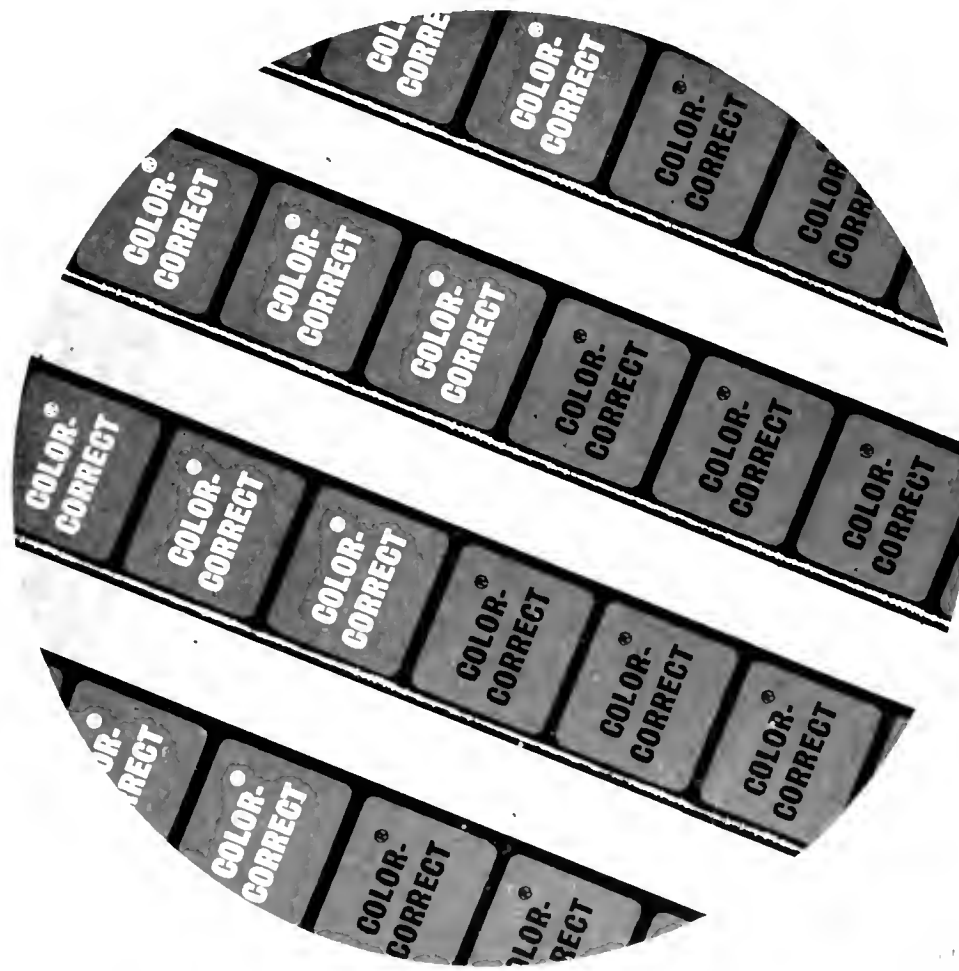
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PLUS: THE NATIONAL DIRECTORY OF AUDIOVISUAL DEALERS

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MOTION PICTURES

## right off the newsreel

**Annual CINE Awards Program** in Washington, D. C., on Nov. 18th. Ninety-one awards and honor certificates given U. S. actual motion pictures which were entered in more than 40 international film festivals within the first nine months of 1966 will be presented to their producers and sponsors in Washington, D. C., on Friday, November 18, when the Council on International Nontheatrical Events holds its annual CINE Awards Program and Exhibition of Films of Merit.

The total number of trophies, medals and honor certificates may be even larger by that date, with 10 more festival events still being held. Last year, CINE entries won only 72 such awards within a similar period.

The 1966 prizes have been won at Cannes, Buenos Aires, Venice (Art, Documentary, Children's, Golden Mercury and 7th International Industrial Film Festival), Melbourne, La Plata, Cordoba, Edinburgh, Rome Electronic, ANZAAS Scientific and at Cra-

cow. In addition, 125 short subject, television documentary and industrial-sponsored motion pictures will receive CINE's Golden Eagle certificate.

These Golden Eagle Certificates will be presented at Friday afternoon ceremonies (2:30 p.m.) in Crabtree Auditorium of the National Education Association headquarters building. The annual CINE dinner, with president Alden Livingston presiding, will be followed by an evening film exhibition and the formal presentation of major international awards in Crabtree Auditorium.

The Exhibition of Films of Merit has been expanded to an all-day screening program, utilizing the nearby theater of the National Geographic Society and the NEA Auditorium so that film makers, government officials and guests may see the best pictures of the year.

Reid H. Ray, president of Ray Film Industries, is chairman of the 1966 CINE Awards Exhibition; Frank Rollins, Squibb & Company, is chairman of the banquet and reception events. Dr. Randall Whaley will announce the international certificate awards, aided by representatives of foreign

embassies whose countries are represented.

### Honor Safety Films Plaque Winner at the National Safety Congress

Winners of bronze plaques given the outstanding safety films of 1965 by the National Committee on Films for Safety received these honors during the recent National Safety Congress in Chicago on Monday evening, October 24.

Following screenings of top award-winning pictures before a general assembly of Congress guests in the grand ballroom of the Conrad Hilton Hotel, James T. Wadkins, managing director of the Richmond (Va.) Safety Council and chairman of the National Committee on Films for Safety presented plaques to 10 winning sponsors and producers.

This year's first award winners were: *Family Tree*, a U. S. Forestry Service t.v. spot; *The Choker-man*, Northwest Forest Industry Film Committee entry; *Everything to Lose*, submitted by the Caterpillar Tractor Co.; *The Return of Milton Whitty*, sponsored by the Construction Safety Association of Ontario, Canada; *The High Cost of Negligence*, a Department of the Army (U.S.) training film; *Safety*

*in the Home*, produced by Encyclopaedia Britannica Film for classroom sale; *The Tolerant Hours of Hazard*, an Aetna Casualty Company production; *Love That Car*, produced by Parthenon Pictures for the American Oil Company; *Winter Trucking*, sponsored by the U. S. Dept. of Public Roads; and the Shell Company's televised film program: *The National Driver's*

### Entry Forms Ready in November for 1967 American Film Festival

☆ The 1967 American Film Festival, sponsored by the Educational Film Library Association, will be held May 10-13 at the Hilton Hotel in New York City. Competition categories include 16mm films and 35mm film on Art and Culture; Business Industry and Public Relations; Education and Information; Health Safety and Medicine; and Religion and Ethics.

Subjects in these categories released for general distribution in the U.S. during 1966 are eligible for entry. The entry deadline is next January 27 and entry forms will be available in November. EFLA, 250 West 57th St., New York, N. Y. 10019.

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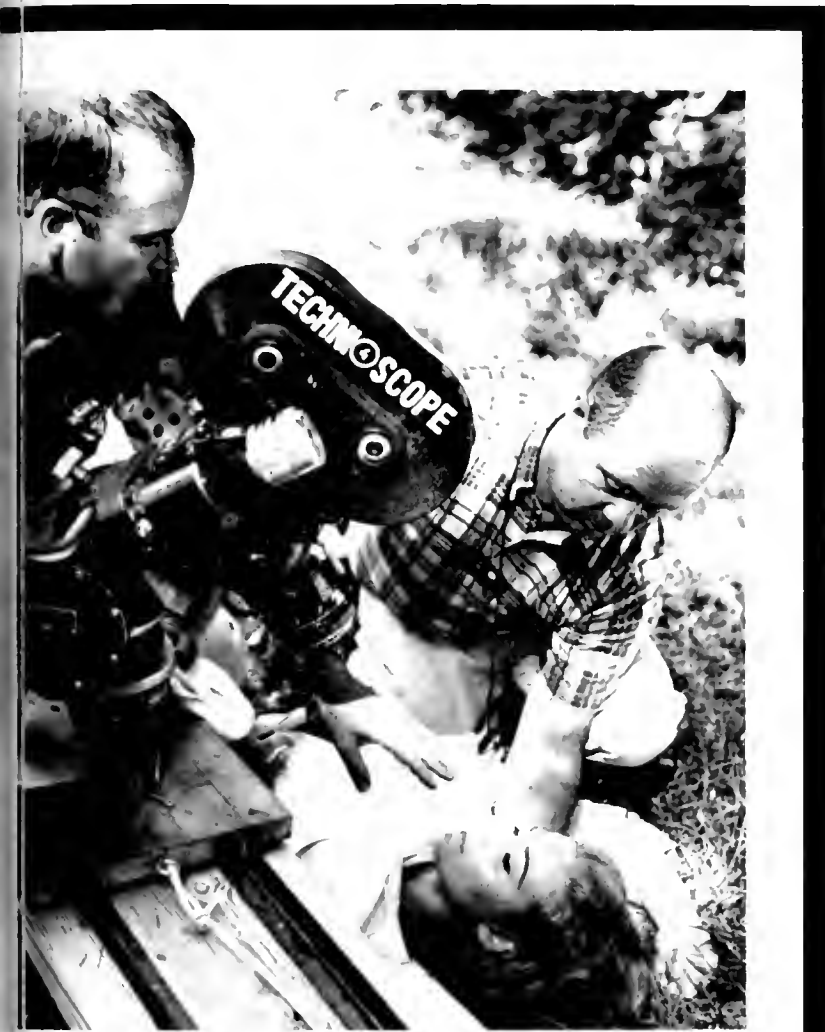
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# NILES AND THE FEATURE FILM



**NASHVILLE REBEL**—Soon to be released, this Niles' feature is the first ever based entirely on the Nashville Sound . . . country and western music. Among its stars are Tex Ritter, Faron Young, Sonny James and Porter Wagoner. This 90-minute wide screen color film was shot almost entirely on location—in both Nashville and Chicago. The film was directed by Jay Sheridan.



**MICKEY ONE**—In 1964, sound stage one at Niles' Chicago studios took on all the flavor of a large night club. The reason: filming of the drama, "Mickey One," which premiered in Chicago last year. It starred Warren Beatty, Hurd Hatfield, Alexandra Stewart and Franchot Tone. The film was directed by Arthur Penn. All interior scenes were filmed at the Niles' studios, using Niles' crews.



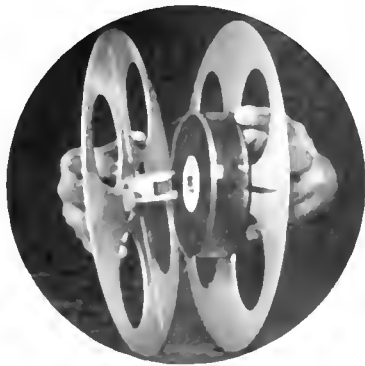
**THE KEY MEN**—Plans for several additional feature films are already in the works at Niles' studios. Here, the men behind these plans work out the details of upcoming productions. They are (from left) Ira Kerns, Tom Wainwright, Fred Niles, William Harder and Jay Sheridan.

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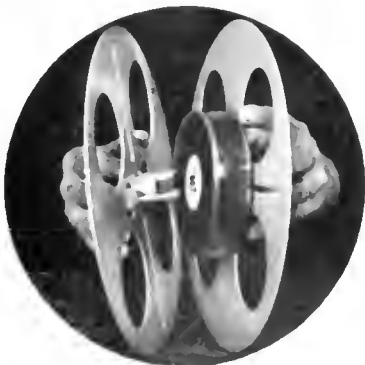


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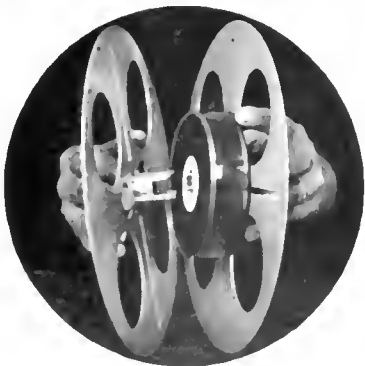


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## SCREEN EXECUTIVE

### Sid Solow Elected President of Cinema Laboratories Association

☆ Sidney P. Solow, president of Consolidated Film Industries, Hollywood, has been elected president of the Association of Cinema Laboratories.

Announcement of the election of Solow, a 30-year veteran in the motion picture laboratory industry, was made during the ACE's recent meeting in Los Angeles. Headquarters of the association are in Washington, D. C.

\* \* \*

### Elect James Limbacher President of Educational Film Library Assn.

☆ Members of the Educational Film Library Association have elected James L. Limbacher, audio-visual librarian of the Dearborn (Mich.) Public Library as their new president. Other new officers-elect are: William J. Speed, vice-president and Carolyn Guss, secretary. Speed is a-v director of the Los Angeles Public Library; Miss Guss is a professor of education at Indiana University. The association has a membership of over 1,000, mostly in educational and public library posts in the U.S.

### Hal Arden to MPO Productions as Head of an Educational Program

Hal Mare Arden has been appointed a vice-president of MPO Productions, New York. He will supervise the development of the company's program to utilize its film-making talents and facilities



teaching film-maker: Arden

in meeting the increasingly complex needs of education.

One of Arden's first projects will be the development of a series of instructional films for architectural students. This program is being prepared in collaboration with the Association of Collegiate Schools of Architecture and the Institute for Educational Development. The films will be distributed

to schools of architecture throughout the world.

Prior to his new appointment, Arden was Associate Producer and Director of Public Relations at Sturgis-Grant Productions, Inc. He also served for eleven years as National Radio-TV-Film Director of the American Heart Association.

MPO plans for the educational field include the creation and production of instructional films for schools and libraries, as well as for medical and science professional groups in the U.S. and abroad. •

\* \* \*

### John Kowalak, Ted Gaski Elected to the Board of Moviela, Inc.

☆ John J. Kowalak and Ted J. Gaski have been elected to the

Moviela director: Ted Gaski



board member: John Kowalak

board of directors of Moviela, Inc.

Kowalak, vice-president of Moviela, Inc., has been with the company since 1957. He was previously an executive and technical consultant with the Aniline Division of General Aniline and Chemical Corporation for more than 10 years. He is a Fellow of the Society of Motion Picture and Television Engineers.

Gaski, also a vice-president of Moviela, Inc., joined the company in 1958. He formerly held research, production and technical positions with Consolidated Film Industries, Pathe Laboratories, Eastman Kodak, and was a member of The Jam Handy Organization, of Detroit.

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## SMPTE Observes Its Golden Anniversary

Look to Future and Past at 100th Technical Conference

**F**IFTY GOLDEN YEARS of free exchange of technical knowledge between members of the Society of Motion Picture and Television Engineers covering a broad range of scientific and technical progress in the arts and science of communication were observed October 2-7, 1966, as 1,200 members of the Society gathered at the Ambassador Hotel in Los Angeles for their 100th Technical Conference. Meetings are held on a semi-annual basis.

The 1966 Progress Medal of SMPTE was awarded to Dr. Wesley T. Hanson, assistant director of Kodak Research Laboratories, in recognition of his work on the concept of color couplers, chemicals incorporated in film to produce colored dyes in the final image. Dr. Hanson's work has led to new types of couplers resulting in significant improvements in the quality of color positives for motion picture and television use.

### Look to Photography's Future

Technical papers presented at the Conference looked to the future as much as the past. There were details about pictures that can now be taken at the rate of 15 million frames per second; flash bulbs with a flare speed in the billionth of a second. Members heard about the potential use of laser beams for large screen theater and home television application and of a new space camera for unmanned space flight. Standards to improve color television transmission and reception without switching and tuning were discussed.

"It's difficult for the layman to realize the fantastic development in photography since the first crude images," said SMPTE president Ethan Stille. "For instance, the aerial photograph today captures 100 times as much information on a negative as was possible at the end of World War II. And the achievement in photography of Surveyor I with its pictures of the Moon exceed that by far."

### ASC Film: a Picture of Progress

The historic past was observed on this 50th Anniversary program by such events as an American Society of Cinematographers' film review of advances in photography, research, engineering and production as they contributed to the art of motion pictures. The hour and a half-long film includes scenes from the early films of Edison and

Edwin Porter, continuing to the first sound and talking color up to today's wide-stereo sound 70mm film. "special" included both recent examples of process photography, special effects, shots and traveling bocquences.

The keynote of the Anniversary Conference was sounded at a luncheon at which L. A. Wynd of Eastman Kodak talked on "A Thousand and One Nightmares."

\* \* \*

### Industrial Audio-Visual Exchange Hold Fall Meeting at Tapoco

The annual fall meeting of the Industrial Audio-Visual Exchange, held October 3-6 at Tapoco Lodge in North Carolina, was highlighted by the appearance of Dr. James Lieberman, director of the U. S. Public Service Audio-Visual Facility in Atlanta, Ga. Dr. Lieberman spoke on "A-V: Solution to a Crisis" which he discussed the vital role of audio-visuals in meeting health problems.

Other guest speakers on the program arranged by the Southern members of IAVA were E. T. Egger, professor of chemistry at Georgia State College in Atlanta; and Dr. Cabot Jaffe, university of Tennessee educator, who spoke on the "Empirical Applications of Audio-Visuals."

Co-chairmen of the fall meeting were Martin Broadwell, SBC Bell Telephone Co. and L. Morton, Alcoa. Member guests at Tapoco Lodge welcomed by Lawrence B. W. Link-Belt Company, president of the association.

\* \* \*

### CINE in New Washington

New offices for The International Nontheatrical Events (CINE) have been opened in Washington, D.C. at 1500 K Street, N.W. The mail address remains the same as it has for the past eight years: 1210 tenth St., N.W., Washington, D.C. 20036.

CINE's telephone number remains the same: (202) 331-1136. In charge of the office is James H. Culver, manager and treasurer.

\* \* \*

In our next: a 1967 Guide to Film Production



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# Camera Eye

THE EDITORIAL VIEWPOINT

LOWERING EACH MEDIA FILM BARRIERS

**T**HE LONG AWAITED "Barrat Agreement" which provides for the duty free importation of educational, scientific and cultural motion pictures, recordings, filmstrips, slides, maps, charts, posters and models, as well as recorded videotapes, is expected to affect the worldwide exchange of such media early in 1967. On September 22, 1966, the U. S. Senate passed without objection and sent to the President for signature House Joint Resolution 688, which implements this "Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific Character", as this document is formally known.

President Johnson signed House Resolution 688 in mid October, affirming U. S. approval.

Signatories to the Agreement already include Brazil, Cambodia, Denmark, El Salvador, Ghana, Greece, Haiti, Iran, Iraq, The Malagasy Republic, Norway, Pakistan, The Philippines, Syria, Trinidad and Tobago and Yugoslavia. Other countries are expected to recognize its terms.

The U. S. Information Agency has for some



*Janison Handy, founder and president of The Jan Handy Organization (right), presents a gold watch to James Wiseman, in recognition of Mr. Wiseman's 25th anniversary in that company. He is supervisor of the slide film stages. Five other new members of the JHO "25 Year Club" were also honored with watches. They were: Charles Bell, of the business theater department; Hal Jewell, customer contact and service; Mrs. Vivian Manley, accounting; Scott Mitchell, head of projection services; and Al Robbling, of the creative writing staff.*

years conducted an informal certification program in the spirit of the Agreement. USIA certificates are recognized or are "found helpful" in making local customs determinations abroad for advantageous treatment of materials

covered by them in approximately 30 countries.

A number of other countries having favored nation or similar trade arrangements with the United States, would also be expected to recognize United States certificates, ratification of the Agreement. The Agreement does not apply to materials intended for advertising of products, processes, services although some incidental advertising do necessarily render material ineligible for certification.

Formalities required before the United States can become a full party to Agreement including deposit by the State Department of an instrument of acceptance and modification of U. S. tariff regulations, should be completed by early next year. Additional information about the status of the Agreement present certification program can be obtained by writing to the: Attestation Officer, International Communications Media Staff, U. S. Information Agency, 1776 Pennsylvania Avenue, Washington, D. C. 20547.

*This Issue Brings You an Exclusive Report on the Industrial Film Festival in Venice*

U. S. film makers and sponsors can learn from those "judgments at Venice" which we report from our first-hand experience as a member of the Official Jury and accredited U. S. delegate to the 7th International Industrial Film Festival held on September 12-18 at the Palazzo Cinema on the Lido. That report begins on this page. (CONTINUED ON THE FOLLOWING PAGE)

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## THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE 12)  
page 35 of this "world in focus" feature of BUSINESS SCREEN.

The United States was a fortunate recipient of a second-place award for *Steel and America* at Venice. Films of Great Britain won that country the Festival's Grand Prix, with German entries coming very near that honor. In what way did our 15 U.S. entries fail to achieve higher places? A most significant factor was the submission of 16mm prints for 13 American entries and these inevitably suffered by comparison when they were almost invariably preceded and followed by superb 35 mm color presentations.

Not a single 16mm entry of any country received one of the Festival prizes.

This does not alter the fact that first prize winners in each of the seven Festival categories were highly deserving of their honors. The Pirelli entry, *The Tortoise and the Hare*, was superbly entertaining and the equal of a short theatrical feature subject, both in casting and cinematography. The U.S. had high hopes that *To Be Alive!*, one of the most widely-appreciated sponsored motion pictures of the past two years (and winner of our own Academy Award as the best short subject of 1965), would triumph for Johnson's Wax and its producer, Francis Thompson.

But *To Be Alive!*, although applauded vigorously by a well-filled auditorium at the Palazzo when it made its 70mm single-print debut at Venice, was deemed by its jury to be ineligible because of its 1964 production date. It was also a source of amazement to members of that jury that such a non-commercial motion picture should be sponsored by any industrial company. Europe has much to learn in that respect!

The 35mm color print of *Steel and America*, fortified by Walt Disney's artistry and the brilliant Donald Duck as its principal character, lost out only to *The Tortoise*. Another great first-place winner: *Two Cubic Centimeters for Life*, sponsored by a German drug industry group and produced with consummate skill by Leonaris Film of Boebligen (Stuttgart), Germany, is perhaps the finest cinematic treat-

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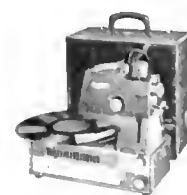


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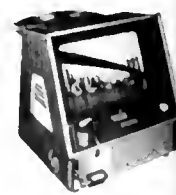
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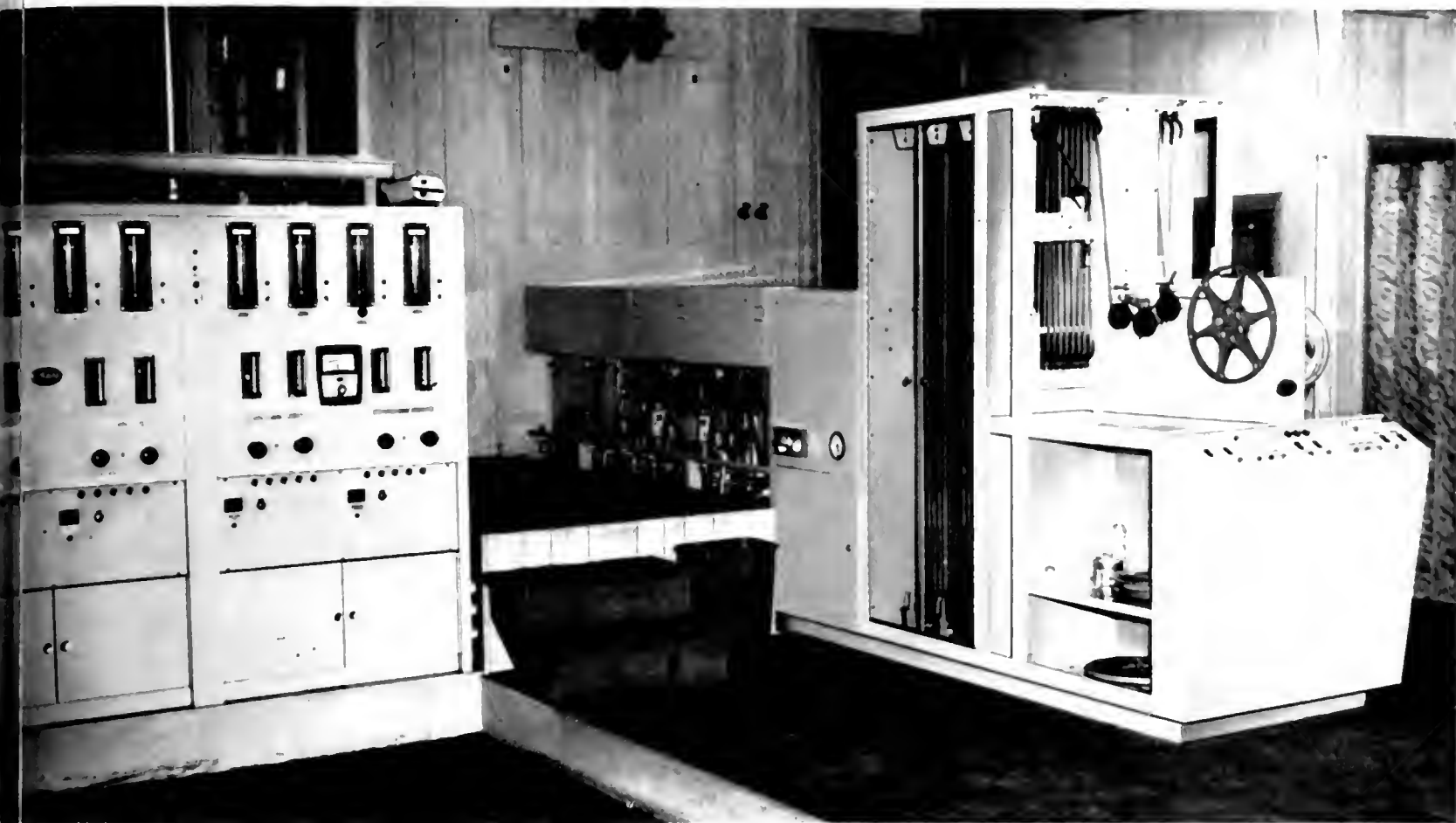


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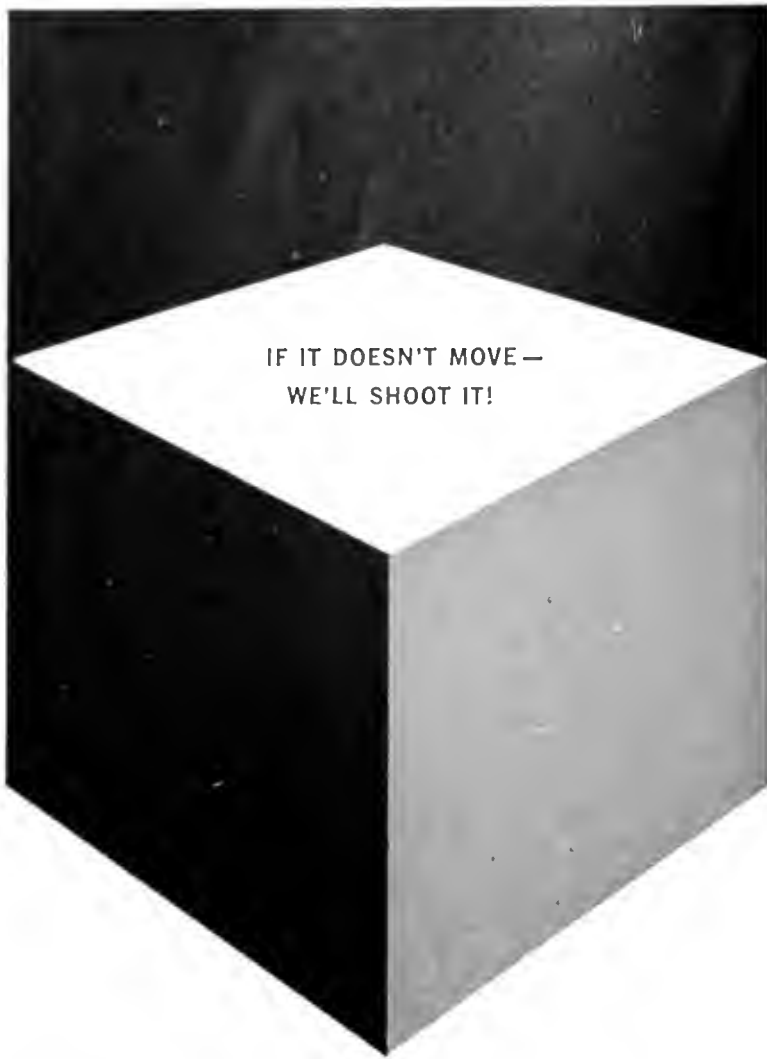
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## Film Debut of the 1967 Oldsmobile

Feature-Length, Wide-Screen Film Introduces New Models to Dealers

Oldsmobile's 1967 model introduction show for dealers was on film again this year for the second year in a row. The GM division has many years traveled an elaborate live presentation but last year switched to a feature-length color motion picture — with success that film was chosen again.

This year's show, presented to dealers at dealers all over the country in early September is a one-hour 35mm wide-screen Eastmancolor film titled *The Spy Who Came in for the Olds*. MPO Productions produced it for D. M. Brother & Co., Olds' advertising agency. N



Film again got the nod for the introduction of the 1967 Oldsmobile models as this GM division brought its dealers a one-hour wide-screen motion picture in which this scene was featured.

Samuel Vin Rothenberg was director and Gus Eisenmann, producer. Ray Martin was composer and conductor-arranger for the score.

The film is based on the idea that there is a "spy" loose in Oldsmobile land who is trying to discover what the new 1967 Oldsmobile models look like. The action takes place in a dealership showroom, and at Cypress Gardens, where the new models are unveiled amidst the beautiful settings of the Florida tourist attraction, with plenty of pretty girls galore and water skiers whooping it up for the new Toronado-inspired cars.

Dealers at the model introduction luncheon and show at the Americana Hotel in New York, on September 13, got a big kick out of it.



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## SPECIFICATIONS

- **WEIGHT** Projector: 39 lbs. Power Pack: 26 lbs.
- **DIMENSIONS** Projector: 14" high, 11" wide, 20 $\frac{1}{4}$ " long. Power Pack: 47 $\frac{1}{8}$ " high, 11 $\frac{1}{4}$ " wide, 21" long.
- **MAXIMUM WATTAGE RATING** Projector less Lamp: 275W; Power Pack and Lamp: 400W.
- **ELECTRICAL REQUIREMENTS** Projector: 117 volts, 60 cycle A.C. Power Pack: 117 volts, 60 cycle A.C. Lamp: 37 volts D.C. at approx. 8 amps.
- **LAMP CHARACTERISTICS** Color Temperature: 5000 K. Rated Life: 25 hrs.; Screen Lumens: open shutter, 2000 min.; running shutter, 1000.
- **POWER PACK CHARACTERISTICS** Convection cooled, self-contained unit designed as base for projector; connects with short cord and plug. Powers both lamp and projector.
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THEORY HAS TERMED Benjamin Franklin  
 ce of the "wisest Americans" and this  
 tesian, philosopher, inventor, scientist, phi-  
 thropist, publisher, author and diplomat  
 n so be truly called "the first American  
 niu"

But Ben Franklin's principles, philosophy  
 d ceds will qualify him as a first-rate sales-  
 man and it is upon that basic premise a new  
 dfferent 30-minute sound motion pic-  
 e has been brought to the screen. *The Sell-  
 ing Secrets of Ben Franklin* joins the widely-  
 eful film library of the Dartnell Corporation  
 d being made available for sales group  
 ings on the customary outright print sales  
 isor may be rented as an outstanding new  
 tu' for a sales meeting. Like a predecessor  
 n the same genesis, this Franklin picture  
 s produced for Dartnell by The Jam Handy  
 eazation.

Franklin's Role Played By a Professional  
 The previewer is impressed, first of all, by  
 skillful casting of the lead player in the  
 e of Franklin. Thoroughly believable, he  
 the man. Other roles are equally well-cast  
 th historic pioneer in the realm of com-  
 n sense carries his wisdom into modern-day  
 tins when selling situations are dramatized  
 reinterpreted Franklin's maxims for today's  
 on and problems. These "real life" scen-  
 es translate into action just five guiding  
 e rules which are basic in all selling situ-  
 on. For instance:

Franklin's guiding rule: "Virtue is obtained  
 he by the use of the ears than by the  
 ge." In today's idiom, let that read: "Lis-  
 sk questions. Get the prospect to talk."  
 his second Guiding Rule, Ben Franklin  
 e that "Argument is productive of distas-  
 e, and enmities. Forbear direct contradic-  
 ion. And, today we would say: "A soft an-  
 er sells hard."

Principles Translated Into Modern Terms  
 Franklin's third Guiding Rule: "Think hon-  
 y and speak accordingly" can well read:  
 e sincere. And his fourth principle: "Lose  
 tie, but let each part of your business have  
 ppe" tells the salesman to "organize and  
 ppe, plan his work and plan his day."  
 There's final logic in that fifth maxim in  
 Franklin said, "Resolve to perform what

you ought — and to a purpose." For the sales-  
 man, let it read: "Take action to get decisions.  
 Ask for the order."

Are these so very elementary? Indeed they  
 are and that is their strength — because they  
 are so often overlooked. In this Dartnell film,  
 they are delivered sans preachment, table-  
 pounding and posturing. This filmed Franklin  
 and his fellow cast members work at deliber-  
 ate pace to emphasize logic and common sense.

#### Program Includes Useful Meeting Tools

Dartnell has fortified the program which in-  
 cludes *The Selling Secrets of Ben Franklin* with  
 a "take-home" piece containing scenes from the  
 film underlined by those five Guiding Rules.  
 Going farther, the company has prepared a  
 Meeting Leader's Guide for the proper intro-  
 duction of the film, containing a brief historic  
 background on Franklin's life and contribu-  
 tions, a statement of the film's purpose and  
 some very useful tips on presentation.

There's a "sixth principle" in this well-pre-  
 pared package worth noting by all who use

the film medium. Prepare the audience and  
 assure the professional quality of the presen-  
 tation. Then, follow-through with discussion  
 and review of its content to achieve a lasting  
 impression among all viewers. For advance  
 preparation, Dartnell has also provided an  
 announcement poster giving date, time and  
 place of the film showing and five attractively-  
 designed posters also provide the five "guid-  
 ing rules" contained in the film.

Finally, users of the film may acquire  
 pocket-size Reminder Cards and a souvenir  
 coin with an engraving of Ben Franklin on  
 one side and the five points on the other.

#### A Picture With International Values

Selling is the foundation-stone of every  
 free nation's economy. To that end, *The Sell-  
 ing Secrets of Ben Franklin* make an import-  
 ant contribution to the industrial productivity  
 of countries in which it can be widely used.

And since Ben Franklin is truly an *international figure*, the film should be as popular  
 abroad as it is in the land of his birth. •

Franklin's Guiding Principle: "Think honestly  
 and speak accordingly." Or, in today's words,  
 "be sincere in everything that you work at."

Franklin: "Lose no time - but let each part of  
 your business have its place." Organize and  
 prepare. Plan your work and plan for each day.



Franklin: "Virtue is obtained rather by the use of ears than by the tongue." Today's words: "Listen. Ask questions. Get prospect to talk."

## Ben Franklin Shares His "Selling Secrets"

The Guiding Inspiration Found in Franklin's Timeless Principles Is Interpreted for Today's Salesman in This New 30-Minute Sound Film Released by Dartnell



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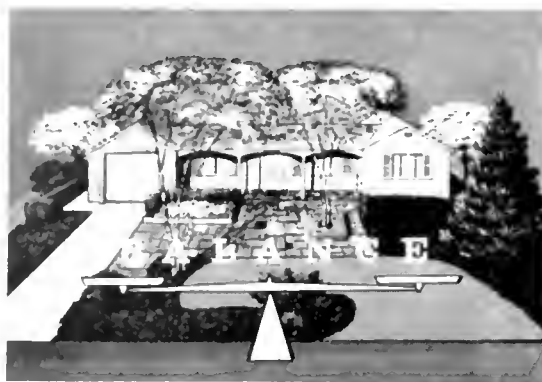
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Not every house is as perfectly balanced as this landscaped residence, but good overall balance is the goal of every landscaping design . . .

## Guidance for Home Owners on Landscaping Techniques

WHAT IS IT THAT makes some homes seem to rest on their land more comfortably than others? Why does one house seem to belong to its surroundings while another appears to stand somewhat awkwardly? Often the whole difference can be summed up in one word . . . landscaping. And often the main problem with achieving good landscaping is just not knowing where to begin.

Yet knowing a few very basic facts about landscaping can mean the difference, for the average homeowner, not only between run-of-the-mill plainness and outstanding beauty in the grounds around his house, but also between spending his hard-earned money foolishly or investing it wisely in a job that will give him lasting beauty and increased property value.

Sponsored by Nurserymen's Association

To help the homeowner understand "where to begin", a motion picture on basic landscaping techniques, *New Guidelines For The Well-Landscaped Home*, has just been released by the American Association of Nurserymen. Based on the AAN's copyrighted booklet, "The Standard For Home Landscaping," it outlines in simple terms and with clear visuals the things one should know before undertaking any landscaping project.

It is essential, says the film, first of all, to have a plan . . . to establish the design and composition of your landscape. Next, the plants and related materials to be used in the landscaping must be chosen carefully for the roles they are to play. And finally, they must be installed properly, especially the plants, since they are living things and will thrive only when treated correctly. Each of these three steps is explained and elaborated so that the viewer will be able to apply them to his own particular situation.

Uses Both Live Action and Animation

The film, produced by Sun Dial Films, Inc. from a script by staff writer Tom Carroll, Jr., uses both live action and animation. Live action sequences show examples of successful landscapes, various uses for trees, shrubs and flowers, and ideas for incorporating related materials, such as stone, brick, fencing and outdoor furnishings, into the overall landscape design.

Animation, on the other hand, was used to



The film outlines three basic steps for landscaping: a basic plan; careful selection of plants, materials; and their proper installation.

illustrate many basic design concepts which required flexibility in the visuals. (Moving a tree from one spot in a yard to another, or moving the wing of a house from one to the other, for instance, proved to be accomplished more easily by animation!)

Variety of Examples Adds to Its Appeal

The film, which runs 13½ minutes in 16 color was shot at several locations in Westchester County and Long Island and attempts to emphasize variety in size, style and variety of well-landscaped homes, so that it will be informative and have an appeal for as wide an audience as possible.

Group showings of *New Guidelines for Well-Landscaped Home* can be arranged through local members of the sponsoring association. Some of these firms also have set up projection facilities within their own offices.

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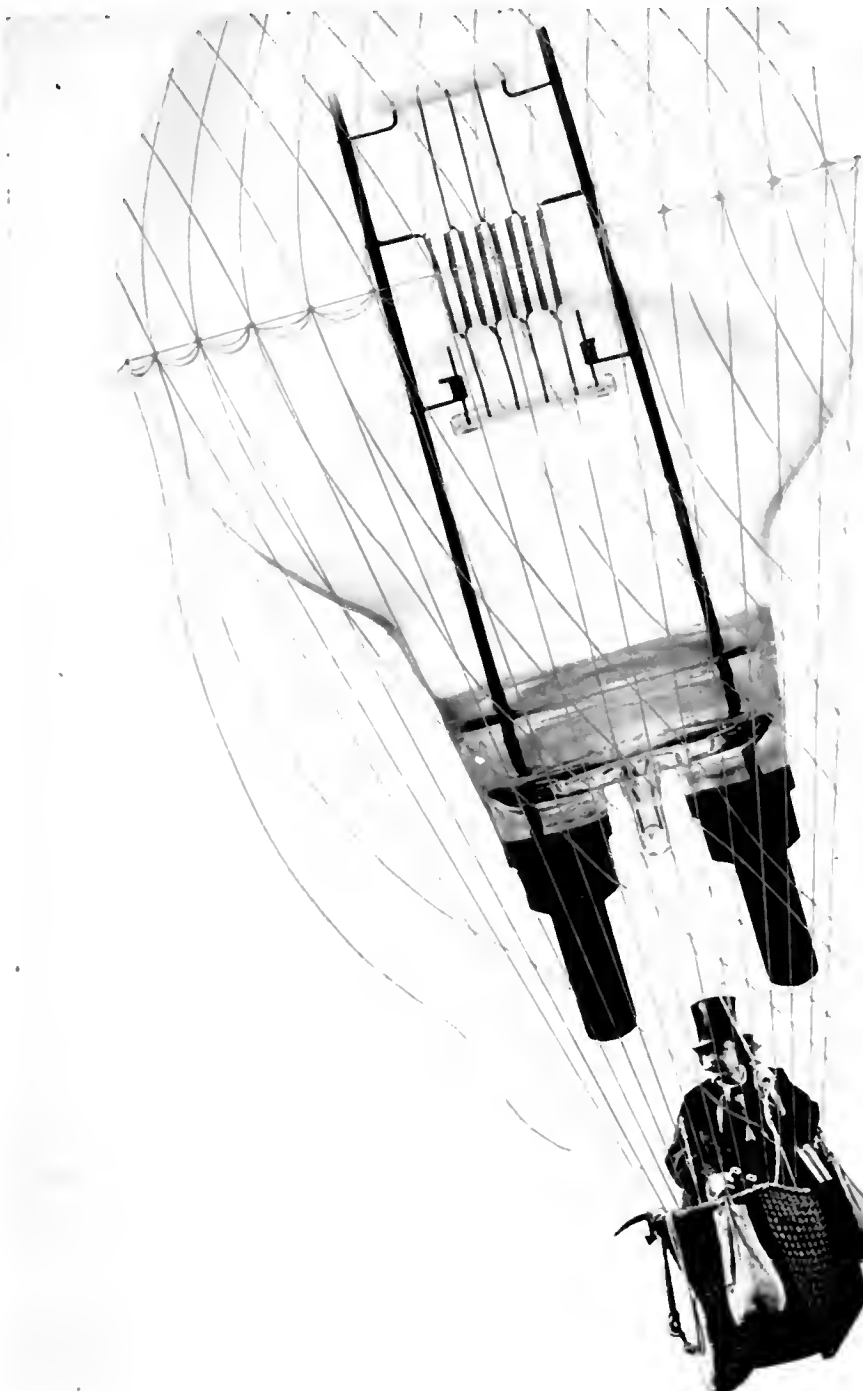


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## 12 Receive "Chris" Statuettes at Columbus

USA's Pearson Is Guest Speaker at 14th Film Festival

COLUMBUS, Ohio, takes culture seriously and works hard at upholding its reputation as the "Athens of Middle America." Members of the Columbus Film Council and of the city's Chamber of Commerce, joined by audio-visual people from Ohio State University and a host of volunteers from the professions also labor long at their self-imposed screening duties that culminate in one of the country's few remaining civic-sponsored film festivals which don't include "entertainment" movies.

Columbus also looks beyond its boundaries to a wide world beyond and for its 14th Annual Film Festival Awards Banquet chose a guest speaker whose horizons span both world and film horizons. Wilbert H. Pearson, chief of the International Communications Media Staff, U. S. Information Agency, discussed a broad range of subjects relating to factual films in the world today at the well-attended dinner in the Fort Hayes Hotel.

**Winners of "Chris" Statuettes**

Those who came to hear Mr. Pearson were also rewarded with annual prize-giving ceremonies at the banquet. The highest honor of the Columbus Festival, the "Chris" statuette, went to 12 outstanding motion pictures in six subject categories. The sole winner of a statuette in the area of films for business and industry was Larry Madison Productions. The Madison film, *As Tall as the Mountains*, was produced for Adolph Coors.

There was also a single "Chris" statuette award in the field of "education-information" films. *Land of the Yeti*, entered by the Field Enterprises Educational Corp., was that winner.

**Honor Three Health Pictures**

Three motion pictures shared top honors for health and mental health films. *Better Odds for a Longer Life*, sponsored by the American Heart Association; *Handle With Care*, produced by John Sutherland Productions; and *Human Reproduction*, produced by Audio Productions for the Text-Film Division of McGraw-Hill, Inc., were the "Chris" winners.

*The Journey*, a U. S. Information Agency motion picture and *Echo*, a Marty Young Production, won "Chris" statuettes as outstanding religious films. Two motion pictures also received statuettes as the "best of Festival" travel films: *Spain and Portugal: on the Thresh-*

*old of Success*, a Centron Corp. production, and *Americans on Everest*, submitted by the National Geographic Society.

Honors in the category of "special fields" brought "Chris" statuettes to the National Film Board of Canada for the film *Moontrap*; to Vision Associates for their motion picture, *The Odds Against*; and to Wolper Productions for the televised sports motion picture, *Mayhem on a Sunday Afternoon*.

**157 Certificates Are Awarded**

With hundreds of entries submitted for selection, Festival juries were inclined to their usual generosity in honoring many films in their respective categories. A total of 157 Chris Certificates, including those titles which also received statuette awards, were presented at the banquet by Nils Lindquist.

Films from the field of business and industry earned nearly twice the number of "Chris" Certificates given other groups as 58 were presented. Galvy E. Gordon, executive vice-president of the Council, was chairman of this category.

In other groups, films on education and information subjects received 23 Chris Certificates; there were 25 winners in the field of health and mental health films. Ten certificates went to religious films and travel entries received 24 of these honorable mentions. The area of "special fields" brought 17 certificates to the "next best" pictures.

**They Headed the Film Juries**

Daniel F. Prugh, president of the Film Council of Greater Columbus, served as chairman of the travel film category this year. The education-information group was headed by Chairman Fredrick B. Saunier and Florence L. Fogle chaired the health-mental health film category. Dolores Sherwood, as chairman for the religious film entries and Sanford N. Hallock, chairman of the "special fields" group, completed the roster of Festival leaders.

Mary A. Rupe is secretary-treasurer of the Council and its director of public relations is F. H. "Bud" Gillis, Jr.

Trustees of the Columbus Film Council are: G. Roger Cahaney, executive vice-president, Sterling-Movies; Dr. Edgar Dale, research associate in the School of Education at Ohio State; Carl M. Lenz, president of Modern Talking Pic-

(CONTINUED ON NEXT PAGE)

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## Honors at Columbus:

(CONTINUED FROM PAGE 22)

ture Service; Charles W. Vaughn, general manager of WCET, Cincinnati, Ohio; and Robert W. Wagner, chairman, Department of Photography at Ohio State.

An innovation in 1966 Festival activities was the "Producers Showcase" which featured a multiple screen system that enabled producers and distributors attending the awards' day events to view more outstanding films. Dr. Wagner and William Buccalo from Ohio State University's Motion Picture Division, made the arrangements for this awards' show innovation. ■

\* \* \*

### Meet USIA's "Bill" Pearson: He Knows Informational Films

▲ Bill Pearson's contributions to the film industry include a term as president of the Washington Film Council, 1965-66 and the post of chairman of the U. S. delegation to the 14th International Edinburgh Film Festival in 1960. He also served as executive secretary to the 1953 Conference on International Standards for Motion Picture and Filmstrip Cataloging, sponsored by the Library of Congress.

Mr. Pearson's post in the USIA also embraces chairmanship of the Interdepartmental Committee on Visual and Auditory Materials for Distribution Abroad. His wide range of interests include service UNESCO, where he held the post of technical secretary of the U. S. delegation which attended that organization's 1950 General Conference in Florence, Italy, and as advisor to the delegation chairman at UNESCO's 1960 conference in Paris.

Bill Pearson majored in Hispanic-American Affairs at the University of California where he also did graduate work in the economic history of Brazil. He has recently



W. H. Pearson, Chief, International Communications Media Staff

returned from a visit to Argentina and Brazil.

\* \* \*

### Third Annual A-V Institute for Training Directors Opens Nov.

A third annual Audio-Visual Institute, sponsored jointly by American Society for Training Development, the National Association Visual Association and Indiana University, will be held on Indiana campus in Bloomington from November 6-11. The six-program will focus on basic principles in effective use of sight and sound for training and management development.

Murray O. Cunningham, Audionics Corporation, is chairman of the Institute. Program sessions include "Training With Closed Circuit Television," and "Motion Pictures-Techniques in Production Projection and Distribution." In opening address, "Putting Film Things First" will be delivered by Richard Lewis, a-v director of Jose State College. Members of the ASTD are charged a \$225 enrollment fee; non-members charged \$260 for the six-day institute.

Inquiries concerning reservations should be directed to the American Society for Training and Development, P. O. Box 5307, Madison, Wisconsin 53705.

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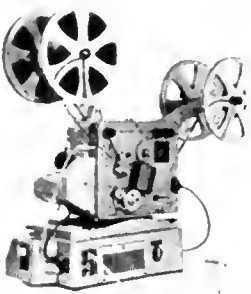
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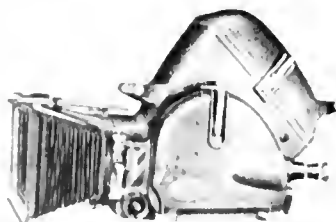
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**Pelican Films, N. Y., Acquires Lars Colonius Productions, Inc.**

Pelican Films, Inc., New York City, has acquired Lars Colonius Productions, Inc., a long-established tv production company. The announcement by T. J. Dunford, president of Pelican, notes that "the acquisition of Mr. Colonius, himself, is a most important addition to our company's structure. Advertising agencies and advertisers have long worked with and respected him because of his filmic talents."

Colonius joins Pelican Films in the creative capacity as director of animation, his field of specialization. He will also move into direction and supervision of live-action commercials. Colonius began his career in 1935 at the Walt Disney Studios. During World War II he served as director of animation with the U.S. Signal Corps in New York.

**Jack Moss Forms Own Company: It's Moss Communications, Inc.**

☆ Jack Moss has left Turteltaub & Moss, Inc., to form a new company, Moss Communications Inc., (MCI). Headquartered in New York at 10 East 40th Street, with offices in Washington, D.C., the company provides scriptwriting, art, directing and producing services for motion pictures, slidefilms, sales training programs, sales presentations, sales meetings, TV commercials, speeches, slide talks and collateral materials.

On a free-lance basis, and later as president of T&M, Mr. Moss has completed projects for such organizations and companies as A.T.&T., Pepsi Cola Company, TWA, Koppers Co., General Acceptance Corp., and the Federal Aviation Agency.

MCI will specialize in sales training and promotional programs and other in-company, trade and consumer communications on film and in print media involving motivation and education.

**It's "Comgro" If You're Looking for The Communications Group**

Comgro is the new short-cut nickname for The Communications Group — a corporation, according to an announcement by Louis Mucciolo, executive vice-president of the New York company.

"The film industry has been swamped to the point of confusion with three initial outfits," Mr.

Mucciolo said. "Our initials, 'TCGAC' would only add to the confusion. So we chose Comgro. We are in the communications business and we are growing. Comgro makes sense."

**DeLuxe/General Growth Movie Studios Continue at 2 Hollywood Plaza**

The addition of sixteen rooms to the Western Avenue, Hollywood, plant of DeLuxe Laboratories continues the firm's extensive expansion program which began earlier in the year. The new quarters include negative cutting facilities and additional office space. A 16mm theater (screening room) has also been added at the DeLuxe General Film Laboratories building on North Argyle in Hollywood, making a total of 16mm and 35mm theaters on the lot.

G. Carleton Hunt, president of DeLuxe/General, disclosed that over 80% of more than a million dollars worth of new equipment is being installed at these Hollywood plants in addition to improvements at New York and Chicago facilities.

**Manhattan Effects, Inc., Now Acquired by Technical Animations**

☆ The acquisition of Manhattan Effects, Inc. of New York by Technical Animations, Inc. of Washington, N.Y., has been jointly confirmed by Stanley L. Schwartz, president of TA and Bernard Barnett, Manhattan's chief executive.

The company has become a separate operating subsidiary of Technical Animations, Inc. and Barnett has been elected a corporate vice-president of that company. He continues as operating head of Manhattan Effects and of Barnett Film Industries, one of its divisions. Moses Weitzman has been named vice-president of Manhattan.

Joint New York City sales headquarters of both companies have been established at 321 W. 54th

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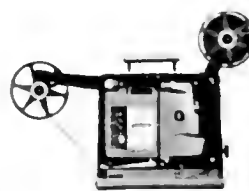
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## BUSINESS SCREEN INTERNATIONAL

European, U. S. Shareholders Meet Via Satellite As Warner-Lambert International Stages Historic First

A stockholder of a major U.S. pharmaceutical company asks the managing director of the British affiliate company — "How would Medicare affect sales of drugs?" — the reply came "We found difficulties at first — now we sell more drugs than ever before". There is nothing unusual in this type of exchange, familiar at all shareholder's meetings, but this time the stockholder who caught the speaker's eye was in New York, and the speaker was in London, England.

The occasion was the first person-to-person international shareholders meeting ever held — the Annual General Meeting of Warner-Lambert International at the Statler Hilton — where 100 U.S. shareholders saw and heard on a 10ft. wide screen a television picture of the managing directors of Warner-Lambert's affiliate companies in England, France, Germany and Italy, linked by Early Bird satellite to a room in London where they sat with the European shareholders. The Europeans asked and answered questions of the U.S. board of directors, headed by the president, Governor Alfred E. Driscoll.

### Build Shareholder Confidence

As companies grow larger, more complex and international sales rise (Warner-Lambert's international sales rose in 1965 by 16% and now represent \$141 million, or one-third of the company's total sales) — the need to make corporate officials at various levels available for discussion with shareholders becomes even more essential to public confidence.

In charge of the London end of the operation was Harry Low, a veteran T.V. program producer specializing in C.C.T.V. events, assigned to B.B.C. T.V. Enterprises, who with the T.N.T. International (a division of Theatre Network Television Inc.) in New York, completed a complex chain across the Atlantic. At the Statler Hilton, a Swiss Eidophor projection T.V. system provided the picture and shareholder meeting lighting conditions.

### Service of RCA Communications

RCA Communications Inc. were responsible for the use of the "Early Bird" Satellite 23,500 miles in space, operated by Comsat — and the satellite was linked to the Hilton by N.B.C. In London the British Broadcasting Corpora-

tion provided the facilities and the T.V. studio.

Finally, as the time of the meeting, 8:00 p.m. in London and 3:00 p.m. in New York, coincided with the period of peak overseas telephone traffic, Comsat and A.T.T. Long Lines Division had to cooperate with 14 countries in arranging clearance.

### Investment in Understanding

This pioneer international shareholders meeting cost an estimated \$30,000, but as Governor Driscoll said, "we are determined to be as well known in Europe as we are in the U.S.A." With 10,000 workers in W-L affiliated European plants and W-L products on druggists shelves all over Europe — and a profit growth in 20 years from \$19 million to \$400 million — there is no doubt that the money spent on the shareholders-relations activity will produce great results. For a-v men all over the world Warner-Lambert have offered a challenge.

\* \* \*

### Shell Italiana Premieres Film on Underwater Search for Oil

Underwater oil exploration activities of Shell Italiana, Italian subsidiary of the Royal Dutch Shell group, are shown in *Capshell*, a new 11-minute 35mm color motion picture premiered in Rome earlier this year.

Lensed recently at Porte San Stefano on Italy's West Coast about 80 miles north of Rome, the film pictures Shell exploration and underwater diving operations in cooperation with Micoperi S.p.A. of Milan. Shell provides the engineers and Micoperi the highly-skilled diving personnel. Excellent underwater photography is a strong feature of the film as it underscores new methods which must be carried out beneath the sea.

*Capshell* was directed by Dore Modesti; Mario Vulpiani was in charge of photography with special underwater lens work by Masino Manunza and music by Francesco De Masi. Program International is noted as the producer for Shell Italiana.

\* \* \*

A complete report in pictures and text of the 7th International Industrial Film Festival recently concluded in Venice, begins on page 35 of this sixth issue.

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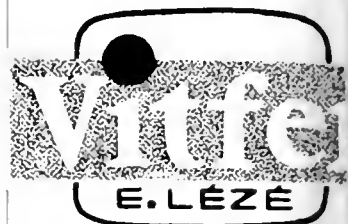
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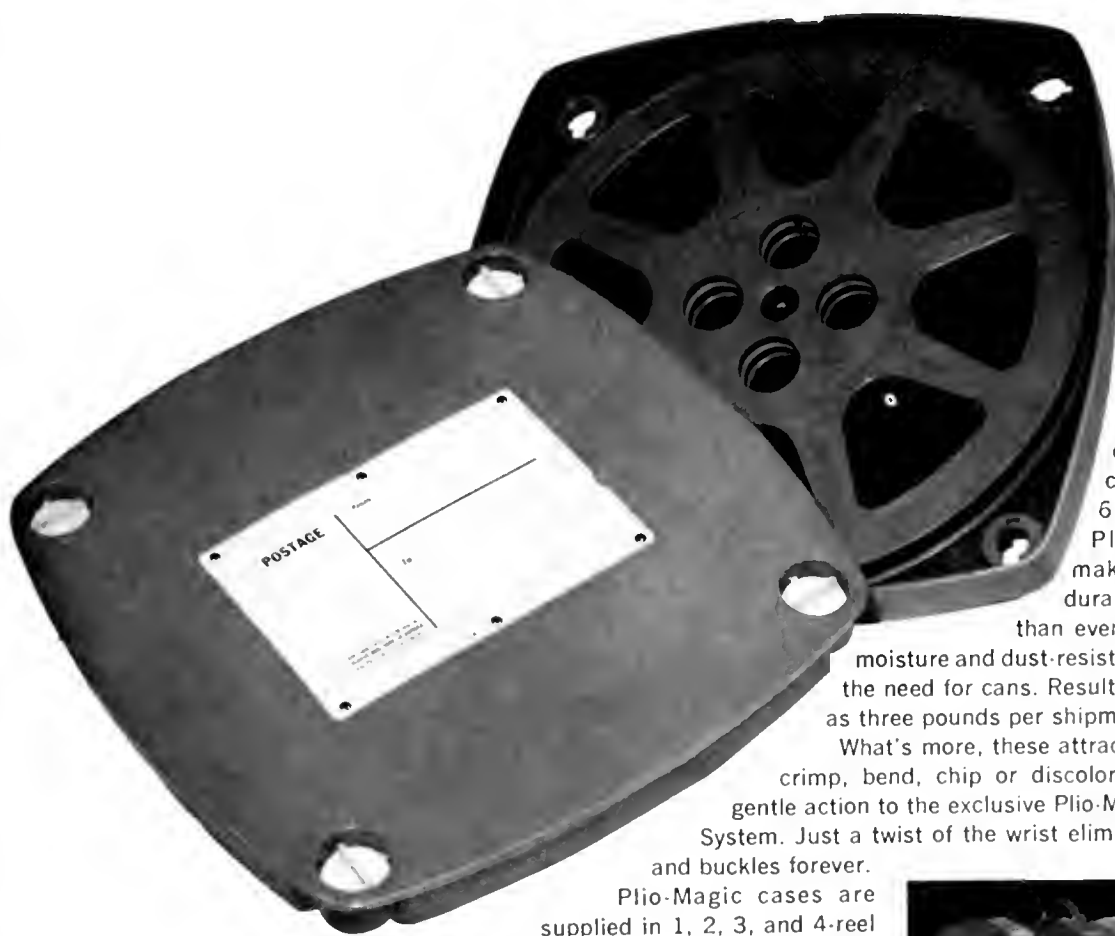
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## Homes of the Future

Next Third of a Century Is  
Previewed by American Home

**T**HE FIRST TWO-THIRDS of the 20th Century is over and if the nation's leading authorities on family living have anything to say about it, America in the next 33 years will be a truly wondrous place to live.

Housing will be simple and furniture will be opulent. New cities will be created with their own nucleus of employment. For many, commuting will be a thing of the past. People will have more money to spend and more leisure time to spend it. Although privacy within the family unit will be in style, more people will be doing more things outside. Mr. and Mrs. Joe Doaks and family will crave luxury and look for drama in their daily lives. Everything will be curvier — even the houses we live in. There will be more buttons to push. And credit cards will be the foundation of much of our buying.

#### Shown Advertisers, Agencies

These are other provocative predictions from the theme of an unusual new film now being shown to advertisers and their agencies by American Home Magazine.

Entitled *The American Home in the Next Third of a Century*, the 26-minute film, using a combination of motion, stills and animation, with original sound and



Predictions of the future are grouped in scene from American Home's film.

orchestration takes a futuristic look at America's living habits. Housing, furniture, appliances, fashions and leisure time are described through the eyes and words of a most authoritative team of narrators.

#### These Experts Offer Comments

For example, builder William Levitt comments on housing and cities. Designer George Nelson offers some compelling answers to furniture fashions in the next three decades. Researcher Leo Cherne brings the problems and opportunities of increased spare time into focus. Behavioral sci-

entist Dr. Ernest Dichter talks about the wants and needs of the American family. Hubbard Company, the editor of *American Home*, helps put their various viewpoints into proper perspective.

*The American Home in the Next Third of a Century* was written by Donald Lawder. Lawder Company also served as producer for *American Home* with Robert Bras receiving producer credit.



Publisher John Collins (at right) goes over film details with Donald Lawder, president of Lawder Company, producers of the picture.

Bras was responsible for animation photography as well.

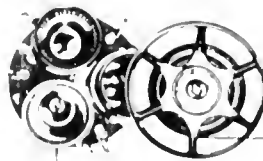
#### Key Role in 1967 Promotion

*American Home* magazine launching the next third of a century with the best year in its history. According to John L. Collins, publisher, advertising line for the first half of 1966 was up 41.4 per cent over a year ago, and the circulation rate base was recently increased to 3,400,000.

The new film will lead off the magazine's 1966-67 promotion program which is built around the theme, "Reach for Tomorrow Today in American Homes."

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surpassed in sharpness, brilliance, and range of tones.

Both films are easy to use, so anyone can make slides with them. You just snap the shutter. Pull the tab. Wait for your finished picture. Dip it in a quick-drying hardening solution. Then slip it into a snap-together plastic frame and it's ready for the slide projector and your audience.

And what does this literally up-to-the-minute slide presentation cost? About  $\frac{1}{3}$  what you've been paying for the conventional kind. Here's the way to get your points across. Agree? Polaroid Corp., Cambridge, Mass.



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## Prudential Sponsors a Youth Fitness Program

Nationwide Campaign Gets Underway With 1,000 Prints of  
Color Film Featuring Stars of National Football League

THE PRUDENTIAL INSURANCE COMPANY has launched a new "Poised for Action Youth Fitness Program" which features a half-hour color film starring 13 top National Football League stars. The film, *Poised For Action*, is a major public relations project for the company, involving some 1,000 prints already in distribution, and includes plans for future sports programs in seasons to come.

Made in cooperation with the President's Council on Physical Fitness and the National Football League, the picture offers some of the most interesting closeups of football skills and game-action sequences ever seen on the screen. It is narrated by Michigan State's famed coach, Duffy Daugherty, and features such gridiron stars as Gale Sayers, demonstrating his rushing ability; Bob Hayes, Sonny Randle and Pete Retzlaff, showing how to run pass patterns; Frank Ryan, in ball handling and passing; Pete Case and Mick Tingelhoff, blocking; Merlin Olsen, Billy Ray Smith and Maxie Baughan, playing the forward defense; Pat Fischer and Paul Krause, in pass protection; and Jim Bakken, showing how to kick.

### They're Great Off the Field

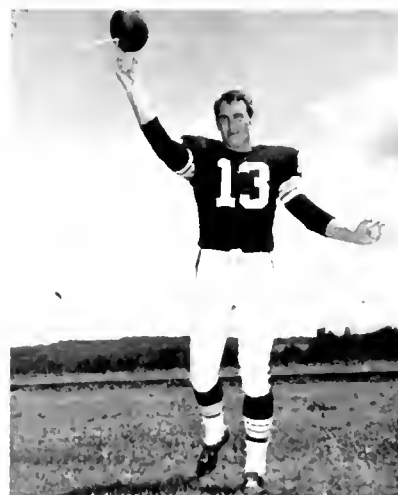
The 13 stars were chosen not only for their skill on the field but as good citizens, college graduates, and successful business and family men, as well. All have achieved almost as much success in their lives off the gridiron as on — good examples for youngsters seeing the film.

*Poised For Action* is part of an extensive program, consisting of not only the film in nationwide distribution, but Pru-sponsored visits to all NFL team training

camp this summer by thousands of youngsters and their parents for a close look at some of the nation's best examples of physical fitness. In addition, fitness clinics for the youngsters, themselves, supervised by NFL stars and local athletic figures, have been held in Los Angeles, Houston, Chicago, Milwaukee, Boston, Jacksonville and Newark.

### Booklet Is Widely Distributed

The two most important parts of the program (and those which will reach the largest sections of the general public) are the film and a 36-page physical fitness booklet, also called *Poised For Action*, which contains: a message from President Johnson citing the importance of physical fitness for the youth of today; an exercise



Frank Ryan, star quarterback of the NFL, Cleveland Browns pro team.

program demonstrated by Pete Retzlaff; football skill tips; a scouting report on the 15 NFL teams; and 1965 standings and 1966 schedules.

The booklet will be given to all persons seeing the film — which could run into millions of copies in less than a year.

### Produced by Contact Marketing

*Poised for Action* was produced by Contact Marketing, Inc., a New York marketing concern with strong roots in audio-visual media. Executive producer is David W. Lupton; producer, John W. Hennessey; and writer-director, Herman Masin, editor of *Scholastic Coach Magazine*. Filming took place at Ramey Air Force Base in Puerto Rico, last May. Scenes of outstanding NFL action last year is also included in the film.

Photography of the action at Ramey was done on 16mm, and



Rushing star Gale Sayers, of Chicago Bears, pictured in action.

also on 35mm motion picture with a 1/1000 second shutter speed. The latter footage will be used for sequence demonstration photographs to be included in forthcoming instruction booklet which will be part of the program in the near future.

### Get Prints from AF or Modern

Free-loan distribution of film is being shared by Association Films, Inc., and Modern Talking Picture Service, each serving several of Prudential's regional offices. Audience will be in schools, colleges, service clubs and groups interested in youth, sports or physical fitness. In addition, 100 prints have been given to the Department of Defense for showing to armed forces; and 50 prints will be made available for showing at local television stations.

\* \* \*

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## WARD-WINNING PICTURES AT VENICE CATEGORY A

(on industrial themes (economic, social, legal or scientific) of general interest, for being primarily to the general public.)

First Prize: Sweden

### "LIKE RINGS ON WATER"

Sponsor: Orebro sta.

Producer: AB Filmknotakt

idelic little towns spread around the country could help relieve the stress of everyday life; could form the framework of a functioning city with many of the advantages of the big city; of its disadvantages.

Second Prize: Germany

### "AWETA"

Sponsor: Badische Anilin und Sodafabrik

Producer: Gesellschaft für bildende Filme

chemistry modifies the world of natural phenomena, new problems are confronted. The creation and solution of these is the task of the Applications Department, called Aweta. It addresses customers on the processing and application of products, as interpreters.

Third Prize: Germany

### "DER GROSSE WARTESAAL"

Sponsor: Allgemeine Elektrizitäts-Gesellschaft

Producer: Franck Film

India's contrasts of drought and flood, of waste and fertility, are bizarre. India has raw materials but without foreign aid, complex industrial economic problems cannot be overcome. This role is pictured in this.

## CATEGORY B

(on specific industrial subjects; production materials, for the general public.)

First Prize: Finland

### "TEXTILES"

Producer: Sektor Filmi

Finnish textile artist Marjatta Metsovaara draws inspiration and ideas for her designs in nature. This filmic "tone-poem" contains no comedy but music completes the story.

Second Prize: The Netherlands

### "BARBAROTA"

Sponsor: N. V. Philips Gloeilampenfabrieken

Producer: World Wide Pictures Ltd.

Humorous presentation of history of shaving with background on one of Philips' products.

Third Prizes (tie) France; Netherlands

### "EXEMPLE LA ROCHELLE"

Sponsor: Simeca Industries

Producer: Les Films Jean Leherissy

Industrial decentralization brings a new factory to Rochelle; during construction, young workers are being trained as future personnel.

### "COMMENT FONCTIONNE LA TELEVISION"

Sponsor: N. V. Philips Gloeilampenfabrieken

Producer: N. V. Carillon Films

The principles of gathering, transmitting and displaying television images are explained.

## CATEGORY C

(on industrial subjects which have the purpose of contributing to the general public.)

(CONTINUED ON THE FOLLOWING PAGE 38)



The impressive facade of historic Venice is dominated by its towering Campanile and flanked by the Ducal Palace (at right). Beyond lies Piazza San Marco, facing the pinnacles and domes of St. Mark's.

# Films of 17 Nations Compete at Venice

Britain Wins the Grand Prix at the 7th International Industrial Film Festival

THE ANNUAL INTERNATIONAL INDUSTRIAL Film Festivals, sponsored by the Confederation of Industrial Federations of Europe (CIFE) are very tradition-conscious. Concepts of geography appear to be needlessly limiting an event that holds promise through wider latitude of free world participation; the definition of "industrial content" lessens the potential for films serving distribution and selling. Dominance of 35mm theatrical projection takes little account that 16mm sound-on-film is the predominant means by which factual motion pictures are shown and the advent of 8mm sound has yet to be considered by Festival authorities.

But the 7th International Industrial Film Festival which opened on September 12 on

the Lido in Venice, Italy remained the world's foremost showcase of great industrial films. The showings in the Palazzo del Cinema were, by and large, most proficient in the 35mm dimension; 16mm suffered greatly by comparison. Arrangements by this year's national host: the Italian Confederation of Industry, were considerate of jurors, delegates and the press.

In this setting and time, 106 motion pictures from 14 European countries and two "all-European entries (Euratom and C.E.C.A.) competed with one another and those of three lands abroad: the United States, Israel and South Africa. And out of the week-long screenings by 28 official jurors, there emerged the final 22 prize-winning films in the seven official categories of the Festival. Six additional

These dignitaries officiated at the awards ceremonies which climaxed the Festival. In the picture (left to right), Ing. Domitro R., president of the organizing committee, Lidio Bozini, president of international jury, the Prefect of Venice, Italian Minister for Foreign Trade, Sen. Gaetano Folloy, Mario Valeri Maurica (standing), president Industrial Association of Venice, Emmanuel Mayolle, v.p. Confederation of Ind. Federations of Europe, Dr. Rosario Errigo, representing Minister for Tourism; and René Arnaud, secretary-general, the Confederation of Industrial Federations of Europe.



## We Were There: the Inside Story of the Festival in Venice

special prizes" were also awarded by Italian groups.

Great Britain, with three first awards and two second prizes, received the Grand Prix of the Festival, followed closely by Germany, with one first prize, two second awards and two third prizes. The Grand Prix might have gone to Holland, too, as that country swept one first place, one second prize, two third prizes (including a tie); and one fourth award.

### Films from Finland, Sweden Win Firsts

Other first prizes of the Festival were shared by Finland and Sweden, with one apiece. France had one second prize and two third prize awards, including the tie shared with the Netherlands. The United States won a single second prize. Italy had a third prize and a fourth place award but was comforted by special prizes given by national groups of that country to four of its entries.

Two of the special prizes also went to German entries. All of these special awards were made by Italian manufacturing, press or publicity groups, other than the traditional Inforfilm (international distribution) prize, given this year by its Italian member, DIFI, of Rome.

### Time for Discussion Was a Real Asset

Vital statistics are just that and little more. The real story of the Festival lies in the images on the screens and in the discussions, social participation and the lively interchanges between members of the juries and various delegates. Venice resumed the healthy practice of holding a "parliamentary" discussion session through an entire morning before the Festival ended. Here delegates expressed their views on topics of international concern. An historic "first" was achieved when Francois Lutangu, representing the Ministry of Information of the Republic of the Congo, made a brief but impassioned appeal for "films to help teach our people better methods of agriculture."

Members of the official juries represented industry, industrial federations of their countries and governments who participated in the Festival. The U.S. was represented (through



The Prefect of Venice (center) presents prize given "Steel and America" to one of U. S. delegates, Carl Lenz (right) who accepted on behalf of American Iron & Steel Institute.

the National Association of Manufacturers and the Council on International Nontheatrical Events) by Ott Coelln, publisher of BUSINESS SCREENS and Carl Lenz, president of Modern Talking Picture Service, Inc. Per-Erik Lonnfors, of Finland; Erik Heimann, of Denmark; and Dr. Willi Riesenber, of Germany, were typical of other jurors who represented their national manufacturer groups at Venice. Great Britain named as jurors Oliver Farmer (of Associated Electrical Industries Ltd.) and Peter Spearing (of The Imperial Tobacco Co.). Truls Treider was one of Norway's delegated jurors, representing the Federation of Norwegian Industries.

### Sponsor Executives Among the Jurors

Other well-known film sponsors were represented on the juries. Dr. C. A. Crena de Jongh, information officer of Unilever; Dr. Karl Kagi, of Sandoz A.G. and Dr. Max Leutenegger were among these experienced executives who judged films at Venice. Rudolph Schmidt, a Unilever executive and Herbert Podhradsky, film institute executive, were Austria's contributions to the official jury. Mrs. Inga Millar,

widely known for her work at Norway's Productivity Institute, was the other juror from that land. Sweden sent Arne Lundmark, representing the Skandinaviska Banken, and Vabis, as that country's jury members.

This cross-section of jury membership underscores the competence, for the most part, of the men and women who selected the award-winning motion pictures in 1966. They served in groups of seven on each jury, gently viewing and scoring in their respective categories, meeting daily at luncheon sessions. These were the criteria followed: (1) is the specific objective of the film achieved? (2) is the film likely to communicate at level of the specified audience? and (3) ju



Nature's handiwork inspires the designs Finnish textiles of Marjatta Metsovaara, the creator of that country's first-prize film. Shown at work on a sequence for "Textiles" producer Aimo Japerholm, head of Sektor Film.

the technical and artistic qualities of the film (consider visual quality, sound and tempo).

### 16mm Is the Universal Medium, But ...

The limiting factor which heavily influenced jury consideration was the uniformly poor quality of 16mm projection. Inevitably preceded or followed by superb 35mm showings such films were compared unfavorably with competing subjects shown in 35mm. The result is apparent: not a single 16mm entry from any country received a jury award. The sole U. S. winner: a 35mm color print of *Steel and America* only served to emphasize that critical failure at Venice. Another U. S. entry, the best-seen factual motion picture of this decade, Johnson's Wax' *To Be Alive!* was brilliantly projected in a wide-screen 70mm version (special composite print) but disqualified as a pre-1965 production. The wave of applause which swept the theater at the Palazzo del Cinema was heart-warming, however, as this film has a great future when contemplated in 70mm theatrical arrangements have been completed for its European public showings.

This year's national host, the Italian Confederation of Industry, headed by its president Angelo Costa, shared organizational honors with Dr. Domireo Re, vice-president of t

The Palazzo del Cinema on the Lido at Venice is a familiar site for international film competition. This building's large, well-equipped main theater was supplemented by the smaller Salon Volpi where the international press and delegates viewed the 124 films submitted by 17 countries.



Industrial Association of Venice and Dr. Leonard Algardi, of the National Association of Cinematography (ANICA). Dr. Enzo Cagnato was in charge of projection arrangements and Giuseppe Gozzi helped Giacomo Guiglia for the Italian Confederation as those men handled principal arrangements for the Festival.

### Three Best Pictures of the Festival

But the film's the thing that Festivals are made for! The three best pictures of this 7th competition were unquestionably Finland's beautiful composition of textile designs emanating from nature's inspiration: *Textiles*, created by Sektor Filmi's talented Aimo Japerholm. *Two Cubic-Centimeters for Life*, the German drug industry film out of Dr. Georg Turk's Leonaris-Film of Boebligen was a



Sektor Filmi's Aimo Japerholm sets up his Arriflex for another scene in "Textiles." The color pictures in this non-verbal prize winner were one of the finest in recent years; music supplemented the blending of fabrics with natural beauty to complete this tone-poem on film.

re-exposition of this subject, and the high-interesting, very amusing *Tortoise and the Frog*, sponsored by Pirelli and created by Callaghan-Hudson-Brownjohn and Associates was a rather theatrical fare. This doesn't fault the quiet beauty and provocative idea offered by Sweden's first-place winner: *Like Rings on a Tree*. This film won the only top award given

by festival leaders meet the international press at the Palazzo del Cinema. At right (l to r): Giacomo Guiglia, Italian Confederation of Industrial Federations of Europe; translator; René Arnaud, secretary-general, Confederation of Industrial Federations of Europe; Ing. Domingo Re (standing), president of organizing committee; Atv. Lidio Bozini, president of international jury; and Dr. Rosario Errigo, representing Minister of Tourism. Many of many journalists attending this session are pictured below.



Jurors discuss Category E and F selections at Venice. Shown above (clockwise, left to right): chairman Osmo Würo of Finnish Employers' Confederation (back to camera); jury's feminine translator-recorder, M. Georges Dauge, secretary-general of French steel tube association, Dr. Thomas Ukert, of Esso A. G. in Germany; Herbert Podhardsky, Austrian film-study specialist, Ott Cochl, publisher of Business Screen; Carl Lenz, president, Modern Talking Pictures Service; and Dr. Giuseppe Tavazza, of the Italian National Cinematographic Union.

a black and white subject at the 7th Festival!

*Elements Facing Elements* showed a pretty good job of bridge-building in Holland but was far below the technical excellence of Britain's *Forth Road Bridge* which won a similar category first place at Rouen last year; another British entry, *Visual Aids*, captivated jurors who know the value of a good film on this subject; and *The Stable Door*, was a competent exposition on industrial security.

### Those Colorful "Palettes of Fashion"

One special prize: the DIFI (Inforfilm) award given *The Palettes of Fashion*, sponsored by Farbwerke Hoechst AG, was really deserving. Color dominates the fashion scene, which this handsome film depicts, and its delineation of the role played by synthetic dye-stuffs was deemed "most suitable for international distribution". Other "special awards" made by Italian press and publicity groups, were compensations based on national loyalties rather than for professional excellence.

As often happens, some of the Festival's most interesting films won no prizes. Scania-Vabis entered a very informative color film on the building of *The Jungle Road* which brought the heartland of interior Brazil to the screen. Denmark's fine film, *Milk for De-*



Excellent personnel film, "Les Clients" won award for Les Analyses Cinematographiques.

velopment, is one of the most useful current offerings. Underscoring the fact that a famine threat can be combated with milk, it shows how Kenya's small farmers are turning to modern dairying methods with notable success. Learning how to conserve surplus production during their rainy season they have turned to milk powders to compensate for low yields during the dry season. Sponsored by A/S Niro Atomizer, this film was made under the auspices of Food and Agriculture Organization of the United Nations, contributing to the FAO's "Freedom from Hunger" campaign.



# AWARD-WINNING MOTION PICTURES AT THE SEVENTH INTERNATIONAL INDUSTRIAL FILM FESTIVAL

(CONTINUED FROM THE PRECEDING PAGE 35)

## CATEGORY C

Films which have the purpose of contributing to the prestige of the industry concerned, intended primarily for the general public.

First Prize: Great Britain

### "THE TORTOISE AND THE HARE"

Sponsor: Pirelli Limited

Producer: Cammell Hudson & Brownjohn Assoc.

In this modern version of La Fontaine's fable, the tortoise is an enormous articulated truck, the hare, a 150 mph E-type Jaguar. The action: the inter-play of the two vehicles and their drivers as they traverse Italy's "autostrada del sole" with the lorry driver always seeming to get ahead of the Jaguar. That's the way the fable ends.

Second Prize: The United States

### "STEEL AND AMERICA"

Sponsor: American Iron & Steel Institute

Producer: Walt Disney Productions

The story of steelmaking from ore to the finished product is pictured in live action and animation sequences featuring Donald Duck. The latest development in steel processes are shown.

Third Prize: The Netherlands

### "PHILIPS CAVALCADE— 75 YEARS OF MUSIC"

Sponsor: N. V. Philips Gloeilampfabrieken

Producer: N. V. Joop Geesink's Dollywood

A puppetoon about the musical crazes of the past 75 years helps build goodwill for Philips.

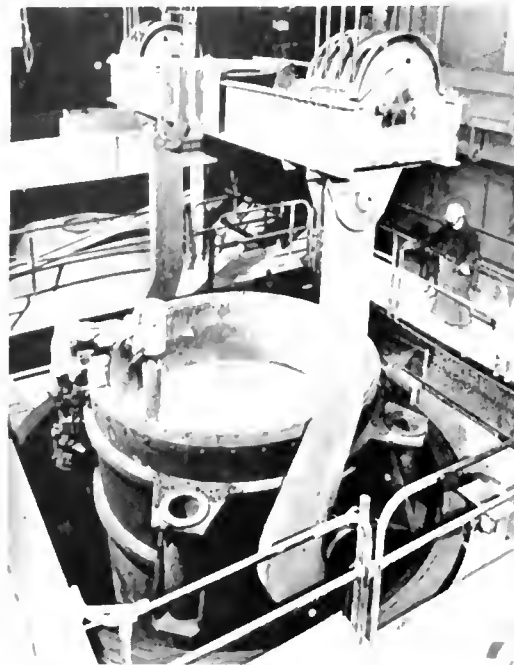
Fourth Prize: Italy

### "NELLA VOSTRA VITA" (IN YOUR LIFE)

Sponsor: Italsider

Producer: RPR (Realizzazioni Pubb. Relazioni)

With the Italsider Pavilion at the Milan International Fair as its setting, this film shows the many uses for steel products in daily living.



Scene from "Steel and America" shows a ladle of molten alloy steel lowering into a vacuum degassing unit at a mill. This color picture won a second award at the festival in Venice.

## CATEGORY D

(Films on specific industrial subjects, products or materials for specialist audiences.)

First Prize: The Netherlands

### "ELEMENTS FACING ELEMENTS"

Sponsor: Ener-Cemij — Rober N. V.

Producers: Joop Burksen and Ruud Herblot

Showing the use of pre-stressed concrete in the construction of the longest bridge in Europe, across the Oosterschelde in Sealand.

Second Prize: Germany

### "BAUEN MIT PROFIL"

Sponsor: Thyssen-Industrie GmbH

Producer: Deutsche Industrie-und Dokumentar Film GmbH

Shows the swift erection of a factory building using sheet steel, galvanized by the Sendzimer process. Engineering details are given emphasis.

Third Prize: Germany

### "HARTER SCHAUM"

Sponsor: Farbenfabriken Bayer AG

Producer: Bayer-Filmstelle

Versatility of "Hartmolopren" polyurethane foam material is shown as production and application are pictured in various industries.

\* \* \*

## CATEGORY E

(Films on industrial application of scientific principles and research, intended primarily for special audiences, including educational establishments, rather than for general public showings.)

First Prize: Germany

### "ZWEI KUBIKZENTIMETER LEBEN"

(Two Cubic-Centimeters for Life)

Sponsor: Medizinisch-Pharmazeutische

Studiegesellschaft e.V.

Producer: Leonaris Film-Dr. Georg Munc

Millions of lives have been saved since succeeded in isolating the first pure substance from a plant in crystalline shape: morphine extracted from poppy sap. Other curative substances have been built up which do not exist in nature. The limits between nature and chemistry are fluent. The film shows its specialist audience how the modern chemist can produce life-saving substances synthetically, making products found in nature but vital to medicine.

\* \* \*

Second Prize: Great Britain

### "PHYSICS AND CHEMISTRY OF WATER"

Sponsor: Unilever Limited

Producer: World Wide Pictures Ltd.

This most common liquid's many unique properties are shown in fascinating detail. The surface tension is of special importance in many of detergents, the film explains.

\* \* \*

Third Prize: Italy

### "OPERZIONE SICUREZZA"

Sponsor: Fiat — Direzione Stampa

Producer: Cinefiat

Extensive laboratory-testing and road-testing by Fiat helps improve its cars and adds to driver safety. An excellent automotive exposition.

Pirelli Limited's charming cinematic fable of an Autostrada adventure by "The Tortoise and the Hare" put beautiful Lt. Allsop at the wheel of her Jaguar in an amusing race against ponderous "tortoise" driving a truck. In the scene below the "Hare" gets more than usual attention from a team of AGIP garage attendants at the sight of a mosaic of rooftops glimpsed at San Gimignano along the Autostrada del Sole typical film's scenic beauty.







Man's relentless search for healing drugs — from nature and in the chemical laboratory — is given new dimension in "Two Cubic-Centimeters of Life" the first prize winner in Category I, at Venice. Ingredients of witches' brew were distilled from deadly plants (art at left). In today's research laboratories (above) synthetic compounds are being sought by scientists.

#### CATEGORY F

(*is on management and manpower training of industrial audience rather than the public.*)

First Prize: Great Britain

#### "VISUAL AIDS"

Sponsor: British Ministry of Defence (Navy)  
Producer: Stewart Films Limited

The film itself says: "the hearing sense is requisite a lot by most instructors, especially those with a gift of gab who like to keep their classes awake with verbal traffic noise. In a humorous way, this picture reviews the whole gamut of Visual Aids, from chalkboards, flannel and magnetic boards, charts, models to still, motion picture and overhead projectors.

Second Prize: France

#### "LES CLIENTS SONT CE QU'ILS SONT"

Sponsor: Credit Industriel et Commercial  
Producer: Les Analyses Cinematographiques

This bank training film (useful in many other cases) shows customers are what they are: an effort must be made to adapt yourself to their different temperaments; then service will be improved; accounts maintained and profits up.

#### CATEGORY G

(*is on accident prevention, occupational health, re-education and measures of social security, for specialized industrial audiences.*)

First Prize: Great Britain

#### "THE STABLE DOOR"

Sponsor: The British Insurance Association  
Producer: Ronald H. Riley & Associates

Through dramatic narrative, the story of a plot to rob a warehouse is told with a suspenseful angle: have proper security precautions been taken as recommended? Or will it be a matter of "locking the stable door" after the loss?

Second Prize: Great Britain

#### "THE NATURE OF FIRE"

Sponsor: The Fire Protection Association  
Producer: Gerard Cookson F.I.F.P.

#### A CHALLENGE IN "VISUAL AIDS"



"It's very easy for visual distractions to compete too strongly with what this instructor is saying." There's pointed humor in this scene from "Visual Aids."

Background on the nature of fire helps introduce fire hazards relating to everyday situations. Principles of control are, however, secondary to "prevention, better than cure," the film says.

Third Prize: France

#### "VICTIMES PAR IMPRUDENCE"

Sponsor: Ministère des Postes et Télécomm.

The film deals with prevention of accidents at work in various Postal, Telecommunication jobs.

#### SPECIAL PRIZE WINNERS AT VENICE

Special Prize — From Italy's National Chemical Industry Association:

#### "HERR KEKULE, ICH KESSE SIE NICHT"

Sponsor: Gesellschaft Deutscher Chemiker  
Producer: Otto Martini, Gesellschaft für bildende Filme

Shows the life of chemist August Kekule, discoverer of the benzene ring, thus opening the door leading to organic chemistry's growth

Special Prize: from Italy's National Cinematographic Industry (ANICA)

#### "OCCHIO ALLE TICHIETIA"

Sponsor: Monteshell  
Producer: Gruppo Cinema Montecatini

Cartoons help explain how to avoid damage to plants, humans and domestic animals while getting maximum benefit from chemical pesticides.

Special Prize: Press Association  
Triveneta (Italy) awarded to:

#### "CHILOMETRI 1696"

Sponsor: Consorzio-Siderexport

A documentary on the laying of one of the world's longest gas pipelines, from Santa Cruz to Buenos Aires by the firm of Saipem-Siderexport.

Special Prize: DIFA (Intortilm)

#### "THE PALETTES OF FASHION"

Sponsor: Farbwerke Hoechst AG  
Producer: GBI, Munich, Germany

The world of women's fashions in a wealth of colorful scenes that show its dependence on progressive dye technology. Selected for "best technical treatment and artistic possibilities for international distribution" and most deserving.

Special Prize: Radiotelevisione Italiana

#### "LA DIGA DI KAINJI"

Sponsor: Impresit Giroa Edigrafim S.p.A.  
Producer: Carlo Audisio

Construction of the Kainji Hydroelectric plant in north-central Nigeria is detailed in the film.

Scene from "The Stable Door" as mobster Harry discovers that the night watchman is more than a match for him. This British Insurance Association film weaves detailed advice on security measures into gripping, dramatic picture which won top prize for producer Ronald Riley.





# The Venice Festival Report

**I**N RETROSPECT, this 7th International Industrial Film Festival upheld most of the traditions of its predecessors (both good and bad). The prize-winning films were worthy of widespread international distribution; others that failed to win prizes, notably the John Wax picture, *To Be Alive!* had excellent audiences and came to the attention of important delegations.

Press coverage was excellent, with Italian papers in the majority, as might be expected but with key men and women out of Britain, France, Germany and other countries in attendance. One of the largest delegations at the Festival, incidentally, came from Great Britain.

This event would achieve true worldwide significance if its sponsors (CIFE) chose to widen their horizons and invite such countries as Australia, Canada and Japan, among other notable industrial film areas, to participate. The single U. S. vote given delegates that country was little enough reward for the numerous entries and the cost of travel involved. Festival sponsors rightly believe that to hold the reins of this event but vote on the films is a minimum reward for each national delegation to receive and this event will not merit "international" status until films from all over the world are invited to enter competition.

A closing word would add another laurel to *The Hare and the Tortoise* prize honor. The promotional "map-folder" issued to publicize this amusing and eye-filling picture was one of the best we've ever seen! The story behind this film is yet to be told in an early subsequent issue of this international journal.

### In the picture panel, top to bottom

A galaxy of Festival jurors and delegates is pictured in our "Venice Album" scenes at left. Beginning at top, there's Sweden's Arne Lundmark (at left) and, at the right, that's Ke Blauw, of Holland's Technical Film Centre. Next top scene includes Erik Witte of Denmark and Erik Heimann Olsen, former manager of the Federation of Danish Industries. At the extreme left in same photo is Hugh Wickham, of Shell International in London. The German delegation is in next scene (second from top, at left); E. Hugo Ritter, of the German Federation of Industry is at the extreme right. The adjacent scene has J. Michael Shersby, of Britain and former head of the British Industrial Film Association in center. Third from top, we meet France's Lutangu of the Republic of the Congo, and Ott Coelbe, publisher of *Business Screen* at Don Elound, European representative of Modern Talking Picture Service. A Hattum, talented Dutch film maker is chatting with a good friend Karl Fogler, head of the films' section of the O. I. C. D. in scene at the right. Fourth scene, top has Sven Hallonsten at the right. He key man in Sweden's Council for Personnel Administration. And in the next scene Brian Coe of the Midland Banks in Britain is man in center. Producer Hattum chats with Mr. and Mrs. John Chattock, correspondent and film critic on London's *Financial Times*. The Erik Wittes are at right in group in the Palazzo del Cinema. And two bottom scenes prove that jurors and delegates were very attentive at Festival screenings in the Palazzo del Cinema.

MORE THAN 20 MILLION PERSONS have now seen *Steel and America*, the American Iron & Steel Institute's prize film on the history and development of steelmaking in the United States. The half-hour color film completed its first year of distribution on October 1, reaching 20,818,371 viewers, for one of the largest first-year audience totals of any motion picture on record.

Television viewers accounted for 19,808,000 of this figure, obtained through 432 telecasts in almost every state in the union. Modern Talking Picture Service registered an audience of 17,915,600 from 407 telecasts during their 1965-66 campaign. An additional 25 telecasts produced an estimated audience of 1,893,000. These were arranged primarily by the various steel company members of the Institute and included paid telecasts on an evening time.

#### 18,868 Showings to Community Audiences

Distribution of the film to community audiences has been reported at 18,868 screenings for 1,009,771 persons. Sterling Movies, Inc. has handled the commercial phase of this distribution program with 17,038 showings to an audience of 807,771. Steel company members of the Institute, as of August 1, also reported for 1,830 showings to an audience of 22,000 in community groups.

Sterling Movies has also sold 25 prints of *Steel and America* to companies and organizations outside the steel industry during the one-year period. These purchasers included the John Deere Company, International Harvester, Caterpillar Tractor, The New York Telephone Company, and the American Society for Metals.

#### Forty Per Cent of Telecasts Run in Color

Modern Talking Picture Service's breakdown of types of stations showing the film indicated that 60 per cent were network stations, 17 per cent — independent commercial stations, and 23 per cent were educational stations. Forty per cent of the telecasts were in color, and 19 per cent were shown between 7 and 11 p.m., prime viewing time.

#### Only American Film Honored at Venice

Sterling Movies' average monthly audience for community and school showings has been 734, of which 47 per cent were adults.

*Steel and America*, which received a second award at the recent 7th International Industrial Film Festival in Venice — the only American film to be so honored — was produced by Walt Disney Productions. In his inimitable way Donald Duck traces the evolution of steel up to today's highly-developed technology, and takes a look at the innovations that are coming from steel research laboratories.

The film opens with animation sequences showing how iron ores became part of the earth's crust in the geological turmoil of ages past. Graphics and live action then document the parallel development of America and the steel industry.

Present-day steelmaking is shown, with the revolutionary new processes and techniques that have been adopted in recent years: the basic oxygen furnace turning out a heat of steel in a fraction of the usual time; con-



Donald Duck, the heroic ironmaster in "Steel and America" is helping inform thousands of youngsters.

## 21 Million Have Seen "Steel and America"

American Iron & Steel Institute Color Film Headed for Record Total Audience

tinuous casting, in which a ribbon of hot steel emerges from a bottomless mold; vacuum melting, and vacuum de-gassing. The film also illustrates how electronic computers harnessed to huge steel rolling mills are being used to help improve the uniformity and quality of product.

Some of the industry's 5,000 researchers are shown at work on new projects ranging from ore beneficiation to further utilization of nitrogen, hydrogen and oxygen to create better steels. The point is made that only about half the iron atom's potential for strength and versatility has been explored so far.

The film closes with an affirmation that the industry will meet the demands of steel's Century Two as it has in the past.

### PROMOTION BUILDS AUDIENCE

*Steel and America* has been backed by an impressive promotion campaign, put on by Modern Talking Picture Service, Sterling Movies, and the public relations staff of American Iron & Steel Institute.

One important medium has been the Institute's Idea-Gram for Steel Companies, which tells them that "however excellent its quality, no film sells itself without backup publicity and promotion. In *Steel and America*, the steel industry has at hand a most effective means of telling its story to mass audiences. If adequately promoted the film could be seen by 70 million people in the next five years.

Similar Idea Grams are issued periodically to recap useful ideas that have worked for steel companies in promoting *Steel and America* and to report showings-to-date and other news and comment. Their primary purpose is to encourage steel companies to implement their local promotion of the film.

#### Well-Publicized in Industry Journals

Steel company publications have given excellent support to the film. Newspapers, maga-

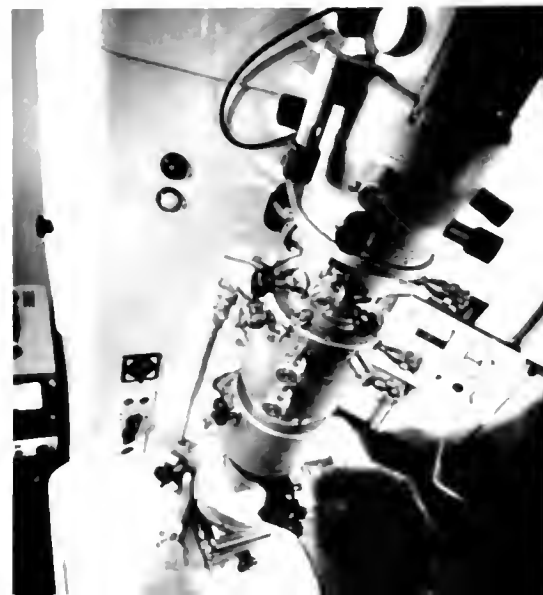
zines and newsletters of at least 25 companies have carried major features. Even though the commercial distributors promote the film extensively, industry publicity provides a great help in building additional interest locally through mailings to civic and fraternal organizations, clubs, school officials, and TV stations.

#### Steel Companies Active in Promotion

Here is how several companies have been promoting or making special use of the film:

Bethlehem Steel Corporation mailed to 1,200 civic leaders and school administrators in its plant communities a copy of the descriptive booklet, *Highlights from Steel and America*, and a print order form. In each community, the covering letter was signed by the local plant manager. Company purchased 30 prints of the film, which, after showings held for about 18,000 salaried employees throughout the country, were donated to school

Scene from "Steel and America" shows electron microscope being used by a scientist in steel company's research center. It is helping him develop the improved steels needed by industry.



SEE...



Photoprints and posters using this material were widely distributed to steel companies and used for bulletin boards and display announcements which helped promote the picture.

## STEEL AND AMERICA:

districts in which Bethlehem has operating facilities.

A New Year's Day showing in Cleveland was promoted by Republic Steel Corporation by means of (1) *Steel and America* posters displayed throughout Republic's plants and offices in Cleveland, Canton and Massillon, in the lobbies and windows of Cleveland's major banks, and in the offices of the Canton and Massillon Chambers of Commerce; (2) postcard-size reminder cards distributed to nearly 12,000 employees; (3) radio spot announcements; and (4) spot ads in the TV sections of local newspapers.

### U. S. Steel Informs Its Stockholders

U.S. Steel advised its 372,000 stockholders of the corporation's participation in the making of the film, told how interested groups can obtain information about showings by contacting the company's public relations department.

Brochures issued by Atlantic Steel Company, Granite City Steel Company, and Republic Steel now include an announcement of how groups can borrow prints.

In the Lafayette, Calif., school district, a print loaned by Armeo Steel Corporation was

shown simultaneously to ten classes, with a total of 450 students, by means of a closed-circuit TV network serving the schools.

In addition to its recent award at Venice, *Steel and America* took first prize in the Community Service Category in the International Management Film Festival held by the So-

ciety for Advancement of Management. It received a Golden Eagle Award from CIE second prize at the National Visual Presentation Association Awards, a George Washington Honor Medal from the Freedom's Foundation and a Certificate of Honor at the 1966 American Film Festival.

ENTERTAINING AS HE INFORMS VIEWERS OF "STEEL AND AMERICA" THE INIMITABLE DONALD DUCK ENLIVENES THESE ANIMATED ROLES



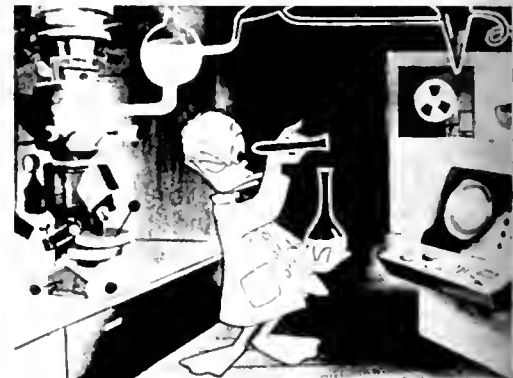
Donald pours molten iron into a mold to cast a sword, which, because it is brittle, soon breaks. And you know what that does to him!



Donald learns that if he re-heats the broken pieces of the sword in a clay pot and adds a bit of charcoal or carbon, he can make ste-



As a Pilgrim, Donald holds a small ingot made of steel. Available in small quantity, steel was rare and precious metal in those times . . .



As a scientist in a modern steel company Donald finds his fellow researchers use latest in scientific equipment in their wo-

The audience acceptance accorded this excellent American Iron & Steel Institute motion picture offers some notable lessons to all sponsors. First of all: *Steel and America* is top-flight entertainment, created by a company with "built-in" boxoffice stature and professional competence. The film delivers a message alright, but does it with superb live action sequences and bright animation.

And there's more. The sponsor has wisely chosen two foremost national film dis-

tribution companies and the results are identical. Behind the whole program, finally, there's strong promotion and cooperative publicity by both distribution and steel companies. This is the kind of combination no winning friends for America's steel makers.

\* \* \*

Below: young pupils in this Pearl River, N. classroom watch intently as the color picture unfolds. "With Donald in the film, I wanted learn about steel," says one of the viewers.



### DISTRIBUTION ANALYSIS OF "STEEL AND AMERICA" IN ONE YEAR

Method of Distribution	Audience	TV Showings	Comm. Showings	Prints in Field
Modern TV Distribution	17,915,600	107		75
Steel Co. TV Distribution	1,893,000	25		0
Sterling Community Distribution	807,771		17,038	375
Steel Co. Community Distribution	202,000**		1,530	119***
Prints: Non-Indust. Co's.	***			25
AISI Spare & 35mm Prints				39
Totals:	20,818,371	132	18,568	933

\*Incl. Steel Co. Community Dist. \*\* Aug. 1 \*\*\*incl. foreign versions \*\*\*\*figs. not in vet

# A Worldwide View of Parke-Davis Progress

International Concern Observes a Centennial of Service to Better World Health  
 With 28-Minute Film Showing How Research Is Bringing More "Time for Living"

LIFE EXPECTANCY OF MAN has been extended by years through the wonders of medical science. And making important contributions toward more "Time for Living" are pharmaceutical research and manufacturing organizations as Parke, Davis & Company. This 100-year old drug firm is a world organization with some 13,000 people employed in 100 countries. It is also an experienced sponsor of the film medium—which it is primarily used for showings to physicians and allied health professional groups.

The scope of that film program was widened in 1964 when Parke-Davis sponsored *Over-Attack!* which was created to show the benefits of its products in better world health. In its centennial anniversary year, the company has gone even farther and commissioned The Handy Organization to produce a sequel with a most appropriate title: *Time for Living*. The new 28-minute color film has several relevant goals:

**Gives Employees a Sense of Participation**  
 First, it provides the company's own world view of employees with a comprehensive and stimulating view of today's complex and diverse Parke-Davis organization and, secondly, brings these people in so many different ways a sense of participation in the contributions which the firm has made to better world health.

And, building on the successful distribution of earlier films by Modern Talking Picture Service, *Time for Living* is sharing that story with public audiences and the success of that effort has, in the company's own words "been most encouraging and very worthwhile." Thousands of U. S. bookings have been supplemented by hundreds more in other world areas.

**Representations on Every Continent Are Shown**  
 Cameras have captured essential sequences of representations on every continent, sampling

manufacturing plants, research laboratories and sales branches around the globe. Grant Harris, of JHO's production staff, was enlisted for his extensive international experience on such films and arranged for the required crews.

### Overseas Film-Making Has Its Problems

Problems were met and overcome, sometimes with the aid of Parke-Davis representatives. Some were less simple, including political turmoil in Africa, extreme heat and inevitable rainy spells. At one location, for example, friends at the University of Ibadan and patient outwaiting of tropical storms, enabled production director Harris and the company's public relations' man, John A. MacCartney, to obtain some essential footage. Regulations on film and equipment import were other hurdles which required real ambassadorial skill.

*Time for Living* takes viewers on an armchair tour of the company's facilities and resources, designed to save the lives of the ill and to protect the health of those more fortunate. But seldom has a film brought home so forcibly the challenges faced by medical science in its fight to wipe out sickness and disease. For every success, there are dozens of setbacks. For every discovery, a possible pitfall. But as the film shows, the years tick away on the clock of life and scientists and drug researchers are constantly slowing down the movement of Time's hands.

### Armchair Tour of Far-Flung Activities

Viewers are taken from the firm's headquarters in Detroit to a major research complex in England. From a manufacturing center in Mexico, the scene shifts to an experimental farm in Australia. And there are long looks at a well-scattered army of medical personnel who daily inch closer to their goal of a disease-free world. *Time for Living* is an encouraging summary of how far man has come in his all-important battle for life. And



There's more "Time for Living" today, thanks to research efforts of Parke-Davis scientists.

It's also a reminder of how far he has yet to go. Viewed from either angle, it's a provocative motion picture.

\* \* \*

### Company Notes 60 Million Viewers Have Seen Five Parke-Davis Films

A success story engineered by one of the world's largest drug firms is being acted out daily in such unlikely locales as Blue Eye, Mo., Arpin, Wis., and Blanket, Texas.

The tale is one of numbers, and the tools being put into use by Parke, Davis and Company are a group of five full-color motion pictures that daily are being shown by an ever-growing number of television stations, civic groups, fraternal clubs, church organizations and schools throughout the largest cities and smallest towns in the nation.

So far, an estimated 60 million persons across the U.S. have seen at least one of the films since the first was introduced nine years ago. That's better than 30 per cent of the country's population, and the response has left Parke-Davis officials delighted.

"These films have meant a great deal to our continuing effort to acquaint people not only with the job being done by persons connected with the U.S. health picture," said Carl Johnson, vice president of public relations.

"By this we mean the doctors, nurses, research scientists and others in the medical field (CONTINUED ON THE FOLLOWING PAGE 65)

London: youth in a relaxing pause before historic spires across Thames.



Japan: advice from an "elder statesman" on what makes the airplane fly.



# EXPO '67: Audiovisual Preview

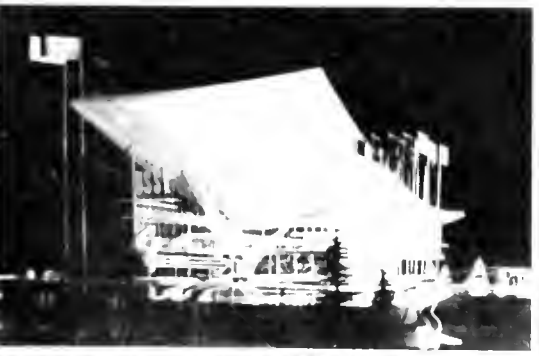
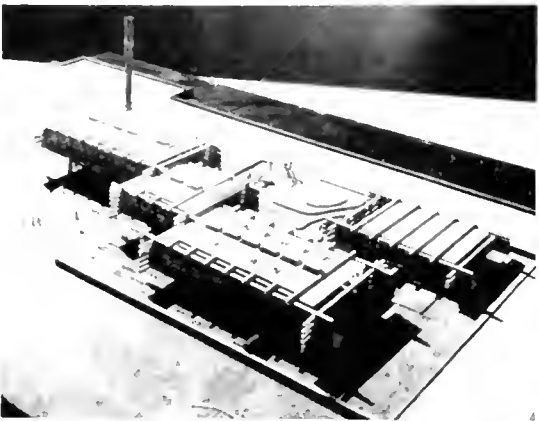
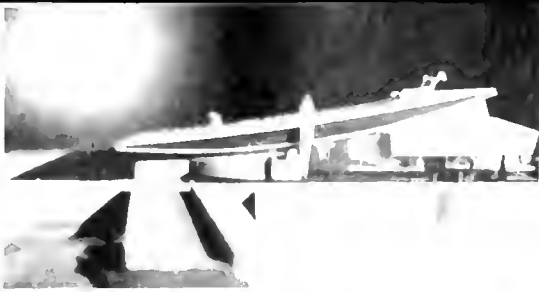
Sight-Sound Techniques to "Involve" Audiences at Montreal as Thematic, International Pavilions Feature Screen Media

THE PRIME PURPOSE of universal, world exhibitions has been to show Man's accomplishments expressed through architecture and design; to visualize his progress to the individual within the throng who attend such events. The manner in which Man's achievements have been displayed have undergone a considerable evolution within the past six decades. Designers now express their ideas through dynamic methods, seeking to attain and hold the interest of the spectator. They have found that sight-sound techniques for presentation proved to be unique and controllable media for their talents.

The Paris Exhibition in 1901 witnessed the birth of Cinema with the work of the Lumieres on display; in Paris again, Abel Gance utilized many screens to project his famed *Napoleon* at the Exhibition of 1937. Brussels, a couple of decades later, followed the earlier New York Exhibition with more innovations on the screen. And then came Seattle's Exposition another at Lausanne and the two years of the New York World's Fair with many techniques used to project Man's achievements and interests.

Expo '67 at Montreal next April will unveil "many new audio-visual methods which will change our concept of the Cinema" according to its spokesmen. "Spectators will enjoy new audio-visual experiences at the various thematic exhibits as well as in all of the participating nations' pavilions at this universal exhibition." These pages preview some of the many audio-visual innovations now under way; they will be supplemented and reported in detail in subsequent picture-text features.

71 nations will exhibit at Expo; pictured at left, top to bottom, are the Italian, British, Japanese and Soviet Pavilions. Soviet building will have a 600-seat theater. Below: sky-view of the heart of the Exposition grounds. In foreground, beside the seawall, is new Isle Notre-Dame with (at the bottom) canals, lagoons and gardens; this is site of pavilions of first importance.



EXPO 67, "The Universal and International Exhibition" which is the highlight event of Canada's Centennial celebration next year, will swing wide its gates on the man-made island in the St. Lawrence at Montreal on April 29. With that date just a bit more than six months away, the Editors of BUSINESS SCREENS have begun assembling the first of a series of comprehensive editorial reports on what promise to be the year's most exciting and technically valuable proving ground for audiovisual exhibition.

It is conservatively estimated that 50 percent of the industry pavilions at EXPO 67 will include films and other relevant audiovisual media.

A sizeable number of special theaters are being built for the showing of documentary and informational films.

A Festival of Canadian Films will be held in conjunction with the eighth Montreal International Film Festival (for theatrical films). The Canadian films will range in length and dimension (16, 35 and 70mm) and will be largely of a factual nature.

#### A "First Category" World Exhibition

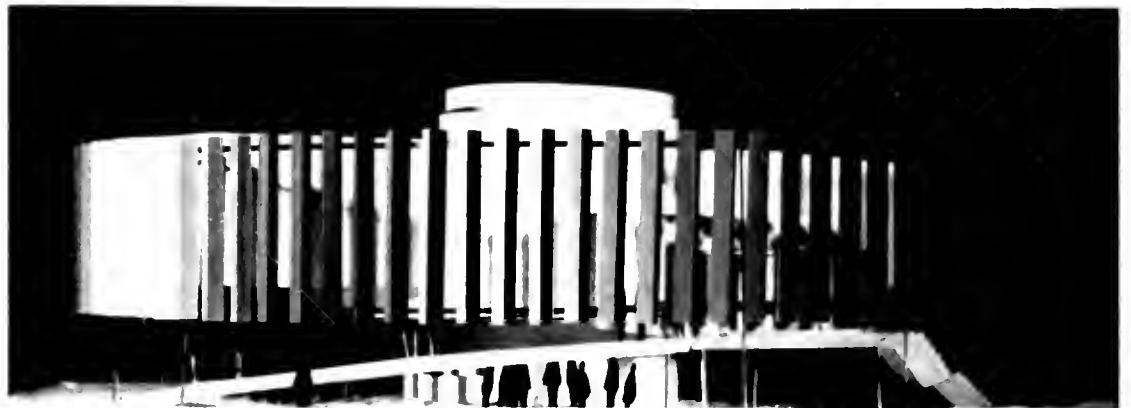
Behind the entire planning of EXPO 67 is the very significant advantage enjoyed by this World Exhibition from the outset. It is the first "First Category" international exhibition ever held in the Western Hemisphere. The importance of that rating by the Bureau International des Expositions established in 1889 is obvious. More than 70 nations will be represented at Montreal. The New York World's Fair, (1964-65) not recognized by the Bureau International, wound up with only 42 countries exhibiting. The Seattle World's Fair (1962) was recognized by the Bureau, but given a "Second Category" rating.

While Canadian producers, with special note to Crawley Films' pre-eminence in this regard, are predominant in film production for the Centennial and EXPO 67, a sizeable number of distinguished talents from the U. S. and other countries are also involved. Walt Disney, Arthur Rank and Francis Thompson (producer of *To Be Alive!*, the hit film at New York) are a few of the names identified to date.

*International Trade Center at Expo: this pavilion will house the Business Development Bureau, sponsored by Chartered Banks of Canada. In this area businessmen of other countries can meet with their Canadian counterparts.*



*Interior view of the Du Pont of Canada Auditorium at Expo: it will be used for ambitious program of lectures, film showings and conferences related to the humanities and the pure and applied sciences.*



*Chemical Group Pavilion, sponsored by C.I.L., Chemcell, Cyanamid, Dow Chemical, Shawinigan Chemicals and Union Carbide. Visitors will see a "Kaleidoscope of Chemistry" thru films in three-dimensional color, presented in three chambers; accompanied by electronic, natural sound effects.*

Crawley's contribution includes a 1,200-seat, live-theater, 10-screen show for the Canadian Government Pavilion and other wide-screen show for the Canadian National Railway. The company's able and dynamic president, "Budge" Crawley, is also film consultant to the "Theme" Pavilions.

Francis Thompson has been assigned a six-screen color production to be made under the combined sponsorship of the Canadian Pacific Railway and Consolidated Mining and Smelting. It will have a Canada-wide "Youth" theme.

Bell Telephone of Canada is sponsoring a Techniscope film presentation of the Canadian scene which Disney will produce. A consortium of five Canadian steel companies has turned

to the Short Films Group of the Rank Organization for a film with the "working" title, *Man, Ruler of the Elements*. This subject is to deal with man's conquest of his environment.

#### Theme of Expo is "Man and His World"

Pursuing the main theme of EXPO: "Man and His World" are the 10 sub-themes which cover such subjects as Man and Life; Man and His Planet and Space; Resources for Man; Man and the Polar Regions; Man in the Community; and Man the Provider, to name a few. Within the separate Theme Pavilions devoted to each of these subjects, EXPO is sponsoring films to carry out the subjects.

For example: *Man and Life* will be supported by a complex of 15 "projections" which include films, loops and slides showing the de-

*Canadian National Railways' exhibit has cluster of geometric cells linked to a 200-seat film theater. Theme of "time and motion" will be developed by cells that exemplify time, while the 70mm color film portrays motion.*



## EXPO '67: AUDIOVISUALS

(CONTINUED FROM THE PRECEDING PAGE 45) velopment from the single primitive cell to the miracle of man's mind and body. Another theme subject, *Industrial Design*, will be presented in a 28-minute color motion picture to show man creating and seeking to rationalize his functional environment, seeking to make useful things beautiful according to their own innate logic and function.

A "Labyrinth" in the "Man and His World" area will have its own pavilion. This is being designed to accommodate the presentation of a new film concept, a "film experience" divided into three chambers. The first chamber has two vertical screens, one at the feet of the spectator and the other in elevation in front of him. The



Colin Low, director of the *Labyrinth at Expo '67*, helped direct such memorable films as *City of Gold* and *Universe*.

second is a mirror chamber through which the visitor passes to reach the last experience. This third chamber contains five screens in cruciform in front of the viewer. The audio factor is planned to play a major part as never before in film. This "film experience" is planned to analyse and synthesize in a dramatic way the story of man as "hero."

### "One Hundred Years of Canada" in Films

The Canadian Government Pavilion will present *One Hundred Years of Canada* as its most appropriate Centennial Year contribution. A myriad of screens will be used to show five short films; there will be wide-screen, vertical-screen and horizontal-screen projections, shown in separate halls and designed to be seen in sequence.

The Canadian Provinces, from the Atlantic to the Pacific, have all given pre-exhibition signals that films will be significant parts of their individual Pavilions. And, looking abroad, over 30 countries had declared their intention to use films in their EXPO Pavilions. Special forms of presentation, ranging from variants of Cinerama, Magic Lantern, multiple-screens, unusual ratios, ceiling projection, cinema-in-the-round and even three-dimensional projection by laser beam, would not be a surprising result at any of these imaginative international pavilions.

### Myriad of Audiovisual Techniques at Expo

The brief descriptive paragraphs which follow cover a myriad of other audio visual tools and techniques which the visitor to Expo '67 can hope to see. For example, numerous inter-

### Coventry Looks to Its Responsibilities:

## "CITY IN THE KINGDOM"

WRACKED BY WAR, Coventry Cathedral rose anew from the ashes and stands amidst this industrious English city as an edifice of faith which extends its influence far beyond the town's perimeter and, indeed, into many lands. There is a film about the new Cathedral, dwelling on its modern architecture. But today there is another motion picture taking its viewers into concerns of social significance which the clergy of Coventry express in words and pictures as challenging as they are beautiful. Its title is *City in the Kingdom* and within the 39 minutes of its time upon the screen there is deep consideration of the spirit of men in a modern industrial society, of today's youth, of international relationships, and of the role of the church in facing up to its own inner problems.

Produced by Random Film Productions and made possible by the aid of Shell-Mex and B. P. Ltd. (the same combination which gave us the award-winning film, *The Forth Road Bridge*), this color film is distinguished by the writing and narration of Christopher Fry. This noted playwright-author may have contributed one of the finest pieces of film writing in recent years. Readers may judge for themselves from the script lines reproduced in these pages. *City in the Kingdom* was premiered in Coventry Cathedral on October 10 and will soon have a series of American showings under the auspices of its Provost.

Imagery keynotes its treatment from the onset with an inter-mixture of factual documentary sequences which take the viewer into plants and offices, picking up the words of concerned persons. Industrial leaders gather in a Cathedral meeting room; young people change the beat of rock and roll into an inspiring chorale session and in an unforgettable moment from history, Berlin's Mayor Willy Brandt visits the ruins of Coventry, razed by Nazi bombers. Vicars of the Cathedral realistically discuss their problems at Retreat House.

Producer Peter Mills and director Shirley Cobham have given the world's religious groups an inspiring "message" film on the responsibilities of the church toward society and its future. Wilfred Joseph's music is as appropriate and beautiful as it is unobtrusive. The Ambrosian Singers, conducted by Marcus Dods raise their moments on the screen to inspiring heights.

Beyond the most gracious gesture of goodwill which made *City in the Kingdom* possible, the film has no commercial aspects whatsoever for Shell-Mex and B. P. Ltd. But like *The Forth Road Bridge*, its creation is a tribute to inspired sponsorship that will be recalled by all who see it.

The future is indeed bright for this kind of picture. It should be the exhibit centerpiece at Expo '67 in Montreal if the World Council of Churches plans to take part in that fair. •

### The Script by Christopher Fry as Narrated in "City in the Kingdom"

A city is built by men. It presses down on the earth like a weight of responsibility. It goes up towards the sky like ambition, or like an unanswered question. Once it was church spires which gave a city its skyline. Now more often the pattern of our horizon is made by factories, homes and offices.

• • •  
*"so work the honey-bees,  
 creatures that by a rule in nature teach  
 the act of order to a peopled kingdom".*

The plans are drawn up, the models are constructed, the theory of how our lives shall be contained is expressed, made visible. This is the city made by hands. This is the outward form of our lives, which we have constructed for our needs, so far as we can know and foresee them.

• • •  
*"When we build . . .  
 let us think that we build for ever"*

• • •  
*"Yard in the winding lane;  
 Lane in the broad street;  
 Street in the high town . . ."*

• • •  
 Light, God's eldest daughter, is a principal beauty in a building . . .

• • •  
 (Beside a window which looks out on to builders at their work, the editor of the Coventry Evening Telegraph talks of the craftsmanship of the city.)

• • •  
 Look how the hands contrive and make a new world for the body's sake. Moving like spider or like bird to weave and fly. More articulate than word. More expressive than the eye. So incomparably wrought.





...le and bone and nerve so knit,  
 ...the mind has scarcely thought  
 ...before the hand interprets it.  
 ...Come into the world, make our home there,  
 ...And adapt ourselves to new circumstances,  
 ...In new surroundings. We find a way of  
 ...living. Can that also be called a craft,  
 ...the making of ourselves?

• • •

...In the world I came, the barest chance  
 ...happened to be me".

• • •

...Or, what chance? And where do we belong  
 ...In this apparently incoherent flood  
 ...Of life that carries us from day to day?  
 ...The fragments torn from an abandoned plan,  
 ...Scattered along the pavements with the dust;  
 ...The reflections caught upon the glass  
 ...Which make their recognition and then pass.

• • •

...In the Council House of the city,  
 ...The Counsellors hold a Friendship meeting.  
 ...The themes of Friendship and the  
 ...Multi-racial society are constant in all  
 ...Their deliberations.)

• • •

...So many lives, so many fragments of life  
 ...Which brought together to make their meaning.

• • •

...What is a Church? Our honest sexton tells  
 ...Of this tall building, with a tower and bells.  
 ...A coherent life within  
 ...A coherent society within  
 ...A coherent world within  
 ...A coherent Creation.

...The reflections caught upon the glass  
 ...Which make their recognition and then pass."

• • •

...On each Monday morning the Provost of  
 ...The Cathedral meets with his staff.)

• • •

...And so the Cathedral breathes the life  
 ...Of the City, breathing in and breathing out;  
 ...The people entering into the Cathedral,  
 ...And the Cathedral going out into the City . . .  
 ...To be the City's industry . . .

...The Church not interfering in argument,  
 ...Acting as an ear which can hear God  
 ...Speaking through society to us for society.

• • •

...In the Cathedral Youth Club they are  
 ...Singing, contriving, improvising, and  
 ...Dancing, in movement and word, a  
 ...Representation of their world.)

• • •

...The searing flash of the world on our senses  
 ...The things seen and unseen, emotion and  
 ...Sensuousness, enjoyment, disturbance, acceptance  
 ...Rebellion, leap forward from a continuous  
 ...Thunder of lightning: Not clear as of day,  
 ...Each each thing distinct and cutting . . .  
 ...But yet it is day, is morning, is a tumble  
 ...Of sun, fire and shadow, contained  
 ...In a single spotlight, focussed on growing self.



(Outside on the Cathedral walls, is an image  
 of the struggle between good and evil)

"The sword of Michael, from the Armorie of  
 God,  
 Was given him tempered so, that neither keen  
 Nor solid might resist that edge: it met  
 The sword of Satan with steep force to smite  
 Descending . . .

. . . Then Satan first knew pain."

• • •

"Under the trees, by the untroubled waters,  
 In the beginning time of our lives  
 When the sound of the conflict is hardly more  
 Than the roar of bees in branches of lime-tree  
 Or traffic on the other side of the hill,  
 We turn and ask of the future

"How are we to comprehend you?"

"Dust as we are, the immortal spirit grows  
 Like harmony in music; there is a dark  
 Inscrutable workmanship that reconciles  
 Discordant elements, makes them cling  
 Together

In one society.

Wisdom and Spirit of the Universe;  
 Thou Soul that art the eternity of thought,  
 That givest to forms and images a breath  
 And everlasting motion not in vain  
 By day and starlight thus from my first dawn  
 Of childhood didst thou intertwine for me  
 The passions that build up our human soul."

• • •

(In 1965 the Mayor of West Berlin came  
 to visit the destroyed Cathedral.)

• • •

And in the city is a ruin,  
 Red stone, like a cooling fire,  
 And the tall shapes of windows,  
 Passages for the wind, looking  
 Neither out nor in,  
 Birdwings among their lapidary branches.

• • •

The International Centre was built by  
 West German students out of the stones of  
 the old Cathedral.  
 Another city of ruins, a city over the water:  
 Dresden, too, lay shattered in 1945.

And here - too, young men and women came  
 To help their one-time enemy -  
 This time England to Germany -  
 To build afresh in the place of destruction.

• • •

In the ruins stands the Sanctuary in which  
 is a cross made of charred beams from the  
 burnt Cathedral, and another of medieval  
 nails, symbols of reconciliation.

• • •

"The things to which the Cathedral is  
 being called to witness, under the charred  
 cross and under the cross of nails . . .  
 is that new kinds of relationships  
 are possible between man and man because of  
 a new kind of relationship established  
 between man and God through Jesus Christ."

\* \* \*

The eyes of men peep and peer,  
 Looking outward, looking forward.  
 Looking up to buildings rising  
 Like an unanswered question; seeing  
 The new estates: what new estate  
 Of human kind and human kinship grows?

\* \* \*

(In the village of Offchurch . . . miles  
 from Coventry, is Retreat House. From  
 time to time the Vicars spend two or three  
 days together at Retreat House, away  
 from the noise and business of the city,  
 Where they can pool their experiences and  
 thresh out their difficulties, questioning  
 themselves, exploring their thoughts,  
 feeling their way towards how our frag-  
 mented society can best be reconciled and  
 the whole nature of man fulfilled.)

\* \* \*

Under the thrumming, the blare of the city,  
 Sounds cacophonous, dissonant, jarring,  
 a hidden harmony stays to be recovered,  
 As under the crested pitch-battle of the seas  
 Deep down the gold is lying, the old treasure,  
 Or, taking the soundings of dark carth,  
 Spring uncovers a concord, the buried music;  
 A theme proposed in the ground, discussed  
 In variation by bird and daffodil,  
 And taken up at last among the branches  
 So all the rivalling sounds of human life  
 Are reconciled in music.

"La sua voluntate nostra pax.

Thy will is our peace.

Thy kingdom come. Thy will be done on  
 earth . . ."

"City in the Kingdom" Comes to America

The first American showing of *City in the Kingdom* will take place on Sunday evening, October 30, when H. C. N. Williams, Provost of Coventry Cathedral, brings the picture to Christ Church in Winnetka, Illinois.

This suburban Chicago church has served Coventry during its rebuilding years and a presentation ceremony (at which the Provost will officiate) takes place at morning services which precede the evening showing. Arrangements for the projection have been made by Midwest Visual Equipment Company of Chicago using new Bell & Howell equipment.

# They Stand as Equals Before God

A Film Reports the Struggle for Inter-Racial Harmony as Omaha's Augustana Lutheran Church Faces the Issue

A RACIAL DISPUTE involving the members of a Lutheran church in Omaha has been documented, as it happened, *cinéma vérité* style, in a new film sponsored by Lutheran Film Associates, of New York.

*A Time for Burning*, produced by Quest Productions, New York, was previewed by 800 members of three churches which figured in the film, at a showing in the Omaha Civic Auditorium on Sept. 15. The 58-minute film, which cost \$100,000, portrays the struggle to establish meaningful communication amidst tension — not that wrought by violence and exploding emotions, but rather the clash of ideas, the anguish between doubt and conviction, inaction and action.

The cameras dwell mainly on the group that belongs to Augustana Lutheran Church, a middle-class, all-white congregation. The location of the church is only a few blocks from the Negro ghetto. The neighborhood near the church is beginning to change with the start of integration.

## Challenge to the Congregation

The Rev. William Youngdahl, a pastor with a zeal for improving human relations, especially among the races, has been the spiritual leader of the church less than a year. As he sets forth his ideas in sermons, talks and counselling sessions with his people, he tries to challenge them to social action.

The inertia among his flock is not the only source of his frustration. He seeks out the leaders of the Negro community, as well. In a confrontation with one of the most articulate Negroes in Omaha he meets, head-on, the spirit of "black nationalism" with its bitterness and rejection of the white man, including the white liberal like himself who wants to effect a reconciliation. The Negro spokesman, Ernest Chambers, is a

barber and Pastor Youngdahl is the target for his hostility and pointed accusations in an attempted dialogue in the barber shop. "Your Jesus is contaminated," Chambers says, "you can have Him."

## Inter-Racial Visits Proposed

As "the man between", the Pastor nevertheless tries to spur the social action committee of his parish into taking a first step in communication and understanding — an informal, inter-racial visitation program in homes — which he considered essential for a subsequent extension of a ministry to all the people in the area. Ted Backstrom, the committee chairman, a young attorney, catches the spirit and drives for a decision. Ray Christensen, on the other hand, is cautious; he has doubts as to a positive response among the church members, some of whom have warned that "a forced integration could split the church wide open!"

Pastor Youngdahl visits the home of a Negro dentist who lives near Augustana Church. Dr. Earle Persons and his wife are members of Hope Lutheran Church, which is almost all Negro located in the ghetto. The dentist applauds the leadership Youngdahl is trying to give, but warns that other clergy in Omaha with similar programs of inter-racial action have been forced to resign their pulpits.

## Pastor Tenders a Resignation

After sensing that his ecclesiastical superiors and clergy colleagues disapprove of his strategy, although not his program, Pastor Youngdahl meets further resistance in his attempt to broaden the outreach and ministry of his congregation. He concludes that "people are staying away from church because they no longer want to hear what I have to say," and he resigns.

This triggers a full-blown con-

trovery among the members of the church. Ray Christensen, who has recently had his "baptism of fire" in a dialogue-confrontation with Negro leaders including Mr. Chambers, the barber, and Dr. Persons, the dentist, has realized that the posture of his fellow church members, which he previously had tried to defend against attack, was really untenable. He suddenly has caught a new vision of what the church might be, if the faith that its members professed could really be applied to the situation he feels is so urgent.

Christensen's moment to speak comes in a special meeting of the congregation called to discuss Pastor Youngdahl's resignation. He engages the Synod President (equivalent to a bishop) in a debate on the "burning question" for the church: how to extend their ministry to include Negroes without rupturing the fellowship in the process. Christensen insists that the time has come for Christians to take their stand.

We see two groups of Christians, one white and the other Negro, worshipping at their respective altars but participating separately in the sacrament of

"communion" in which they are supposed to be united. A song at first plaintive and then becoming more intense, is heard as a contrapuntal message of hope in the midst of this struggle: "There is a power in me somewhere — let me set it free!"

It Was Filmed by William Jersey

*A Time for Burning* was filmed by William C. Jersey, with script by Barbara Connell. It was produced by Mr. Jersey; Robert Lee of Lutheran Film Associates was Executive Producer. Situations in the film showing persons and groups reacting to social change were entirely unscripted and unrehearsed.

Preview audiences have described the film as "shattering," "brutally honest", and "eccegetic." It is scheduled for nationwide TV showing on the night of October 17 by a 105-station network of National Educational Television.

Now Available for Group Rental

It will be available to cities, schools, churches and discussion groups on a rental basis starting in November through libraries. Contemporary Films in New York, San Francisco and Evanston, Ill.

# A Film Documents the Spirit of Mutualism

*In Common Cause*, a 22-minute film documenting the spirit of mutuality that has guided America from infancy, has been released for showing to civic, educational and service organizations by the John Hancock Mutual Life Insurance Company.

The film explores the concept of self-help through mutual association, which was the hallmark of the early pioneers, from the building of frontier schools to the modern mutual life insurance companies of today whose premium dollars are the mainstream of the nation's growth and economy.

Filed in color, the documentary spans about 100 years to the present-day era and makes extensive use of still photographs to illustrate the challenges that have led to the successful pooling of human talents and resources for mutual benefit.

Included in the film are early photographs from the United States Library of Congress documenting the westward movement, as well as unusual photographs of several national disasters including the Boston Fire and the Great Flood in Denver.

The film records the parallel



Montana school days: 1893

evolution of the life insurance industry, showing how efforts by families to gain security by sharing risks with their fellows gradually created a giant pool of investment capital.

These funds, in turn, pumped into the nation's economy to finance solid growth that created jobs and increased purchasing power, which in turn triggered new investment opportunities for further growth — an evolutionary process that is the backbone of this nation's strength and well-being.

*In Common Cause* was produced for John Hancock by Genheim Productions, Inc., of St. Louis. It is available for showing to interested groups through local John Hancock offices.



"His church has to take its stand" argues Omaha Lutheran layman Ray Christensen in the scene that climaxes the film, "A Time for Burning." Listening are Dr. Ruben Swanson, Nebraska Synod President, Dr. Merle Spogren, council member at Omaha Lutheran church.

# The Knights Accept a Challenge

Members of the Knights of Columbus in Real-Life Roles  
As a New Film Reveals Their Services to the Community

THERE'S AN EARLY SEQUENCE in a current Knights of Columbus color film in which narrator Frank Blair delivers some comfort words that might lead members of his fraternal organization to go forth with contentment at their lot in life.

"Yes, there is good—much good in this world. And it seems that the more a man is rewarded, the more he is in triumph over all that he has. Abundance and plenty fill his eye. His is a world of comfort and delight. His material blessings are many."

"They Enjoy the Good Life . . . Visual sequences underscore the meaning of words as well-dressed couples parade along New York's Fifth Avenue and scrubbed, well-to-do children play in Central Park. There's a swift change to hard reality.

"But some are left behind," the narrator reminds his audience. And it is shown that "some" includes youngsters playing with marbles in a slum. "The material blessings are not universal. There are by-products of poverty and immorality. There are social problems that cry out for answers. A rising tide of immorality and secularism presents a challenge to us all, to us Catholics, to Christianity. A challenge that must be met."

**Another Side of the Picture**  
And the visuals on the screen suddenly become very real, near at hand. A derelict forages in a garbage can, children "try" marijuana, chased by a squad car. "Personal concern is not enough," says the voice, "all of the problems in the community, all of the good in man must respond."

Blair concludes: "The Knights of Columbus are dedicated to meeting this challenge. In the spirit of Christian charity, they work to answer the needs of the body—and the needs of the spirit."

### Meeting Their Responsibilities

The work of that organization in meeting its responsibilities to society is the basic theme of this 27-minute color film, *The Papal Challenge*. Produced by Audio Productions, it draws its title inspiration from the "winds of change" blown through the world's Catholic community by the historic decisions reached at the Vatican's recent Ecumenical Council.

The historical background of the Knights of Columbus are told in a series of flashbacks by a veteran member, and today's outward look toward changing problems of life as seen through the eyes of his member son. These add up to an impressive survey of the organization's activities and achievements.

### How the Knights Are Serving

From the time of its establishment by Father McGivney (in New Haven, Conn., in 1882) as a fraternal benefit society that would care for the widows and orphans of its members, this story of the Knights covers their religious, community and patriotic activities. Youth programs, scholarship and charitable activities, credit bureaus, hospital banks, hospital bed funds, insurance, parent-school participation programs and ecumenical activities which involve other religious groups within the community are pictured as double strands of history and of the future are creatively interwoven in the provocative filmic fabric.



His Holiness, Pope Paul VI, bestows a personal benediction upon the Knights of Columbus . . .

Two examples are noteworthy: an Arizona sequence showing Indian boys playing basketball in a K of C-sponsored youth program



Youth activities: "in the spirit of Christian charity, they work to answer the needs of the body — and the needs of the spirit."

its "cast." As Audio's producer-director Hans Mandell explains: "non-professionals are the best actors when they're playing themselves."

*The Papal Challenge* reaches its climax with a message to the Knights from His Holiness, Pope Paul VI, filmed at the actual Vatican ceremony in which the Pope bestowed his personal benediction upon the society. In these scenes, the Pope's traditional, sacerdotal ceremonial dress appears to contrast with the garb of Catholic laymen in their modern dress. In this moment of contrast, the film achieves its symbolism and brings together the past and the future, age and youth, the worldly and the spiritual values that are woven into the fabric of the Knights of Columbus.

### Film Has Been Well-Received

Not only a stimulus to renewed membership interest, the picture has been well received by community leaders of all faiths. This awareness of today's social needs has stimulated wide interest among local groups. Showings are being arranged by Knights' groups who have acquired their own prints to meet these booking requests. •

and another showing the interviewing of participants from all over the world who have joined in The Knight's program for training in social leadership at St. Francis Xavier University at Antigonish, Canada.

### Real People Live Their Roles

Filmed in five states, in Canada and in Rome, *The Papal Challenge* makes good use of real people as

past and future of the Knights of Columbus symbolized by these father and son members.

"There are social problems which cry out for answers" to be met by youth activity programs

"Opening outward toward changing problems of modern life" they look to needs of our times.





"Be with you in just a moment, sir" At least where there's life, there's hope

## Service Men Learn to "Love Thy Customer"

A New Ford Film That Points Up Enlightened Self-Interest Is Helping Service Personnel Greet Car Owners With Smile

THE CAR OWNER who has achieved his goal in the sales department of his dealer soon turns up in the service shop. His need may be minimal—periodic check-ups that put him back behind the wheel quickly, purring with content. But there are times when owner Jekyll becomes the proverbial Hyde seeking for a victim. Automotive service people have discovered the tangs and claws of a tiger on otherwise mild-mannered ladies and gentlemen.

In their Marketing Institute Schools, the Ford Motor Company has anticipated the problems of service department men in

Ford, Mercury and Continental dealerships and with a timely "attitude improvement" film aptly titled *Love Thy Customer* they have provided the armor of understanding to cope with the irrational, the illogical but otherwise irrefutable foibles of the man whose car needs fixing . . . now! Through the medium of the screen, the Service Man will be encouraged to find that Dearborn understands his problems.

That is the mission of this Parthenon-produced 26-minute color film and it has been carried out with clear understanding of both sides of the service problem.

There's straightforward *self-interest* at work in the content of *Love Thy Customer*. It says *this way* can lighten your workload, protect that steady paycheck and make life much more pleasant without those angry customers.

The film does this with the "light touch" found in earlier Parthenon films for Ford sales training use. But the laughs are indigenous, help make message points, move the film a bit faster and aid its memorability. To accomplish this, the picture turns to Frank Nelson (Jack Benny's familiar "floorwalker" as its basic narrator.

In some 20 featured sequences, they meet Bilko the Chiseler, Go-Go the Gabber, Short-Fuse Fred and Einstein, the Expert as well as some good "white coat" types from within the Service Department. Of course, there aren't too many like these in real life. But the few who exist are enough to shorten a Service Man's life.

In synch dialogue discussion that concludes this useful "attitude" film, the Service Manager lays out the "cures" that can be summarized in a single phrase: "do it right and you do it once."

And in all this, there's emphasis on friendliness, patience and honesty. The beneficiary of the film is the Service Man but the real winners are Ford customers who will find men with understanding hearts at the service desk or beneath the frames of their cars in that time of need. •

**New Uses for Concrete Show in Film for Architects and Builders**  
 ☆ A 16mm, color sound motion picture depicting new uses of concrete has been completed for architect and contractor audiences by Fraser Productions, San Francisco and Hollywood film company.

Entitled *Concrete*, the film was produced for its sponsor, Kaiser Cement. It compares the functional requirements of natural elements, such as plants, scrub birds, and sea-worn rocks and relates them to the utility and design of modern architecture employing concrete as the building material. In addition, a "gallery sequence" of completed buildings of special architectural significance, *Concrete* also explains new construction methods such as tilt-top, slip-form, unitite, thin-shell and lift-slab.

Kaiser Cement's agency, to whom the Fraser staff worked during the production of the film, is Allen Dorward & Scroggin, San Francisco, AD&S supervisor, handled by creative director, Charles Medtheny.

\* \* \*

**Bureau of Mines Updates Film on "Arizona and Its Resources"**

*Arizona and its Natural Resources*, a new color motion picture showing how the conservation principle has contributed to the development of a western state now available from the film library of the Interior Department's Bureau of Mines.

Sponsored by the Phelps-Dodge Corporation, the film shows the wisdom and skill in utilizing natural resources have changed Arizona into an area that is rich in agriculture, industry, science and the arts.

The advancement of the technology that has made Arizona lean ores a major source of energy for the nation is depicted in the film. State universities and extension services and their contributions to conservation through research are portrayed in scenes of scientists experimenting with techniques in forestry and agriculture.

Prints of *Arizona* can be obtained from Graphic Services, Bureau of Mines, Department of Interior, 4800 Forbes Ave., Pittsburgh, Pa. 15213. Prospective borrowers should affirm that they have available a 16mm sound projector and experienced operator.

\* \* \*

Coming! the '67 Buyer's Guide to Film Production Services.



"Harvey, the Hood-Looker" enlists the aid of a suffering mechanic



"Short-Fuse Fred" won't stand for any back talk from anybody today.



"Go-Go, the Gabber" has plenty of time, even if service men don't.



"Einstein, the Expert" — he's ready to tell the mechanic what it needs.



"Beeper, the Chiseler" he knows he's out, that must cost less



"Don, the Instant Screamer" has a lot in common with that loud duck

## IFPA Directs Science Theater at WESCON

Present and Present 29 Pictures at Western Electronic Show

THE SECOND ANNUAL "Science Film Theater" at the recent Western Electronic Show and Convention (WESCON), set up in the Hollywood Park exhibit area for a huge gathering was managed by IFPA this year.

The association responded to an invitation from WESCON under the leadership of our past-president Dr. Harold Denforth. IFPA solicited film from all eligible companies and organizations. Members conducted preliminary screenings and supervised the final selection of 29 pictures shown in the theater.

Showings were continuous during a four days of the convention. In one year there were more than 100 people officially registered and there were over 1,200 exhibit booths. It was an excellent show-offer for the Industry Film Producers Association to display their diverse talents and to promote the organization, as well.

Show management provided the location with a booth at the entrance to the theater and everyone who received an IFPA brochure, membership application and program piece which also described IFPA's contribution toward cooperation of the Science Film Theater. Titles and showing times are provided in this paper.

Each morning and afternoon screening session was also preceded by the showing of an IFPA "commercial" produced by Dan Downer, our first president. The films of the 29 on the show-



Pictured at Science Film Theater are (l to r): Harold Joberg, product design engineer for National Cash Register Company's Electronic Division; Gene Huggens, president of IFPA; Joe Joberg, father of Harold and projectionist Danny Egan.

ing schedule were 1966 "Cindy" award winners and special film clips calling attention to this honor preceded these on the screen.

WESCON officials announced at the close of the convention that they were so gratified by IFPA's efficient handling of the Science Film Theater that they would like to have the affiliation continued at the 1967 convention in San Francisco. The association's booth was manned during the four busy convention days by Roy L. Deets, your editorial vice-president; Dan Downer, our first president; and by Rocco Lanzo, chief pageboy at the Hollywood Park and Santa Anita racetracks. Rocco is a master of crowd-handling technique! •

## Two Informative Meetings at Los Angeles

REGULATING MEETINGS of the Los Angeles Chapter during August and September attracted many new faces to these sessions, adding a new dimension to the association's growth outlook.

Chapter members and guests met at the home of Eric Berndt, inventor and maker of motion picture equipment, for a demonstration of one of his latest projects, the Multitrax Projection System for 16mm films. This system, recently introduced by Cinestar International, records and reproduces five separate sound tracks on a single 16mm film print. In other languages and/or levels of projection are recorded, each on an individual sound track. As the

film is screened, the audience hears only the sound version appropriate to them as selected by the projectionist.

Simultaneous playback of all tracks is also possible via ear-phones for mixed groups of various nationalities or with different educational backgrounds.

The September meeting was again held at a familiar site: the Cinesound studios of our good friends: Rose and Austin Green. This session was aimed primarily at the many independent film people affiliated with IFPA and appropriately titled: "How to Make Money in Business Motion Pictures."

A very capable panel of adver-

# IFPA JOURNAL

INDUSTRY FILM PRODUCERS ASSOCIATION, INC.

tising, government and film executives gave impetus to lively discussion of such topics as: how to get government film bids, how to sell your services to an advertising agency, etc. Discussion was so fruitful that it was decided to see if all panel members could return in October for continuation of the program. •

\* \* \*

## Chapter Members Take Active Part in San Francisco's Film Festival

Since the inauguration at the San Francisco International Film Festival of the "Film as Art" and "Film as Communication" programs, Northern California Chapter members of IFPA have been closely identified with these competitive events. Each year has brought more of the association's members in the Bay City area into key roles, working toward improving these events and increasing their influence.

At the 1966 Festival, both Ray Jaeger, former executive vice-president of IFPA, and Dick Fowler, vice-president of Vista Productions, are serving on the Board of Directors. Jim Halverson served as competition chairman for the "Film as Art" and "Film as Communication" programs. Vin Agar, Jim Goldner, Larry Filby and Ray Hollingsworth of IFPA functioned as jury chairmen. Many other San Francisco-area members served on pre-screening juries. •

\* \* \*

## Lt. Colonel Peter Boyko Retires; Major Albers Commands 1350th

At ceremonies held on August 31, Lt. Colonel Peter Boyko handed over command of the 1350th Motion Picture Squadron, Aerospace Audio-Visual Service (NAC) at Wright-Patterson Air Force Base to Major Lawrence C. Albers.

Before coming to Wright-Patterson, Major Albers attended the

Lt. Colonel Peter Boyko (left) pictured with Major Lawrence C. Albers at Wright-Patterson ceremonies.

University of Southern California, where he received his Master of Arts degree in Motion Picture Sciences under the AFIT Program.

Well known to Industry Film Producer Association members, Colonel Boyko has retired after 24 years of dedicated service. The colonel is remembered for his excellent talk on Air Force motion picture requirements and operations at our 1964 National Conference.

We understand that "Pete" Boyko will be spending a good part of his time now at his home in Florida. We wish him the best of boating and fishing and a speedy return to some active work in the field he knows so well! •

\* \* \*



Daniel McGovern; pictured when he spoke at our national conference.

## Daniel McGovern Accepts Post With Air Force Logistic Command

Daniel A. McGovern, chief of the photography branch at Edwards Air Force Base in California has accepted a new assignment with the Air Force Logistic Command in Dayton, Ohio. He will work primarily with West Coast producers and studios in the procurement of training films and audio-visual material for use by the Air Force.

A lensman from way back, "Mac" worked as a freelance cam-



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(CONTINUED FROM PAGE 51)  
craman from 1928 to 1940, when he enlisted in the Army Air Corps. While serving as a combat photographer in the European theater, he earned a combat commission in 1943. Landing at Hiroshima less than a month after the atomic bomb drop, McGovern (then a motion picture producer), filmed documentaries of the effects of the bombing on the Japanese people there and in Nagasaki.

Later assignments included those of Photo Project Officer for the Atomic Energy Commission's test programs in Nevada and the Marshall Islands. He also headed the Documentary Photo Element for

Joint Task Force Seven's atomic tests in the Pacific. In 1958 he was sent to Vandenberg Air Force Base to organize a specialized technical photo facility for instrumentation and documentary photography of ballistic missiles, space systems launchings and tests.

He retired with the rank of Lt. Colonel in September, 1961, after 21 years of active military service, all in the field of photography. McGovern is a member of five professional photographic societies and resides, with his family, at Northridge, Calif.

Gene Lemon has been named as new chief of the photography branch at Edwards AFB. •

**Meet IFPA's First President: Dan Downer**

**I**N THIS TENTH ANNIVERSARY year of the Industry Film Producers Association, the spotlight is appropriately turned on the man who won the approval of our founding members to become IFPA's first president: Daniel B. Downer.

Although it wasn't easy to get Dan to divulge many of those "vital statistics" we do know that he attended Bowdoin College and was graduated from Pomona College in 1941 with a B.A. degree. Answering the call to military service in World War II, he soon found himself stationed at Ladd Field in Fairbanks, Alaska.

**Dan Discovers a New World**

Did a career in the film business begin here? As Dan tells the story, while conducting information-education programs on the base, he got "hooked" on the smell of film stock and decided that here was a great potential for the civilian world. He was only slightly chagrined when he realized later that a good many people had made the same discovery a few decades before.

In 1946, on his return to Los Angeles, Dan Downer determined to get a solid grounding in the film business. He tackled nearly every phase—salesman, grip, writer, gaffer, truck driver, production management, direction and even set decoration, separately and concurrently. He was usually able to make a full time living in the process.

**Joins Northrop Missile Division**

Following posts with Frederick K. Rockett (one of the industry's early pioneers) and Masten Pictures in Hollywood, Dan joined the audiovisual section of Northrop Aircraft Missile Division and was



IFPA pioneer: Daniel Downer

later transferred to that company's motion picture activity. Late in 1953, he moved to the Aerojet-General Corporation facilities in Azusa to head the motion picture program.

It was during this active period in the defense industry that the need for an association of "in-plant" production people became obvious to many of its a-v principals. First exploratory "get-togethers" were held at the Palms Restaurant on Hollywood Boulevard. We're not sure whether those long hours of discussion with minimal food checks led to the Palms' eventual demise but that was the birthplace of IFPA!

**Those Who Shared the Vision**

Recalling those early days, Dan Downer remembers many of the people who took place in those formative sessions: the late Jay Gordon of Autonetics; Bob Gunther of North American Aviation; Ralph Hall and Eugene Keefer of Convair; Julian Ely of Lockheed; Gene Burson, then with Hughes Aircraft; Bob Scott, William Gibson and Jack Gabrielson, of Douglas; Jack Smith of Ramo-Wool-

dridge; Betty Jane Williams; Ken Brown, Phil Carpenter, Frank Ashe, and many, many others whose names have appeared through the years in these *JOINT* pages.

This talent-loaded, outstanding group of people were the precursors of IFPA. They chose Dan Downer to lead them through their first trying year of organization and planning for the future.

**Now Heads Own Film Company**

In 1959, Dan left Aerojet-General to form an independent film company in partnership with the late Dick Bisbee. For the past three years, he has headed his own Hollywood company for the production of business films. Looking ahead to the future of IFPA, Dan says:

"With the expanding investment and activities of IFPA in the various facets of the film industry, perhaps we'd better call it the 'communications industry', renewed interest has been generated in this organization.

**Looks to Worldwide Ties**

"I anticipate that within the next 10 years, IFPA could become a solidly-based international organization. There are many useful and significant functions and services that our organization can provide to a rapidly-increased number of filmmakers throughout the world, and the overall advancement of the craft."

We'll be looking to Dan Downer for help in realizing those objectives during the coming decade.

\* \* \*

**"New Paths to Learning" Systems Approach to Aid College**

☆ A 15-minute color film which describes a "systems approach" to higher education has been released by Litton Industries. The new *New Paths to Learning*, shows how this approach is being used at a newly-established Michigan college and points out that it is designed to gain maximum student and teacher time at a lower cost per pupil.

By 1970, more than half of the U. S. population will be between 18 and 28, notes the film. Another that year, applications for college admission are expected to increase by more than 50 per cent.

Bookings can be arranged through the Motion Picture Services Department, Litton Industries, 9370 Santa Monica Blvd., Beverly Hills, Calif. 90213.

\* \* \*

☆ Don't forget to report change of address on your subscription.

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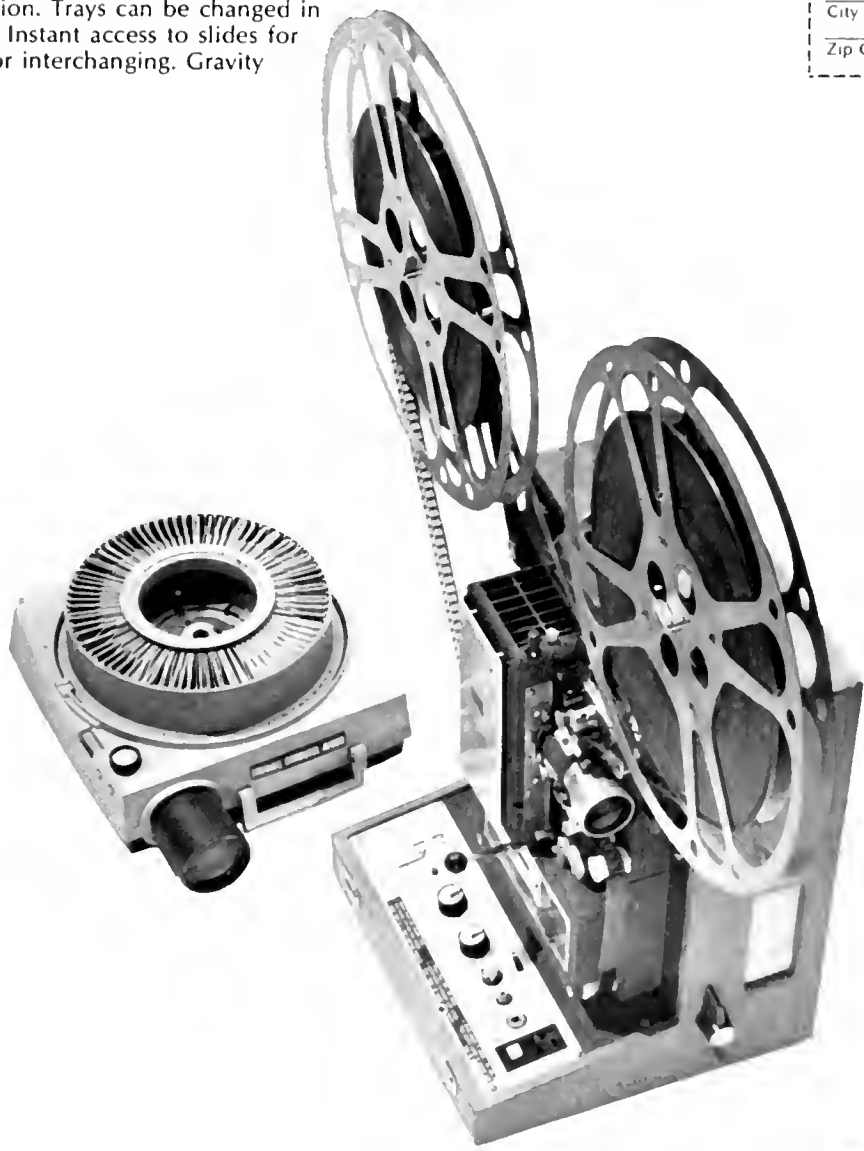
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## the screen executive

STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



a-v marketer, David Ubel

### Ubel to Manage A-V Marketing for Revere-Mincom Division, 3M

The appointments of David B. Ubel as marketing manager, audio-visual products, and of Wilber F. Jensen as marketing supervisor, educational markets, audio-visual products have been announced by D. H. Boyd, general sales manager of the Revere-Mincom Division of the 3M Company, St. Paul, Minn.

Ubel will develop sales and marketing programs and coordinate product planning of audible range and video tape recording equipment for a-v markets. Jensen's new responsibilities include development of marketing programs and coordination of product planning involving educational institutions. He will report to Ubel.

### Roland Gehl to Serve as Field Sales Manager at Da-Lite Screen

Roland H. Gehl is now serving in the newly-created post of field sales manager for the Da-Lite Screen Company, Inc. Until his recent appointment by C. J. Cerny, vice-president, sales, Gehl was midwest district sales manager.



field manager: Roland Gehl

He will be based at the company Warsaw, Ind. headquarters office and plant.

Martin N. (Marty) Olson of Elgin, Ill. has been named to fill Gehl's post as midwest manager.

### Sunnucks to Direct Photography; Smith 8mm Promotion at B&H

The Bell & Howell Photo Sales Company has announced two important appointments, both made by president Carl G. Schreyer:

James E. Sunnucks has been named director of photography, reporting to the director of advertising and sales program. He will direct all photographic activities of the Photo Sales Company. Sunnucks has had 18 years of professional photographic experience in the major appliance field and many of his illustrations have ap-



photo director J. E. Sunnucks

peared in leading national consumer publications.

Warren J. Smith, a veteran of 20 years' experience in sales promotion, will serve as sales promotion manager for 8mm motion picture products. Smith was most recently a sales promotion manager in the major appliance field.

### Bill Stokes Associates, Dallas, Names Three to Top-Level Posts

Bill Stokes Associates, Inc., Dallas, Texas, has confirmed three staff promotions: John Beasley, former associate producer, has been named vice-president-producer. Robert B. Boeye has been named art director and Marshall Riggan has moved up from staff writer to writer-director.

Before joining Stokes' organization, Beasley was animation director for Ling-Lemco-Vought, Inc. from 1963 to 1965.

### Treiberg Directs Sales for Cahill

The appointment of Ed Treiberg as national sales manager for Charles Cahill and Associates, Hollywood, has been announced by president Charles Cahill. He recently associated with McCullough Hill's Text-Film Division.

### Haycox Photoramie, Norfolk, Va. Elects Hamblin Executive V.P.

Ernie B. Hamblin has been named executive vice-president and a member of the board of Haycox Photoramie, Inc., Norfolk, Va.



Haycox executive Ernie Hamblin

He will be in charge of all operations of that company, according to president George B. Haycox.

Another top-level appointment at the Norfolk studio brought Taylor B. Lewis the post of vice-president in charge of national accounts for the company's Still Picture Division. Lewis also joins the Board of directors.

### Robert Mayerson Named Director of Marketing at Graflex, Inc.

☆ Robert S. Mayerson has been promoted to director of commercial marketing at Graflex, Inc. In confirming his appointment, Robert L. Rice, president of the General Precision Equipment subsidiary, noted that Mayerson has assumed full responsibility for all commercial marketing activities of Graflex and will direct domestic and export sales, sales promotion, customer and sales services.

The new marketing director first served as sales manager and was most recently the company's director of domestic sales.

### Van Winkle to Direct National Sales of Photo & Repro Division

☆ The Photo & Repro Division of General Aniline & Film Corporation has a new national sales manager for its professional products. Robert C. Van Winkle, western regional sales manager for repro products since 1962, will headquarter at GAF's corporate offices in New York City. He joined the company in 1951.

"Jack" Price Elected President of Vogue Film Productions, Inc. ☆ Edward A. "Jack" Price is the new president of Vogue Film Productions, Inc., Louisville, Ky. His election by that company's owners fills the vacancy created by the death of Hal Vinson, late president and founder of the firm, which was organized in 1950.

Price joined Vogue in January 1965 as vice-president and general manager and has also served as associate producer on specialized film projects. Prior to his association with this studio, he was a-v director at the Studebaker Corporation, South Bend, Ind. for 18 years.

Gretzler Joins Account Executive Staff of Wolper Industrial Film Division ☆ Wolper Productions' Industrial Film Division has added Norman T. Gretzler to its account executive staff. It has been announced by Mel London, vice-president and head of the recently-established division.

A veteran broadcast/film industry executive, Gretzler was formerly with JLN Productions, Inc., where he was secretary, treasurer as well as a writer, producer and director. Previously he was budget director and producer director at On Film. He also served with Ketchum MacLeod & Grove for a five-year period, and with the National Broadcasting Company for 10 years.

### John O'Malley Named Manager of Colburn Processing Department

☆ The new manager of the Processing Department at the Geac Colburn Laboratory, Inc., Chicago, is John O'Malley. A former member of Eastman Kodak's quality control and processing de-



processing chief: John O'Malley

partment, O'Malley joined the Colburn organization in 1960. In his new post, he will be actively engaged in training new personnel in the department as well as scheduling and operational duties.

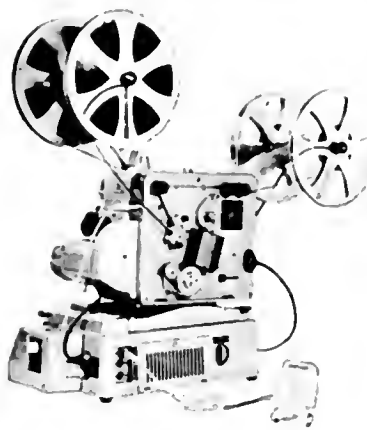
MORE STAFF NEWS ON PAGE 14



a portable 16/16  
**"TRAINING  
 CENTER?"**



MODEL 2000 16/16



SIEMENS 2000 16/16 projector  
 from 16mm magnetic deck side.



## SIEMENS SIXTEEN/SIXTEEN

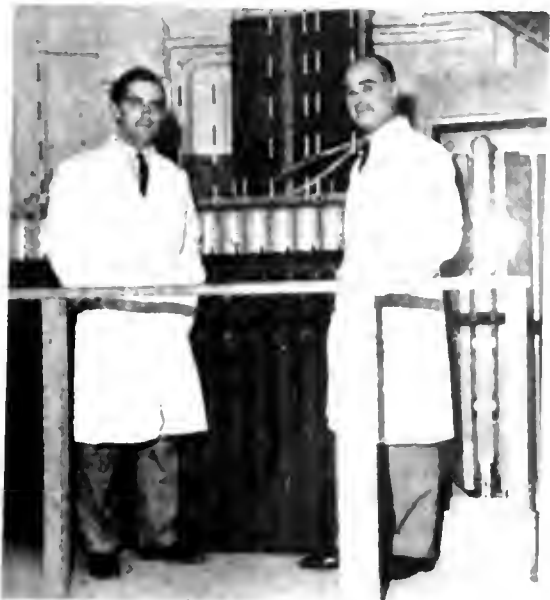
Yes! The Siemens 2000 16 16 is a portable projector that can provide your training program with all the flexibility and capability of double-system sound. It's a fine optical magnetic sound projector, mechanically interlocked with a 16mm magnetic deck. Whether used as a single-system or a double-system, this unique machine provides theatre-impact performance. For training programs, the versatility of the Siemens 2000 16 16 is practically unlimited—it makes single-system or adaptable double-system sound, fast, easy and inexpensive.

Record, re-record, playback—make effective sound tracks for workprints, or original camera footage—make one sound track or several—you can do them all on the same machine. For instance—you can have a sound track for Engineering and another for Production—one for the old timers and another for student beginners. And, because changes are quick and easy, your sound track can be as up-to-date as "tomorrow."

Because the Siemens 2000 16 16 is portable, you can put it to work in your studio—or on the run—in office, plant, classroom or wherever. Whether it's to be your only projector or supplement to existing equipment, this versatile machine is the time saving, money saving answer to dozens of training film problems. WRITE FOR COMPLETE INFORMATION.

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Two generations at Laboratories Vitfer: Emile Leze (at right) has been joined by his son in the operation of this modern Paris laboratory.

## The New VITFER Laboratory

This Film Center at Issy in Paris Was Designed for Speed & Quality

THE RECENT OPENING of a second and completely new Vitfer film laboratory at Issy-les-Moulineaux, 47 avenue Victor-Cresson, in the environs of Paris, has given this specializing, custom film processor two of France's most complete work centers and is helping to meet its growing volume of work on behalf of sponsors, television networks and government agencies.

Vitfer's new Issy plant was designed and built "from the ground up" to continue the speed of service which has attracted a clientele from all over Europe and a number of U. S. affiliations. Not only "same day" but "within hours" service is now making possible the screening of 16mm Ektachrome "rushes" almost immediately after shooting. This has become especially important in tv.

While Vitfer's first plant in Paris continues to serve industry, the new complex at Issy has some unusual new machines: the most recent Debric processing equipment, for example, handles development of Ektachrome and of Eastmancolor 16mm negative-positive. Picot equipment backs up the sound department with

a new installation for both optical and magnetic sound transfers.

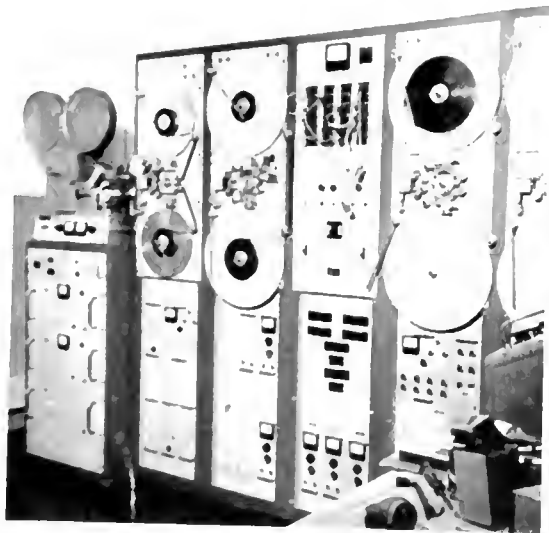
Automation and electronics both play a part in assuring quality control at all stages of lab operations. And a well-equipped quality control laboratory, with the latest measuring devices, provides the essential sensitometric and chemical checks necessary for constant, flawless production of color and b & w prints.

Vitfer's new Issy plant, headed by Emile Leze, is the outgrowth of over three decades of experience. It has a "second generation" of leadership coming along since M. Leze's son has taken an active role in the lab. Visitors from the U. S. within recent years have had a profound influence on this plant's design.

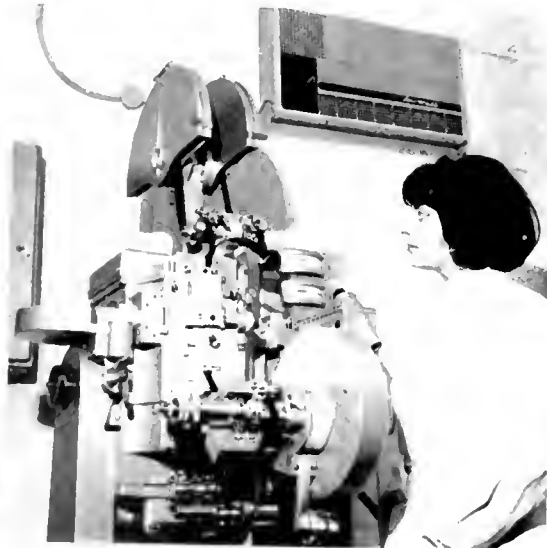
Services of Vitfer include: developing and processing of 16mm color and black & white negative and positive films; focal-length positive 16, 35mm Eastmancolor advertising films and special effects for both color and black and white 16mm films.

While speed is a client-oriented service advantage, Emile Leze continues to emphasize custom-quality and precision as Vitfer's basic goals. The meticulous appearance of this shining new lab underscores that premise of perfection which it was designed and built to provide to the film producer and sponsor.

Today's narrowing boundaries and a growing amount of worldwide film activity puts the spotlight on overseas production and processing facilities. We begin a new series with this visit to a modern film lab in Europe.



Picot equipment has been installed for optical and magnetic sound transfers at the new lab.



This Debric printer will soon be supplemented by a Bell & Howell printer now being built.



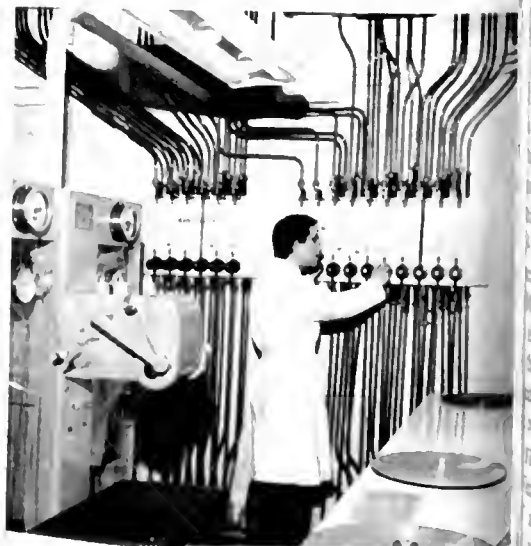
Ektachrome and Eastmancolor 16mm prints are processed on this special Debric installation.



Sensitometric and chemical control checks are constantly made to assure quality of printing.



Chemical tanks deliver measured quantities of ingredients to the lab's processing machines.



Mr. Leze's son is pictured at controls which assure proper balance in supply of chemicals.

## EIPO '67: AUDIOVISUALS

(CONTINUED FROM THE PRECEDING PAGE 46)  
National exhibitors expect to employ a-v in the national pavilions in Montreal.

France will present *Panrama*; in this exhibit a single projector will beam its images through the top of a circular ceiling to a concave mirror below. The mirror will reflect these images on the circular ceiling above at an 180-degree angle. This principle was used at the Brussels Exhibition in 1958.

Great Britain will use 69 projectors for its national pavilion exhibit; Czechoslovakia will present a "film mosaic" on 50 screens. The Canadian Government Pavilion will feature a theme exhibit using five projectors with special Kodakorgon 35mm lenses. Canadian Industries Limited will have Kaleidoscope Pavilion shows, using three projectors and mirrors for a most interesting audio-visual experiment.

**Audiovisuals for Expo's Theme Exhibits**  
Some of the details of the Theme Exhibits for Expo '67 are worth noting. The exhibit, "Man and Life;" produced by Barry McLean, will be "audio-visual" and totally integrated by means of 16 and 35mm color projection using short motion pictures of varying lengths.

The theater area for "Man and Planet" will use a film titled *Earth is Man's Home* which will be projected on a vertically-oriented wide-angle screen 45-feet high and using 70mm Technicolor images. Producers Nick and Ann Chaparos say that the "combination of juxtaposed screen positions, combined with stereophonic sound emanating from each individual source should give the presentation impact."

**Dramatic Experiences in the Polar World**  
Within the Theme Area: "Man the Explorer," producer Graeme Ferguson plans to use a number of loop films projected on numerous screens to show *Man and the Polar Region*. A carousel effect will be employed (moving anti-clockwise to give more impact) to provide a dramatic experience in the polar world.

Four films will help illuminate "Man and the Ocean" as producer Mario Galloppini uses audiovisuals for the aquarium and penetration of the sea, and again in the "exploitation" area. Four color films with stereophonic sound on four channels is to be provided.

**All Commentaries in French and English**  
It is interesting to note that most presentations at Montreal must be presented with both French and English sound tracks for their commentaries. This is an imperative in bilingual Canada.

Five-minute 16 mm color loops and four-minute color loops will help explain "Resources of Man" as film producers Woods and Ramirez also employs 780 color slides to illustrate the theme story. In Area 1, rear 35mm color projection on an acrylic block wall promises to provide outstanding dimension to these images.

**Films Carry Theme for "Man in Control"**  
This film is also part of the theme "Man in Control" as producer James Beveridge uses black and white 16mm loops for three parallel screens plus a 35mm Eastman color loop.

(CONCLUDED ON THE FOLLOWING PAGE 65)



## Change films in 2 seconds flat!

Read how Fairchild's amazing new MoviePak cartridge multiplies the value of your entire sound film program

At last you can show any film, anywhere, anytime—without threading, film handling or rewinding.

Simply select the Fairchild MoviePak sound film cartridge you want, snap it into the Mark IV rear-screen projector, and play. In broad daylight. In a prospect's office. In showrooms. At trade shows. On sales counters. In training classes. In the boardroom. To switch instantly to another film, just snap out one cartridge, snap in another.

Every film you have can be easily converted to 8mm and threaded into the MoviePak cartridge. Duplicate prints are less expensive than 16mm, too. Now you can unleash the full power of your entire sound film program.

The Fairchild Mark IV projector is portable, weighs only 20 pounds and is always ready for action. No warm-up time required.

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### INDUSTRIAL FILMS AT VENICE:

(CONTINUED FROM THE PRECEDING PAGE 14)

ment of drugs for modern medicine to hit the screen in years.

Who can forget the sheer poetry of those color dissolves which revealed the design artistry of Finland's *Textiles*, as created by Aimo Japerholm of that country's Sektor Filmi? Scenes of woodland and water, of nature's wondrous works merged into patterns of material that truly enhance Finland's world reputation for textiles. This winner of Category B first place honors will stand beside the finest of its kind for many a year!

#### Towns Spread Out "Like Rings on Water"

The Swedish first-place winner (in Category A) was one of the Festival's few black and white motion pictures. But *Like Rings on Water*, it spread its influence among members of an appreciative audience and won members of its jury. The film expresses the idea that the towns of tomorrow must be diffused into the countryside, to give their inhabitants the benefits of country living. *Elements Facing Elements* brought another small country high honors as this scientific-technical exposition by Ence-Cemij and Robur N.V. of Holland won the first prize in Category D at Venice.

The world's interest in a really striking film about audiovisuals was reflected in the top prize given *Visual Aids*, the British entry produced for that country's Ministry of Defense (Navy) by Stewart Films Ltd. We predict that U.S. schools and business groups will welcome prints of that provocative treatment of the right-and-wrong way to use audiovisuals. A final first-place prize of the Festival went to another British entry: *The Stable Door*, sponsored by the British Insurance Association and produced by Ronald H. Riley & Associates. These two category "firsts" clearly put Britain in the lead for the Grand Prix it received.

#### Awards Ceremony Lacking in Showmanship

That was the prize-giving at Venice. When that ceremony was held at the sugar-and-ice cake Excelsior Palace on the Lido on Sunday

"Two Cubic-Centimeters for Life" shows science at work in the production of medicinal drugs.



evening, otherwise flawless handling of Festival events were somewhat marred by a small room, announcements in pure Italian without translation and unseemly haste. Most of the awards themselves were of friv- Venetian glass and their recipients no doubt had a considerable problem in transport!

Prizes, though important to their winners are of lesser significance to the overall evaluation of Festival week. It was the privilege of discussing common interests with fellow jury members which transcended social amenities. Its dual role as journalist as well as jurymen exchanges with numerous representative topflight European dailies and magazines of inestimable value. And a highlight of the week came when the first visitor from one of Africa's developing nations attended the opening press conference and subsequent show. Francois Lutangu, representing the Films Press Department of the Congo, came to Venice seeking films to help teach his country better agricultural methods. His brief but inspired plea to a final parliamentary session the Festival made a deep impression.

#### Men of Six Countries Working Together

To members of our jury, which helped select the winners in Categories E and F, we express our heartfelt appreciation. Our chairman, O. A. Wiiio, performed his duties admirably! Other members of the jury: Herbert Podradsky (Austria); Kaj Sandell (Sweden); Dr. Guiseppe Tavazza (Italy); Dr. Thomas Ukert (Germany); and George Dauge (France) were in unanimous agreement when final selections in these categories were tallied.

Our fellow U.S. delegate, Carl Lenz, president of Modern Talking Picture Service, shared jury duties as our alternate at Venice. And he also shares our sentiments that the European events have no equal in the movie world. Let's summarize with a few of the reasons:

1. For the past seven years, in various European cities, these events have been organized under the auspices of the Council of European Industrial Federations (CEIF). They carry authority (as well as the respectful attention of leading industrialists throughout Europe).

2. Each year's Festival is held by a member of CEIF. At Venice, the host group General Confederation of Italian Industry Italy's Minister of Trade was present at prize-giving ceremony. Collaborating with the national industrial federation were the Association of Venetian Industries and Italy's National Cinematograph and Allied Industries (ANICA).

#### Festival Dominated by a 35mm Standard

3. The presentation of films is superbly handled in 35mm (and 70mm). Europe doesn't appreciate the significance of 16mm sound-on-film which dominates U.S. showings of these films to tens of thousands of audiences each month. It will be a long while before Europe recognizes the on-coming 8mm film medium. But this showcase at Venice is the site of frequent international film competitions: a beautiful setting for members of international business and the press who attended.

4. Press coverage of these annual Festivals is very, very extensive. Leading dailies fr-

and the Continent were well represented and a press room enabled them to file special reports, including television coverage, to their journals. European newspapers and business magazines give far more space to the industry than do similar journals in the United States. HANDELSBLATT of Germany, for example, printed an entire special supplement on the festival film.

**Top-Level Conference at the O.E.C.D.**  
 Our pilgrimage to Venice included visits to France, Germany and England on this year's trip. Considerable time was spent in the Technical Assistance Mission of the U.S. Agency for International Development and in top-level conferences on the grounds of the Organization for Economic Development (OECD). We merit personal kudos from Venice to Germany's Leonaris-Film and its head, Dr. Georg Bueck, for his company's splendid work on *Cubic Centimeters for Life*.

And last, but far from least, were those equal days in London where we renewed contacts with European Editor Peter Rigg and his lovely wife, Jane Senior. A memorable afternoon with J. Lillie-Costello of Shell-Mex BP Ltd. made possible a personal review of our U.S. distribution efforts on behalf of her company's 1965 award-winner: *The Forth Bridge*. Lillie-Costello told us of his company's sponsorship of *City in the Kingdom*, on the roof of Coventry Cathedral, and brought the leading feature which appears elsewhere in this issue.

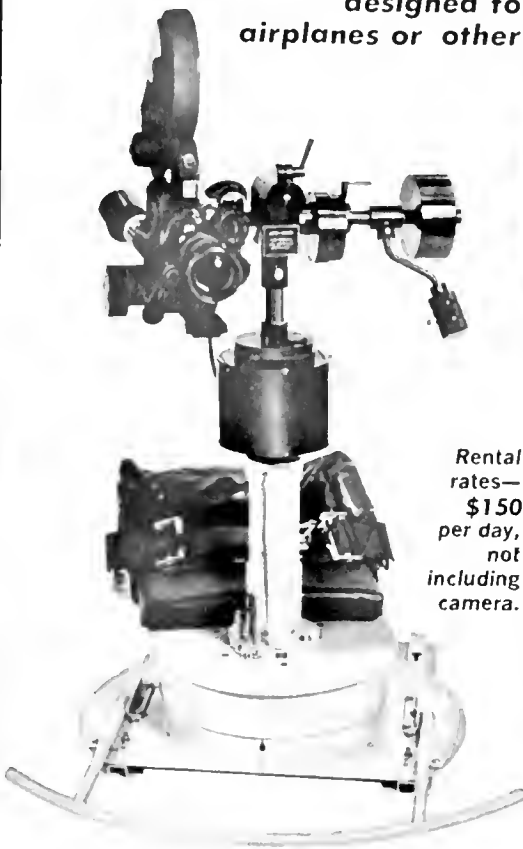
**Shell's Fine New Film on Water Pollution**  
 And thus a pilgrim made some progress in building relationships with friends, new and old throughout Europe. And as a reward, we heard of common goals in the making of new motion pictures on the worldwide water pollution problem: *The River Must Live*. Space limits the opportunity of sharing more detailed observations but this must be said: we are inspired toward new goals of service toward achieving better exchange of both goods and ideas across the narrow Atlantic. The communication of such media draws us ever closer; the first flight of a super-sonic transport jet also breaks time barriers. •

... at Venice, pictured below (l to r):  
 ... Leze, president of Laboratoires Viltfer,  
 ... Ott Coelth, editor of Business Screen; Mlle.  
 ... Stepanoff, of Cypres Films, Paris; and  
 ... member Carl Lenz, president of Modern.



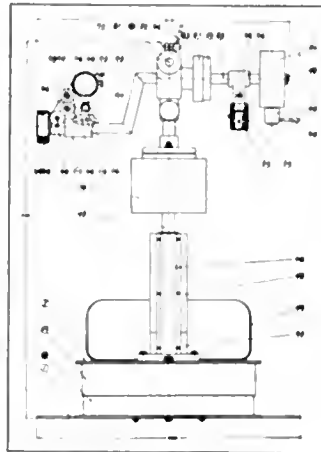
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## 1967 Guide to Film Production Services

AND SOURCES OF SPECIALIZED PRODUCTION EQUIPMENT

Here's complete data on laboratories, sound and videotape recording; music, script and other specialized services available to users in the year ahead.

This annual buyer's guide also lists film distributors and includes sources for specialized production equipment. Extra copies available at \$1.00 each.

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## Audion Corporation Is Organized to Create, Market A-V Equipment

The organization of Audion Corporation, a new company for the development and marketing of continuous audio-visual equipment, has been announced by Paul G. Greene, board chairman of the new firm and president of Johnson-Greene Co. in Ann Arbor, Michigan. Audio has set up its headquarters at 201 East Liberty, Ann Arbor, Michigan 48108.

The company's president is Elliott M. Fox, former head of the optical development department of Conductron Corporation in that city. Conductron's former sales manager of electro-optical products, Stanley J. Hanson, is now vice-president of Audion. The company will have its own national sales organization but also sell through distributors and dealer-members of the National Audio-Visual Association.

Audion has taken over the organization, inventories and product designs of the former Audio-Sell, Inc. group. An extensive manufacturing facility in Charlotte, Michigan has also been acquired. The company now offers various basic message-repeater continuous tape cartridge units which are used separately or combined with 8mm continuous film loops, filmstrip and 35mm slide projectors.

One innovation developed is a self-recorded inaudible signal which provides for automatic single-frame projection while tape narration continues; it also has automatic restart of film.

\* \* \*

## Technicolor's C&E Division to Occupy New Plant in Costa Mesa

Ground-breaking ceremonies over, the new plant facilities at Costa Mesa, California for Technicolor's expanding Commercial and Educational Division are going up rapidly. Following the spadework by Robert Kreimann, Technicolor vice-president and general manager of the Division, and by plant operations manager Carl Fazekas and production manager Gerry Karns, it was announced that operations will be moved into the new facility shortly after mid-October.

\* \* \*

## Thom Hook Now in Annapolis

The script organization of Thom Hook Associates for film at 3726 Oliver, N.W. in Washington, D.C. now headquarters Ferry Farms, NAPO (Naval Academy Post Office), Annapolis, Md. Phone number is 301-757-1806.

## News Along the Film/Tape Production Line

### Walton Schroepfel Dies at 59

Services for W. Walton Schroepfel, 59, founder and chairman of the board of Allen, Gordon, Schroepfel and Redlich, Inc., Chicago producers, were held in early October at Wauconda, Ill. Mr. Schroepfel is survived by his widow, Elma; a daughter, Sussane; and a son, Steven.

\* \* \*

### Henk Newenhouse Establishes a Custom Sponsored Film Division

With the addition of two experienced film library men to its staff, a newly-established Sponsored Film Division of Henk Newenhouse, Inc. is operational at 1825 New Willow Road, North-

field, Illinois in suburban Chicago.

Heading the activity are Charles L. Lauritzen and Phil Tobin. Lauritzen was formerly with Ideal Pictures and Tobin was associated with Contemporary Films. Both men have considerable experience in film-handling and distribution.

\* \* \*

### Johnson Now District Manager in Technicolor's C&E Division

Harold A. Johnson is the new Great Lakes district manager for the Commercial and Educational Division of the Technicolor Corporation. He succeeds Kalman Spelletich, Jr., recently promoted to manager, audio-visual sales for the Division.

## H F E Salutes

### The County of Los Angeles

as a consistent and effective user of motion pictures which meet a variety of communication needs — and as a frequent winner of awards for excellence of production, including: a Columbus Film Festival Chris, an IFPA Cindy and Best Director Award, a New York International Film and TV Festival Silver Award, American Film Festival and 1966 EFPA honors for *Homeless Child*; a Chris Certificate for *Marina Del Rey*; and an IFPA Cindy Certificate for the public information film, *Angel By the Hand*.

Like many another award-winning film user and producer, the County of Los Angeles is a Hollywood Film Enterprises laboratory customer. The people who specify lab services like the end-results of HFE's three-point control-checks: chemical control, color control, processing control. They know this means quality: unvarying and exact duplication of corrected and approved originals in finished prints.

County of Los Angeles film personnel also appreciate the safety factor at HFE — the care with which each original is handled and each order processed.

All this adds up to what's best described as *complete, PERSONALIZED 16mm Laboratory Service.*

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and **NEWEST** in Equipment . . .



## Association Films Extends Plant of New Special Services Division

An additional 17,000 square feet of space has been added to the Association Films, Inc. offices in Ridgefield, N.J. to accommodate the company's new Special Services Division.

E. H. Johnson, who for the past eight years has managed the Ridgefield film exchange, the largest distribution center, has been named to head the new division.

As manager of Special Services, Mr. Johnson will be primarily concerned with the handling of educational materials. This will include teacher guides, student pamphlets, booklets, filmstrips, program leader guides, slide kits and promotional packages.

\* \* \*

## Large, Air-Conditioned "Stage 2" Open for Rental in Dallas Area

Dallas has a new "Stage 2" — the 6,500 sq. ft. studio carrying that name was opened last month by Bill Stokes, president of the Texas company bearing his name. Located at 5642 Dyer, the facility has a 5,000 sq. ft. air-conditioned sound stage with complete technical facilities.

"Stage 2" is available for outside rental use and has been organized as a separate, closed corporation.

\* \* \*

## Reevesound Co. Now Located in Reeves' Complex in Connecticut

The Reevesound Co. has moved to Great Pastures Road, Danbury, Conn. Now headed by H. W. Cooper, president, the firm will handle laboratory, production and sales facilities of Reeves Sound. Both firms are subsidiaries of Reeves Industries, Inc.

The firm produces and special purpose sound recording and reproducing equipment for professional studios and commercial users.

\* \* \*

## Ampex Has Videotape Copying Facility at Elk Grove Village

A videotape duplicating facility which will provide tape services to users of Ampex closed circuit recorders has been set up at the Ampex Corporation in the Elk Grove Village, Illinois (Suburban Chicago) area.

The new facility at Elk Grove Village, Illinois (Suburban Chicago) will deliver single or multiple duplicate tapes made on Ampex VR-6000 or VR-7000 can scan recorder using one-inch wide tape or other Ampex models using two-inch tapes.

NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

image bulls-eye is set in the center of a special "pebble" ground glass. When the scene is in focus only the circle and hairline TV guide are visible. When out-of-focus, the center line splits and the "pebble" texture appears.

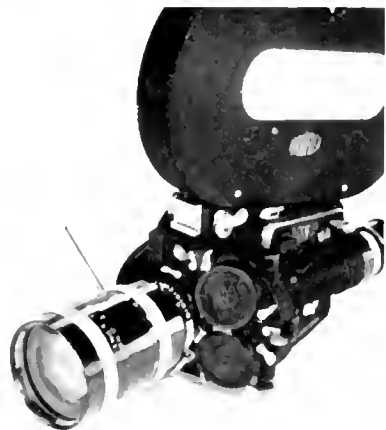
Cost of the viewfinder is \$100, including camera installation and alignment. Write or phone Behrend's at 161 E. Grand Ave. in Chicago.

\* \* \*

**Zeiss Vario-Sonnar Zoom Lens Available for Arriflex Cameras**

☆ A new Zeiss Vario-Sonnar F2.0, 12.5-70mm zoom lens is now available from the Arriflex Corp. of America for all Arri 16S and Arri 16M cameras. The lens is a high-quality objective with a total of 15 lens elements in its 12 components. It is said to provide high resolving power, exceptionally good contrast and highly-uniform illumination over the entire field.

Zoom movement is exceptionally rugged and smooth. At the 12.5mm setting, the angle of view corre-



sponds to a wide angle with a 52-degree angle of view. When set for 75mm, the angle of view is 9.5 degrees. Because of its light weight and compact size, the Vario-Sonnar does not require a lens cradle. Available at \$896 user net, it is available in limited quantities from all franchised Arriflex dealers.

\* \* \*

**"Circle-S" Automatic Color Film Processor Available from Sickles**

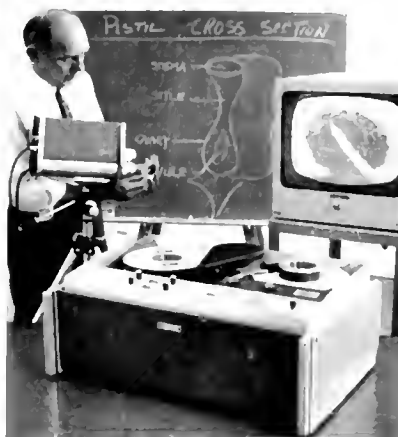
☆ A fully-automatic color film processor which will handle roll film in lengths up to 100 ft. of 35, 46 or 70mm film, both color and black and white, has been announced by Sickles Sales and Service, Scottsdale, Arizona.

The system is controlled by an electronic programmer which provides consistent color quality

**Ampex Introduces New Low-Cost VR-6000 Series' Video Recorder**

☆ The Ampex VR-6000 Series of compact videotape recorders for closed-circuit use now complement the company's VR-7000 models with which this new, lower-cost machine is fully compatible. Prices of the 6000 Series start at \$1,095; the higher-performance, heavy-duty 7000 models are priced from \$3,150.

Features on the Model VR-6000 include both video and RF outputs; they can be connected directly to any t.v. monitor or re-



Ampex VR-6000 on the job . . .

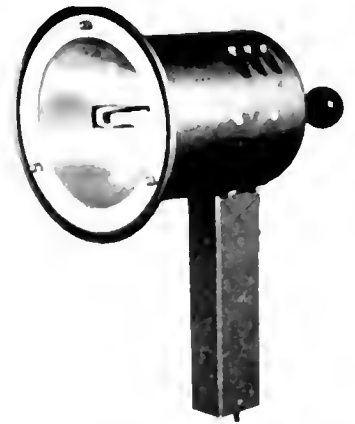
ceiver and used with any vidicon television camera. VR-6000 recorders operate at a tape speed of 9.6 inches per second and 1,000 ips. writing speed, resulting in high-frequency response both quality black and white recording and playback.

Like the VR-7000 Series, the VR-6000 recorders are also compatible with color recorders and may be modified for color operation at a later date. Monochrome tapes made on either Series will be playable in black and white on future color machines. Ampex Corporation's Consumer & Educational Products Division, 2201 Hunt Avenue, Elk Grove Village, Ill., offers complete technical data or just ask our New Products Desk.

\* \* \*

**Need More Data on Products? Drop Line to our Reader Service**

A single airmail postcard or your company letterhead request to the New Products Desk, BUSINESS SCREENS, 7064 Sheridan Road, Chicago, Ill. 60626, will bring complete product literature on any items reviewed in these pages. We'll forward your individual requests to the respective manufacturers as part of our reader services at BUSINESS SCREENS.



ColorTran's "Multi-Beam" 30

**Two Portable, Battery-Operated Quartz-Iodine ColorTran Lights**

Two portable, battery-operated quartz-iodine ColorTran lights have been announced by the Motion Picture & Television Division, Berkey Technical Corp. Both models use a 30-volt ColorTran 250-watt quartz-iodine lamp operating at 3400-degrees Kelvin. Heat-protected handles contain the on-off switch and their base has a threaded bushing for camera or stand mounting.

The Multi-Beam "30" provides full focusing from spot to flood, has fingertip control and weighs only 2 lbs., 10 oz., including its 6 ft. cable. The companion model, Quartz-King "30" is designed as a medium flood with fixed focus and weighs only 1 lb., 12 oz. ColorTran's 30-volt nickel cadmium battery is supplied with a detachable recharger. Two outlets permit full 30-minute operation (from a fully-charged battery) of two 250-watt, 30-volt lights.

Ask our New Products Desk to refer literature requests or write MP&TV Division, Berkey Technical Corp., 1015 Chestnut, Burbank, Calif.

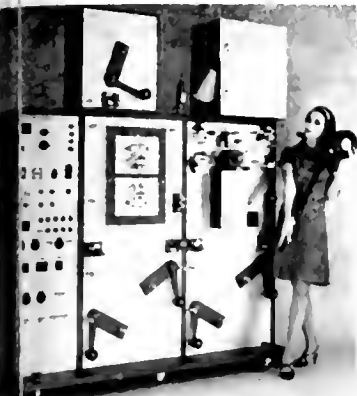
\* \* \*

**F&B Ceeco Branches Offer Sony Videocorder for Sale or Rentals**

The Sony Model 2000 Videotape Recorder is now being offered for sale or rentals by F&B Ceeco, Inc., professional motion picture equipment supplier.

The Sony Videocorder will record any program off the air and play it back immediately on its own eight-inch screen. The portable unit weighs 60 pounds and can be purchased complete for \$995.

Optional equipment is a vidicon camera, with mike, tripod, cables and case for \$350. This outfit, with the recorder, permits film producers to rehearse actors, test lighting and camera angles and verify monochrome reproduction actual filming of scenes.



Behrend's "Design Model K"

**Behrend's H Printer Speeds Output Super 8 Magnetic Sound Films**

The new high-efficiency printer allows economical production of Super 8 prints with magnetic sound was shown at the recent SMPTE Convention in Los Angeles by the Bell & Howell Company.

The "Design 6600 Model K" printer produces high-quality contact Super 8 prints with magnetic sound at the rate of 800 feet per minute. A live-minute, 30-foot sound film can be printed in seven or eight seconds. Lab time now required to turn out the same using traditional optical printing and post-stripping techniques can take from 10 to 22 minutes.

The breakthrough is made possible by printing four identical strips of pictures and the corresponding four magnetic sound records in one single pass of the film. Prints are contact-printed from a single 35mm/Super 8 internegative developed by Eastman Kodak. The sound is reduction-transferred from a 16mm magnetic master. Continuing monitoring of the four sound records assures consistent sound quality control, eliminates listening to all the prints.

The new panel printer was developed by B&H in cooperation with Eastman Kodak to "open the field of audiovisual communications—an area where both quality and low-cost are important considerations." Kodak has purchased the printer for use in an experimental demonstration printing laboratory scheduled to become operational early next year in Webster, N.Y.

\* \* \*

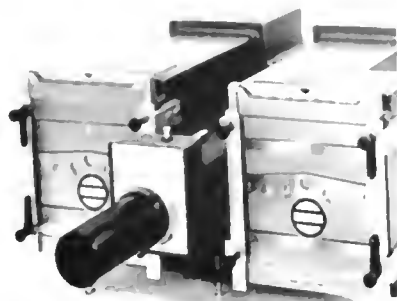
**Behrend's Split-Image Viewfinder Ends All Doubt About Focusing**

A split-image viewfinder which ends all doubt about focusing has been introduced by Behrend's Inc. of Chicago. A split-

**Fast B&W Model 300 Camera  
Pictures Events in Microseconds**

Three times faster than any other continuous writing camera, the new Beckman & Whitley Model 300 was designed to photograph unpredictable events that occur in microseconds. The "300" records a sequence of 48 pictures at rates up to 4,500,000 pictures per second. Once turned on, it stays continuously alert, ready and waiting to picture the events whenever they happen.

This unique continuous "writing" capability is required to properly record such unpredictable phenomena as hyper-velocity impacts, nuclear reactions, laser discharges, plasmas, and many types of shock and vibrations. The Model 300 is a rotating mirror camera available



Beckman & Whitley Model 300

with either pneumatic or electric drive. With pneumatic drive, the nine-sided mirror rotates at speeds from 800 to 10,400 rps obtaining framing rates from 346,000 to 4,500,000 pictures per second.

The camera records on either Polaroid or standard cut film. For further information and detailed technical data ask our New Products Desk or contact Photo-Optical Instruments, 441 Whisman Road, Mountain View, Calif.



Hard-working hub element is the heart of the new... flanges and split reels... produced to business film. The same precision features... all film sizes. Built into... hub are two ball-bearing locks, 4 keyways for long-wear and rounded leading edges for operation ease.

**AudioVisual Equipment TradeFair**



"Command Performer" Useful in Multi-Projector Programming

The "Command Performer," a solid-state programmer which con-

trols up to four projectors using slides, filmstrips or motion pictures in a pre-determined sequence has been introduced by the Arion

Products Division of Minnesota Audio-Visual Co. The system electronically puts a program on two channel tape.

It consists of a coder and decoder. The coder feeds electro-magnetic control signals for each projector into the Channel 2 input of a tape recorder. The coder has a small keyboard so the operator can give specific signals to start or stop, switch lamps on or off, move forward or reverse and change, skip or dissolve. The signals go to each projector independently and the system can control house lights and curtains.

The decoder automatically "reads" the tape, controlling projectors in response to various signals. With four projectors focused on the same screen, they fade in and out on cue. The cost in this system lists at \$1,000. Coders are priced at under \$50. Ask our New Products Desk to relay your inquiry for data.

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**22-Ounce TMC "Pocket Projector" Will Show Filmstrips or Slides**

Put it in your coat-pocket. This new miniature-size 35mm strip (or slide) projector will demonstrate a product, show charts or other visual material within seconds. The new TMC Pocket Projector uses a mounted filmstrip (eight frames or more) or a slide carrier for any 35mm slide. Of diecast aluminum construction the projector weighs only two ounces and measures only 1 1/2 inches x 2 3/4" x 3 3/4". Price \$29.95 list.

The educational and industrial division of The Taylor-Merrill Corp. has introduced the Pocket Projector. The 300-watt



TMC Pocket Projector: weighs only 22 ounces...

illumination equivalent is provided by using a standard 100-watt projector lamp and a power three-element lens. It operates on AC or DC or it can be used on a 12-volt car battery with modification. Drop a card to New Products Desk for more



## Audiovisuals for Business & Education

Smith, Kline & French Sponsors  
 Motion Picture as a Life Goal

A new motion picture designed  
 to alleviate the critical doctor  
 shortage has been produced by  
 Evin-DeFrenes Corporation,  
 Philadelphia, for the American  
 Academy of General Practice  
 (AAGP).

Titled *Someone You Can Trust,*  
*Someone You Can Be*, this 29-  
 minute, 16-mm sound color film  
 is sponsored by Smith, Kline and  
 French Laboratories, Philadelphia.



John P. Grenber (right) plays the role  
 of an intern in AAGP picture.

How was photographed in  
 an Ektachrome commercial on  
 an Evin-De Frenes sound stage  
 in a location in Abington  
 Memorial Hospital, Abington,  
 Pennsylvania. The story revolved  
 around a high school senior who  
 decided to seriously consider  
 medicine as a "family doctor".

The film was premiered at the  
 31st annual convention held  
 in Boston on October 8-9.  
 Screenings may be arranged  
 by writing to the American Acad-  
 emy of General Practice, Volker  
 Field at Brookside, Kansas  
 City, Missouri 64112.

\* \* \*

Story of R. S. Reynolds, Sr.  
 told in "To Reach the Dawn"  
 is the personal story of R.S.  
 Reynolds, Sr., founder of Reynolds  
 Metals Company, is told in  
 the film, *To Reach the Dawn*,  
 in national distribution  
 by Association Films, Inc.  
 The 15½-minute color film is  
 produced by Reynolds Metals  
 Company and was produced by  
 Reed Productions in asso-  
 ciation with Film Counselors.

Documenting Mr. Reynolds' life  
 from 1901, when he met his future  
 wife, to the end of World War  
 I when he was awarded the  
 Navy's Citation, the film re-  
 creates much of the drama,  
 triumph and excitement in the life  
 of a man who never ceased in

his personal quest "to reach the  
 dawn."

It also traces his various en-  
 deavors from the manufacture of  
 household cleansers to the produc-  
 tion of water-proof containers dur-  
 ing World War I, and subsequently  
 to the manufacture of tin and lead  
 foil. From this he converted to the  
 production of aluminum and  
 founded the Reynolds Metals Com-  
 pany as it is known today. The  
 use of actual newsreels from both  
 world wars helps to build histori-  
 cal interest in this tale. •

\* \* \*

United Air Lines Has a New Ski  
 Picture—"Yoo Hoo! I'm a Bird"

☆ A companion film to United  
 Air Lines' popular *Ski Country*,  
*U.S.A.*, has been released for na-  
 tional distribution through 22 of-  
 fices of Modern Talking Picture  
 Service, Inc. Titled *Yoo Hoo! I'm*  
*a Bird*, this latest 28-minute color  
 picture was produced by Roger  
 Brown and Barry Corbet of Sum-  
 mit Films, Vail, Colorado.

"The objective of our newest  
 film is to show people having fun  
 on skis at a number of winter  
 sports areas," says John P. Gren-  
 ber, executive producer of the film  
 and United's staff manager for  
 special advertising projects.

Fred Iselin, director of the As-  
 pen Highlands Ski School, is fea-  
 tured in the new film as are se-  
 quences shot at six of the most  
 popular ski areas in the U.S. •

\* \* \*

"This Is Marina City" Details  
 Construction of Circular Towers

☆ The soaring twin towers of  
 Marina City along Chicago's river-  
 front have attracted world atten-  
 tion among architects, builders and  
 city planners. The circular build-  
 ings which contain apartments and  
 garages for their occupants are  
 flanked by office and theater  
 structures. At their base is a con-  
 venient marina for residents who  
 own pleasure craft and there are  
 also several restaurants.

This fascinating concrete con-  
 struction project is the theme of a  
 19½-minute color motion picture,  
*This Is Marina City*, now available  
 for public group viewing from the  
 library of its sponsor, the Port-  
 land Cement Association.

The film describes the planning  
 and construction of this unique  
 project and gives details on the  
 many new construction innova-  
 tions involved. For loan requests  
 write: Portland Cement Associa-  
 tion Film Bureau, 33 West Grand  
 Avenue, Chicago, Ill. 60610. •



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## EASTERN STATES

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Cinema, Inc., 234 Clarendon St., Boston 02116.

### • NEW YORK •

Buchan Pictures, 122 W Chippewa St., Buffalo 2, N. Y.

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212 JU'dson 2-4060.

Training Films, Inc., 150 West 54th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 12 Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc. 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 70130 Phone: 504/525-9061.

### • MARYLAND •

Stark-Films (Since 1920), Howard and Centre Sts., Baltimore 1. LE. 9-3391.

## MIDWESTERN STATES

### • ILLINOIS •

Robt. H. Redfield, Inc., 11 So Wabash Ave., Chicago 60601.

The Jam Handy Organization, 111 North Michigan Avenue, Chicago 60601. State 2-6757.

Midwest Visual Equipment Co., Inc. 3518 W. Devon, Chicago 60645. Phone: 312/IR. 8-9820, or 571 West Randolph, Chicago 60606, Phone: 312/263-5076.

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313 TR 5-2450.

### • MISSOURI •

Swank Motion Pictures, Inc., 621 N. Skinker, St. Louis, Mo. 63130. PA 6-3333.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 90028. Phone: 213/HOLLYWOOD 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A C 213).

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415 GARFIELD 1-0410.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio Visual Center, Inc. 234 S.E. 12th Ave. Portland 97214 Phone: 503 233-5621.

### • UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake, 10.



Designed for its purpose: the new Russell Film Laboratory in Jacksonville, Florida.

### Russell Film Laboratories Has Modern Jacksonville, Florida Plant

1966 has been an auspicious year for Russell Film Laboratories, well-established service facility in the Southeast and, since March, the occupants of a modern building which was designed and constructed as a motion picture laboratory. Present services include color printing, b&w reversal and negative/positive processing and printing as well as Westrex optical sound recording in both 16mm and 35mm.

Russell's latest acquisition is a new Pako ECO-ME4 combination color processing machine. It will make possible faster service, color work prints on a daily basis. A color negative positive machine will be added later.

Within this fireproof, dust-free lab there is a private, fully-equipped editing room for producer clients; screening facilities to check dailies and answer prints.

All these facilities reflect the more than 30 years of film experience earned by the company's president, Gerden Russell. He summarizes his outlook in these words:

"Our building is new and the emphasis today is on color, but the things which helped build our business will always remain the same: courtesy, individual care, quality work, competitive prices, fast service and, above all, a real understanding of the producer's needs."

\* \* \*

### Communications Films Subsidiary of Design Firm, Enlarges Staff

A two-year old subsidiary of Walter Landor & Associates, Industrial Design firm in San Francisco, is growing fast. Five appointments to the creative staff of Communications Films, as the unit is called, were announced last month by executive director Charles Larrance.

The five new executives and

their staffs occupy studio/offices at the Visual Communications Center, located above former Southern Pacific ferry Klamath, on Pier 5 in San Francisco. Animation, still and picture production as well as sign and conference facilities also at the Pier 5 headquarters.

\* \* \*

### Frank Pfeiffer, Gerald Rogers Wilding, Inc. as TV Producer

Frank Pfeiffer and Gerald Rogers have joined the production staff of Wilding, commercial production director that company's Chicago area studio. Pfeiffer is a veteran in production and honored by awards from American Television Competition Festival, N.Y. International Festival and at Columbus.

Rogers began his career Industrial and Military Filmmaker at Wilding, later became a writer/producer director Helicopter.

\* \* \*

### Menell Group Set Up to Group Communications Firm

Menell Associates, Inc. has been formed in New York to provide solutions to problems created by increasingly sophisticated designs and construction needs for internal systems for communicating information.

Heading up the company is Jerome Menell, president and W. Weikert, vice-president. Menell continues as president of Jerome Menell Co., Inc., which sells, rents and services audio and video equipment.

Communications facilities A. T. & T. and Shell Oil Co. in New York, AMF World Group in Richmond, Va. U.S. Naval Supply System in Washington, are being designed by Menell Associates.

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## EXPO '67: AUDIOVISUALS

(CONTINUED FROM THE PRECEDING PAGE 57)  
projected on a circular globe screen, positioned beneath the three b&w screens. Onyx Films, of Montreal, will help present the agricultural theme within the exhibit "Man the Provider" and they will use both sound recordings (bi-lingual) as well as eight motion pictures and numerous slides for the various sector areas: basic cycle, soil, plants, mechanization, poultry and animal breeding.

The theme area: "Man and Health" will have a film and stage show titled *Man and His Health*, produced by Robert Cordier. The film presentation will employ six to eight 16mm black and white film loops projected on three screens. For "Man in the Community" a film titled *Urbanissimo* is being produced by The Hubley Studios, using three separate 35mm images, combined in a single 35mm composite print. The sound film will be an animated subject depicting the processes and problems of city growth and development.

Exhibit Details Supplied by Roger Blais

We are indebted to Expo '67's audiovisual coordinator, Roger Blais, for many of the details provided in this pre-fair report. Obviously, all are subject to the myriad of changes which always take place within the months preceding opening day. In subsequent features we hope to bring our readers other details of new a-v innovations at this latest "world laboratory" of the audiovisual medium.

\* \* \*

## 60 MILLION SEE PARKE-DAVIS FILMS

(CONTINUED FROM THE PRECEDING PAGE 43)  
who are contributing so much in the fight to eliminate sickness and disease."

The bulk of the 60 million viewers have seen the firm's oldest film, *Going Our Way*, Johnson explained. Since being introduced in 1957, it has played before an estimated television audience of better than 33 million on nearly every TV station in this country. In addition, nearly three million others have seen the film within their community group audiences.

More than 14 million people have seen a 1965 Parke-Davis picture, *Counter-Attack!*, while another eight million have viewed *Front Line*. Another film from last year, *Story With No End*, has been seen by 120,000. *Time For Living*, just released, has already been seen by about 40,000 persons.

Prints are available without charge to groups through the firm's 19 branch offices in the U.S. or from any of the 31 offices of Modern Talking Pictures Service, Inc., the organization handling national distribution of the films. Requests pour into Parke-Davis daily, and a list of their points-of origin reads like a page from a road atlas.

Names like Hamtramck, Mich., Zephyrhills, Fla., and Pilot Mountain, N.C., are mixed in with larger cities such as Los Angeles, New York and Chicago. But the difference in size and geography mean little to Parke-Davis.

"We've found that people enjoy the films regardless of where they see them," said Johnson. "We're only happy we can bring them to so many."

*A Name  
with a Purpose*

★

The objectives of Comprehensive Service Corporation are, as the name implies, to render the most comprehensive and satisfying service, with complete understanding of the needs of all who require motion picture equipment, accessories and supplies.

We point with pride to our long list of large and small customers all over the world, who have been coming to us, again and again, over the many years. Our ever expanding business is proof of their confidence in the quality of our products, our dependability and expert knowledge.

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## Men and Events Along Production Lines

### Capital Labs' Garland Misener Develops New Color Scene Tester

A new additive color scene tester, currently operational at Capital Film Laboratories' new Miami, Florida laboratory, has been designed by Garland Misener, the company's technical vice-president. He described the new printing unit at the recent 100th Technical Conference of the SMPTE at Los Angeles.

To obtain frame-to-frame color balance changes in the scene test prints at a rate of 10 frames per second, rotating aperture wheels are used to modulate the red, green and blue light beams in the dichroic mirror optical system of the printer. The printed result is a "color ring" of seven picture frames, each with a different color balance. The color ring is automatically repeated at five exposure levels, with intensity control by a fourth modular wheel.

#### Evaluates Densities of Negatives

With the color range printed at each exposure level, the timer can make accurate color balance evaluations for printing negatives of different densities. An extended color range mode is provided for testing editing negatives which may have a wide range of color balance. This mode of printing may be switched in or out as needed.

The scene-tester prints by optical projection and operates in normal room light. This facilitates safe handling of negatives and more efficient operation.



... agency consultant Penney

### Edmund Penney Joins Niles-Cini As the Agency's A-V Consultant

Writer-director-producer Edmund Penney has joined Niles-Cini Advertising, Los Angeles, as audio-visual consultant. He will continue to head his own film production company, Edmund Penney Productions, which will headquarter at the agency.

Ed Penney's recent credits include such documentaries as *Angel's Flight*, *Language of Drawing*, and *Song of America*. He recently completed *The Matzlers* for the Los Angeles County Museum of Art.

\* \* \*

### Two New Films from Kodak

Two new 16mm reversal films: a low-contrast duplicating film and a high-speed camera original black & white film have been announced by the Eastman Kodak Company.

### Crawley Appoints Thomas Glynn Vice-President, Special Projects

Crawley Films Limited has appointed Thomas Glynn vice-president in charge of Special Projects for this leading Canadian film company. Glynn's present duties include supervision of several films for Expo 67, including a five-theater, 10-screen show for the Canadian Government's Historical Pavilion and a 70mm production for the Canadian National Pavilion. He joined Crawley's in 1945 and was head of the company's camera department for 11 years.

\* \* \*

### Buscher Directs Ridgefield, N. J. Library of Association Films, Inc.

☆ Kenneth L. Buscher has been appointed Manager of the Association Films, Inc., Ridgefield, N.J. film library.

Mr. Buscher was U.S. Property and Fiscal Officer from 1951 to March of this year. A colonel in the Army, he was responsible for logistical and fiscal support to the Army and Air National Guard of New York. This involved the receipt, storage and issue of federal equipment valued at approximately \$200 million and yearly expenditures in excess of \$20 million.

\* \* \*

### Just Call 'em "The Film Group"

☆ There's a new company name for the Chicago studios of Hedman Gray & Shea, Inc. As Michael Gray, newly-elected president explains it, "we just got tired of spelling all those names and then describing what we do. Now it's all in the name: The Film Group, Inc. But they're still located at 430 West Grant Place on Chicago's near-north side.

\* \* \*

### News of Executive Appointments:

Maurice W. Stevens is now with The Film-Makers, Inc., serving as a producer-director in that company's Chicago-based studio.

☆ Ian Michael Summers has joined Applied Concepts, Inc., New York City, as director of client relations.

☆ Charles A. Perry, Jr. has been named field sales manager for x-ray and motion picture products in the Atlanta, Ga. district office of DuPont's Photo Products department.

\* \* \*

### Filmack Appoints Harlan Croy as Vice-President of Film Division

Harlan Croy has been named vice-president in charge of the Industrial and Business Film Division

of Filmack Studios, Chicago, according to president Mack, the veteran producer also direct a new department industry-oriented employing programs.

## REFERENCE SERVICES

### Fall Issue of "Free Film News" Offered by Sterling-Movies, Inc.

☆ Sterling Movies, Inc., sponsors of sponsored films, is offering copies of the new fall issue of *Free Film News*, a pictorial descriptive catalog of 16 films available to organized audiences.

Twenty-three categories are included in the new issue including art, fashion, industry, travel, and professional-topics. In addition to a large selection of individual films, Sterling offers general film forums, film series, a feature plan which provides on a regular weekly or monthly basis. Bookings are handled through an automated system and are available as far in advance as the guidelines.

Copies of the new *Free Film News* are available from Sterling Movies, Inc., 43 West 61st Street, New York 10023.

\* \* \*

### Ask for Your "ColorTran"

☆ Berkey Technical Corporation Picture & Television is distributing the first edition of a new publication called *Tran News*. Installations of *ColorTran* are shown and briefed, at a technical material on lighting and informative presentation of eight-page, two-color bulletins printed in 8 1/2 x 11" size, punched for 3-ring binder. Copies of this and succeeding issues of *Tran News*, 1015 Chestnut, Burbank, Calif. 91502.

\* \* \*

### Single-Reference Manual, Film List Offered by Bebell & Bebell

☆ Bebell & Bebell Color Services, Inc., has unified its motion picture photography laboratory service price list and reference manuals into one comprehensive manual.

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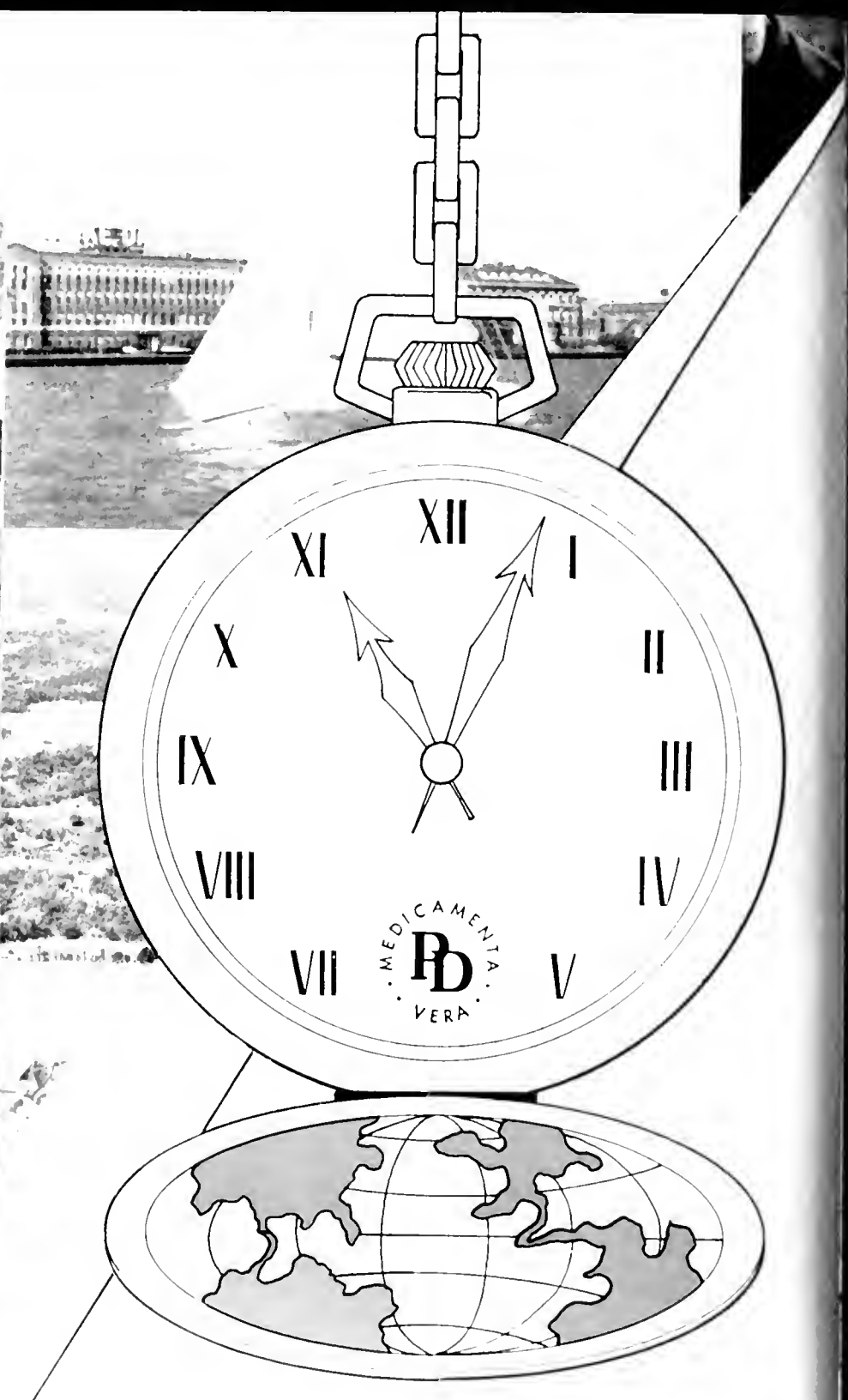


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# Anyone can distribute sponsored films!

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In that case we think you would want your distribution to be the same as Modern distribution—and so you would need:

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**Addressing Facilities** Once collected, your audience knowledge would have to be recorded on your computer, addressograph or similar plates so that you would have the facility for using this information. And you would have to have the capacity to expand this file by 15 or 20 thousand audiences each year to keep up with the growing market for your films.

**Promotion Knowledge** You would have to know the best times of the year to promote the use of your films and how to design and write your promotion to appeal to the people you want to have see your film. If you were big enough (as Modern is) you could have a full-time staff working on advertising and promotion alone.

**Audience Confidence** This is a tougher thing—an intangible—that you have to build up through daily personal contact over many years. It results when your audiences have actually learned by experience that you are a reliable and convenient supplier of sponsored films.

**Film Libraries** For audience convenience and to make the most efficient use of your print inventory, you would need a decentralized network of film libraries. These libraries would have to be strategically located in major cities and should be placed at convenient addresses in those cities that are easily accessible.

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**Equipment** To operate efficiently you'd need the best of equipment. For example, your films, if they are to be kept in the best possible condition, demand professional film room equipment which, of course, would include electronic film inspection machines.

**Management Reports** If you want to keep management fully informed about the results of your distribution effort, you would want the facility that is only provided by electronic data processing. This would enable you to prepare regular reports of results by state, type of audience, marketing areas, and other vital information.

**Personnel and Administration** The heart of any film distribution program is, in the final analysis, SERVICE. And service means people. You would need capable people specially trained in the problems of film distribution to staff your 31 libraries. You would want to effectively supervise and manage all activities and plan for future growth and development. This would require capable administrators who have had many years of experience in sponsored film distribution who can devote every minute of their time to your objectives.

This isn't all but it will give you some idea of what is involved in this business of distribution of sponsored films IF you expect your distribution to be the best in every way. You can readily see that this is a full-time job for a lot of people.

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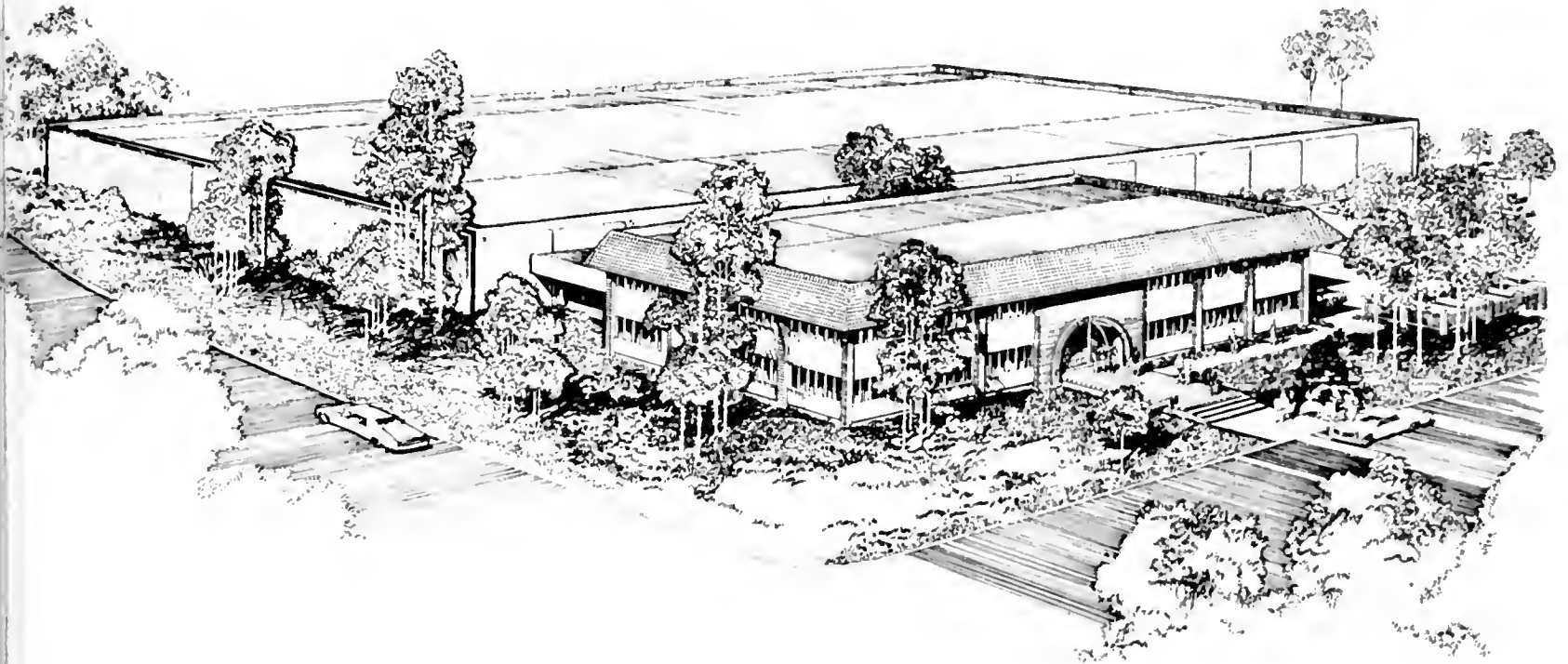
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# BUSINESS SCREEN

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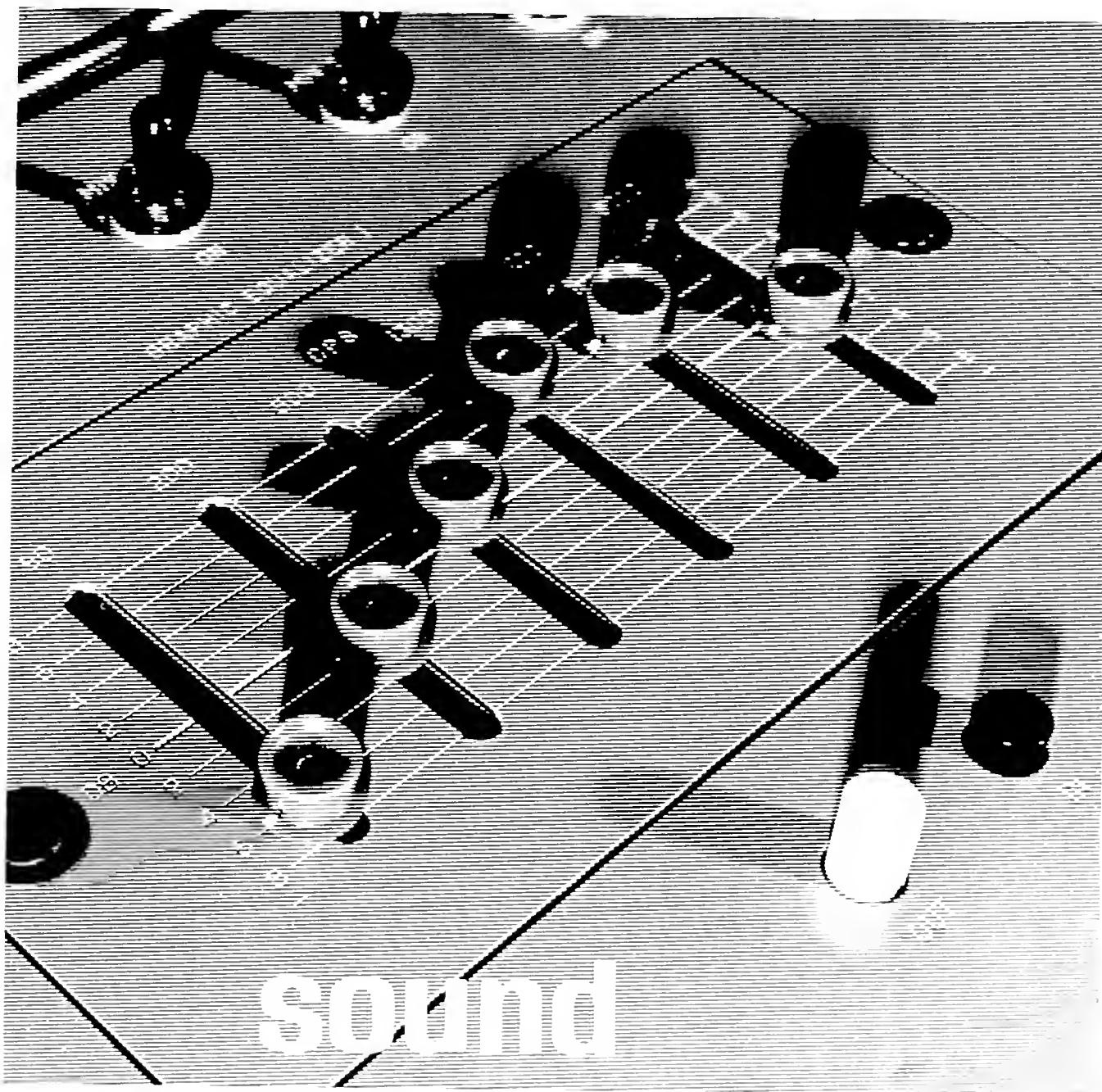
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# Niles and the Distinguished Award

October, 1966



▲  
**October 21, 1966**—Niles wins First Prize in Annual International Film Competition of Society for Advancement of Management. Winning entry: "Partners in Profit Profit for Partners," an unusual two-part film produced for The Kroger Company. Thirty minutes long, the film gives Kroger's 57,000 employees a deep look into the marketing philosophy and advances of their company. Then, it details how these advances make possible the firm's excellent profit-sharing and employee retirement income programs.

▼  
**October 23, 1966**—Niles wins Honorable Mention for film, "The Front Line," at San Francisco International Film Festival. Produced for Reader's Digest in cooperation with the Super Market Institute, this motion picture focuses on the traits of three women named "Checkers of the Year". It uses an unusual stop-caution-go background color theme to stress the importance of proper check-out procedures, to instruct new supermarket employees.

▲  
**October 14, 1966**—Niles wins Silver Medal at International Film and Television Festival of New York for its TV commercial, "Reactions"—produced for Sunbeam Corp. Here, an original score by Niles' Musical Director Sid Siegel complements scenes showing male reactions to women using Sunbeam's Ladies Electric Shaver.



▲  
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**W. S. Vaughn Heads Board; Dr. Louis Eilers President of Kodak**

☆ The newly-elected board chairman and chief executive officer of the Eastman Kodak Company is William S. Vaughn. He succeeds Dr. Albert K. Chapman, retiring January 1, after a distinguished career with that company which began in 1919.

Dr. Louis K. Eilers, formerly executive vice-president of Kodak, was elected president to succeed Vaughn. As the company's eighth president, Dr. Eilers now heads the firm he joined in 1934.

**Ford Previewing a New Science Picture "Man Is the Measure"**

☆ A preview showing on Monday, December 5 introduced a new science film, *Man is the Measure*, sponsored by the Ford Motor Company. The 25-minute color film illustrates the precise methods of measurement required in modern technology and shows how scientific progress depends on man's ability to develop even more precise techniques for measuring

distance, size and forces at the atomic and cosmic levels.

Narrated by Alexander Scourby and with an original music score, the new film will be available for free loan to groups and schools through the company's film libraries. It is noted as of special interest to high school and college mathematics and science classes and to all groups interested in scientific progress.

**Mendenhall Wins \$500 Award for Technical Developments' Data**

☆ John W. Mendenhall of Washington, D. C. has won the \$500 cash prize awarded by DeLuxe Laboratories in its Technical Developments Contest for the most complete list of "technical developments which have had the most significant effect or influence on the growth of the motion picture industry."

Second prize of \$300 was awarded to Miss Patricia Nelson, Los Angeles. The third prize of \$200 went to Gary R. Ullman of Ada, Minnesota.

Judges for the contest were Herbert Lightman, editor of *The American Cinematographer*; Kemp Niver, president of the *Renovare*

Company; and Oscar L. "Pat" Patterson, Management Consultant, Media, and a past president of both the Industry Film Producers Association and the University Film Producers Assn.

**American TV Commercials Entry Deadline Advanced to January 15**

☆ Sharply-increased entries expected from throughout the U.S. and abroad have moved up the deadline for the 1967 American Television Commercials Festival to January 15, according to Wallace A. Ross, director of the event.

Forms are in the mails to advertisers, agencies, producers and television stations in the U.S. while international entry forms have already been distributed.

Judging of TV Commercials' entries for this eighth annual event will again follow accepted product categories and craftsmanship areas. One major change in the entry formula is that production companies may enter directly the craftsmanship competition while advertisers and agencies may enter the individual product categories with neither competition necessarily relating to the other.

According to Ross, "this will insure that outstanding examples of



George H. Gribbin, 1967 chairman of American TV Commercials event is Creative and International Advisor to Young & Rubicam Agency

cinematography, direction, design, etc. will not be overlooked by the advertising-oriented executives who do the product category judging.

The standing group of advertising judges on ten regional panels will be augmented by a picked group of production experts for the craftsmanship competition.

George Gribbin, former chairman of Young & Rubicam advertising agency, is chairman of the board of advertising executives who plan and judge the commercials' competition in 1967.

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## right off the newsreel:

Sponsored Films Win Honors at the San Francisco Film Festival: Business-sponsored and other notable factual films were among the award-winners at the recent San Francisco International Film Festival. Honored in the Festival's "Film as Communication" competition division were such pictures as *Physics and Chemistry of Water*, produced by Film Associates of California for Lever Brothers (category 1, classroom films); *The Front Line*, produced by Fred A. Niles Communications Centers, Inc. (category 2, training films) and *Language of the Bee*, winner of a silver award given the Moody Institute of Science (category 3, informational films).

Two National Film Board of Canada films, *Memorandum* and *Buster Keaton Rides Again*, won high honors. The former received the Golden Gate Award in category 5, essay films and *Buster Keaton* won the NFB a silver trophy (category 6, factual films).

Dynamic Films, Inc. received a silver award for *The Collection* in

category 7, promotional films. Honorable mentions in this group went to *The Making of Life*, sponsored by Time, Inc.; and *Life in the Balance*, sponsored by the Standard Oil Company of N.J. In category 8 (influence films), the silver award was presented to the County of Los Angeles for *Homeless Child*, produced by Don Hoster; honorable mention in this group was given *Glen Canyon*, produced by Larry Dawson Productions.

A sponsored motion picture, *The Master Singers*, entered by the National Coal Board of London, England, won the top silver award in the Festival's "Film as Art" competition. The Wilbur Streech film, *Moving Visuals*, was given the Festival's award for best use of animation in the "Film as Art" competition.

\* \* \*

8th Industrial Film Festival is Slated for Vienna During 1968

☆ A correspondent abroad reports that the 8th International Industrial Film Festival will be held in Vienna, Austria in the spring months of 1968. We'll keep you posted when official notice of this event is received from CIFE headquarters in Europe.

Eastern Airlines Names Beckley Manager of Photographic Services

William M. Beckley has been appointed manager of photographic services for Eastern Airlines. In his newly-created post, to which he was named by A. M. Heisig, Eastern's system director for corporate identity, Beckley is responsible for coordinating all photo services of the company. He will be based in Miami.

Beckley was president of his own company, Beckley Films, Inc. in Bradenton, Florida, before joining the air line. A graduate of Ohio University, he is a major in the Air Force Reserve.

\* \* \*

Niles Communications Centers to Provide "Customized" Incentives

☆ The Fred A. Niles Communications Centers, Inc. has entered the sales incentive field in alliance with British Overseas Airways Corporation and KKS International Corporation. The new setup will provide customized incentive services and promotional programs to companies throughout the U.S.

"The new thing we are really offering," according to Fred A. Niles, president of the communications' firm, "is the customized

service. 'Canned' incentive campaigns are already available from a number of sources."

\* \* \*

Jewish Audio-Visual Council to Review Film, Filmstrip Entries

☆ The outstanding film and/or filmstrip dealing with Jewish subject matter and released during 1966 will be given a special award to be presented by the National Council of Jewish Audio-Visual Materials. The award will be made at the 17th annual meeting and workshop of the Council in May 1967.

In announcing the award, Dr. Chaim I. Etrog, chairman of the Council's National Board of Review, suggested that producers submit information about such films and filmstrips of Jewish interest released in 1966 to Dr. Zalmen Slesinger, executive secretary National Council on Jewish Audio-Visual Materials, 101 Fifth Avenue, New York, N.Y. 10003. All entries must be in the offices of the Council not later than January 9, 1967.

\* \* \*

Next Month: these pages will feature "Pictures of the Year" in a broad review of 1966 film awards and other events.

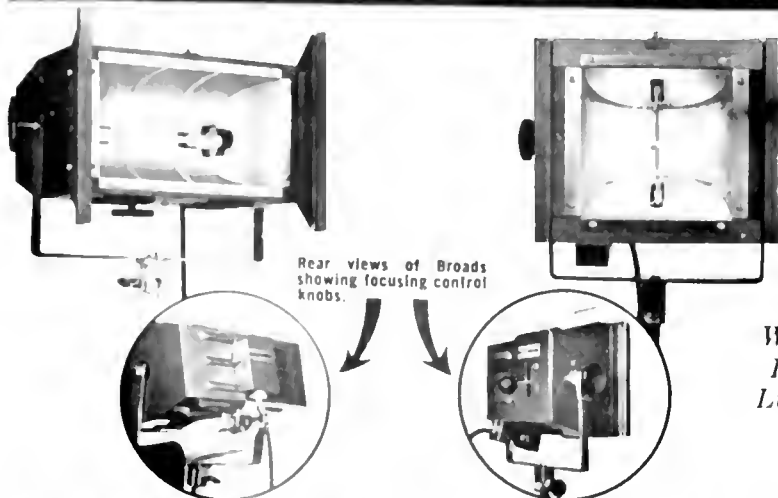
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# SOUNDFACTS

## A great fraternal order tells its story through film, Knights of Columbus' "The Papal Challenge"

"Yes, man's works are good. For from his vineyards come music and gaiety and riches. His material blessings are many. But some are left behind. The material blessings are not universal. There are byproducts of poverty and injustice. There are social problems which cry out for answers."

**Spoken in "The Papal Challenge," a film produced for the Knights of Columbus by Audio Productions, Inc.**—which closes with a personal appeal to the Knights from His Holiness Pope Paul VI—these words come as no surprise when one considers the source. For the Knights of Columbus is a fraternal organization for whom ethical and social concerns have always been paramount. Indeed, "The Papal Challenge" is but the latest manifestation of this traditional concern of the Knights for meeting the challenge of great social problems.

**What might have come as a surprise,** however, was to see similar sentiments expressed by some of the leading representatives of the hard-headed business community in a recent New York Times survey on the social responsibilities of business, in which 37 top executives of the country's leading companies participated.



*His Holiness, Pope Paul VI in a scene from "The Papal Challenge"*

### N. Y. Times Survey suggests strong U. S. Business trend to Public Affairs Involvement

Among the revelations of the survey, it turns out that business men in general seek to cooperate with the government; feel that business has a role in supporting equal opportunity for all citizens; believe in fitting their business needs into the needs of society.

#### Some of the ideas advanced and the distinguished men who advanced them:

**Lamot du Pont Copeland, president of E. I. du Pont de Nemours & Co., Inc.:** "Management, it seems to me, must reach for a balanced solution within the framework of one unassailable precept: business is a means to an end for society and not an end in itself."

**David Rockefeller, president of the Chase Manhattan Bank:** "Increasing social awareness makes it essential that business take greater strides to demonstrate its responsible and progressive involvement in the life of the nation and the world."

**J. Howard Ramin, Jr., chairman of Texaco, Inc.:** "We have entered a new era in which the need for cooperation is clearly recognized by businessmen and Government leaders. The antipathy of earlier decades is beginning to disappear."

**R. G. Follis, chairman of the Standard Oil Company of California:** "Business has the obligation to utilize moral influence and persuasion on behalf of civil rights goals whenever it can do so effectively, without contributing to social unrest."

It is not surprising to note, in another New York Times story, that "Public Affairs activity suddenly has become one of the fastest growing segments of American Business. While ten years ago only a handful of companies had anything resembling a complete public affairs program, today at the very minimum, 500 corporations have such programs."



*Behind the camera for "Human Reproduction"*

### "Human Reproduction"—remake of a classic

Public Affairs is one of many areas in which Audio Productions, Inc., has been a leader. Education is another. In 1948, Audio Productions produced for McGraw-Hill Text-Films a film, "Human Reproduction," designed to fill the vacuum then existing in the field of sex-education. "Human Reproduction" has since been viewed by many millions of children and adults, in classrooms from junior high school through college level, by P. T. A. groups, religious groups, medical and mental health groups, police and social workers. It is used officially in Spain, France, Japan and India translated into those languages. In 1965, Audio Productions produced a new version in color and black and white which won the Blue Ribbon Award at the 1966 American Film Festival sponsored by the Educational Film Library Association, Inc.

### Audio Explains U. S. Jury System to Public

Recently Audio was chosen by the New York State Departmental Committee for Court Administration, to produce, under a



*E. G. Marshall*

Ford Grant, "The True and the Just," starring the distinguished actor E. G. Marshall. The purpose of the film is "to remind Americans of the dynamic role played by the juror, and the importance to justice of the jury system." We are pleased to report that "The True and the Just" is now being screened for all prospective jurors in the New York Courts, and will be distributed in law schools, colleges, high schools, and service clubs throughout the United States, as a public service.

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Entry Deadline is January 27th  
for 1967 American Film Festival

The 1967 American Film Festival of the Educational Film Library Association has been scheduled for May 10-13 at the Biltmore Hotel in New York. Open to the general public as well as to the audio-visual specialists who serve on its juries, the Festival has been sponsored annually by EFLA since 1959, with Blue Ribbon Awards voted to top-rated 16mm films and 35mm filmstrips in 34 subject-area competition categories.

From the 830 entries submitted last year, EFLA Pre-Screening Committees nominated approximately 300 films and 70 filmstrips which were shown at the Festival.

All 16mm films and 35mm filmstrips released for general distribution in the U.S. during the calendar year 1966 are eligible for the 1967 Festival; and EFLA Administrative Director Emily S. Jones reports that detailed information about the Festival will shortly be mailed to 3,000 film producers, sponsors, and distributors. The deadline for submitting entries is

January 27. Entry forms are now available from EFLA, 250 West 57th St., New York 10019.

\* \* \*

Eastern Effects, L & L Animation Acquired by Berkey and Merged  
Berkey Photo, Inc., has acquired L&L Animation, Inc., of New York, which is now merged with Eastern Effects, Inc., also a Berkey-owned company. The combined organization is known as L&L Eastern Effects, Inc., and represents one of the largest optical effects laboratories in the country. L&L facilities and personnel have moved to expanded facilities at 219 East 44th Street, New York.

L&L Eastern Effects is headed by Sam Lang, president, and Len Zoref, vice-president, formerly of K&L Color Services, Inc. Other key responsibilities at L&L Eastern are shared by Chris Grodewald, in charge of the optical bench department; Larry Lippman in charge of art and animation camera; and Rod Friedson in charge of layout. Edgar Berger is in charge of quality control on color timing and Les Price heads up production control.

Increased facilities at L&L Eastern now include seven optical

benches, four animation stands, complete art staff, and b/w film processing on premises.

\* \* \*

NEA's Audiovisual Division is Surveying School CCTV Facilities  
A nationwide survey of closed-circuit and "2500 megacycle" television facilities in American schools and colleges is being undertaken by the Audiovisual Instructional Service Division of the National Education Association in cooperation with the U. S. Office of Education.

A two-phase project, charted for completion in March, 1967, the study will first cover the "software" aspects of these growing instructional television services. Dr. Anna L. Hyer, director of the NEA's Audiovisual Division, notes that questionnaires going to some 16,000 public and private schools, junior colleges, colleges and universities (representing about 90% of all educational institutions in the U. S.) will cover such topics as: numbers of students and instructors using closed-circuit TV programs, types of television facilities, subjects being programmed and sources of programs as well as unique innovations.

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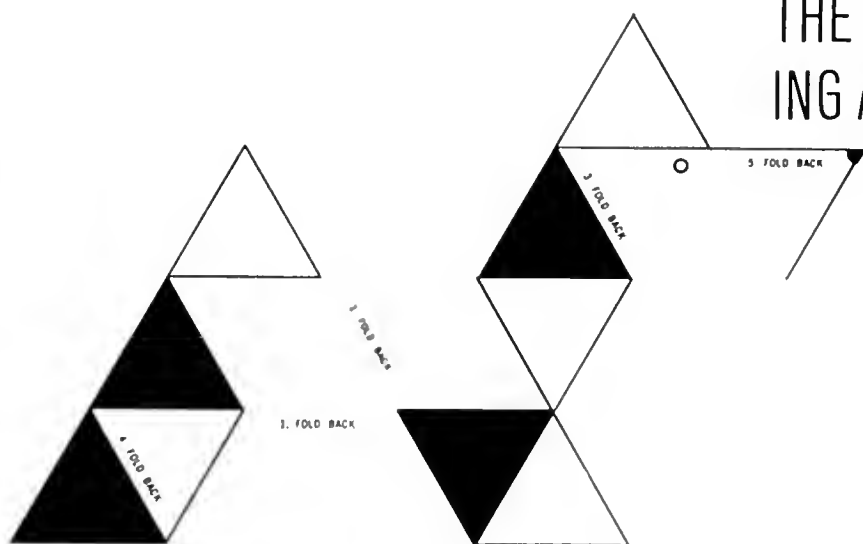
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**Motion Picture Engineers  
Name Officers, Governors**

**N**ATIONAL OFFICERS and Governors of the Society of Motion Picture and Television Engineers who will head that organization for two-year terms, 1967 and 1968, have been announced by outgoing president Ethan M. Stiffle, Eastman Kodak Co.

The newly-elected slate is headed by president-elect G. Carleton Hunt, president of DeLuxe Laboratories, Inc. Deane R. White, E. I. du Pont de Nemours, Inc. will serve as executive vice-president and Rodger J. Ross, Canadian Broadcasting Corp., is the new editorial vice-president. E. B. McGreal, Producers Service Co., is the incoming conference vice-president and another du Pont executive, H. Theodore Harding, is secretary-elect of the SMPTE.

**Governors-Elect for 1967-68**

New governors of the Society for 1967-68 are Kenneth W. Mason, Eastman Kodak Co. and Arthur J. Miller, Du Art Film Laboratories, Inc., for the eastern region; William D. Hedden (re-elected), Calvin Productions, Inc. and Hans C. Wohlrab, Bell & Howell, central region; Robert C. Hufford, Eastman Kodak and Herbert E. Farmer, University of Southern California, western region. Gerald G. Graham, National Film Board, is the new Canadian region governor-elect.

Continuing in office through 1967 are financial vice-president Joseph T. Dougherty, du Pont Company; sections' vice-president Wilton R. Holm, du Pont Company; vice-president for education affairs D. Max Beard, U. S. Naval Ordnance Lab; vice-president for instrumentation & high-speed affairs William G. Hyzer, consulting engineer; vice-president for motion picture affairs Richard J. Goldberg, Houston Fearless Corp.; vice-president for photo-science affairs J. S. Courtney-Pratt, Bell Telephone Labs; and treasurer Saul Jeffee, president of Movielab, Inc.

**New Engineering Vice-President**

Executive vice-president-elect Dr. White's unexpired term as engineering vice-president will be filled by William T. Wintringham, appointed to that post by the Society's board at its October 2 meeting.

\* \* \*

☆ The year's great pictures will be reviewed in "Pictures of the Year" featured in the Number Eight issue, publishing early next month. •



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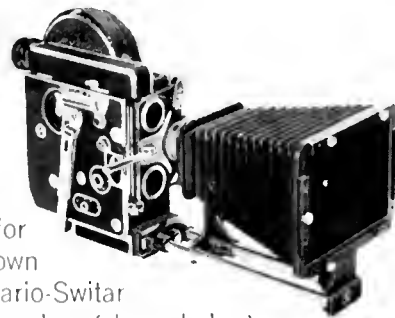
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## Management Society Honors Three Pictures

Merrill Lynch, Kroger Company and Ontario Safety Assn. Are Winners of Third Intl. Management Film Competition

FOR SEVERAL YEARS, members of the Society for the Advancement of Management have acknowledged the growing importance of the motion picture medium in corporate and company management programs by devoting time and attention to an annual review of some outstanding films deemed most relevant to the interests of that group.

On October 21, the Third International Management Film Competition sponsored by SAM was concluded by an Awards Dinner in the Ambassador Hotel in Los Angeles. Three motion pictures were honored by Alf E. Werolin, executive vice-president of the Society and a Partner of Case & Company, management consultants in San Francisco.

### Grand Award to "Good Old Sam"

The Grand Prize award-winner was *Good Old Sam*, sponsored by the brokerage firm of Merrill, Lynch, Pierce, Fenner & Smith and produced by Parthenon Pictures, Hollywood. This 29-minute film depicts ways in which brokerage office executives can be awakened to the significance of their services. It was featured in an earlier issue of BUSINESS SCREEN.

Two first prize awards were also made at the dinner. The winner of top honors in Category A was a Kroger Company motion picture, *Partners in Profit Profit for Partners*, produced by the Fred A. Niles Communications Centers, Inc. This 38-minute film was produced for nationwide showings to Kroger employees. It provides them with an overall view of the company's marketing and merchandising programs and explains the firm's profit-sharing and retirement plans.

### Safety Film Wins First Prize

Another first prize award, in Category B of the competition, went to the Construction Safety Association of Ontario, Canada for its 17½-minute color film, *The Return of Milton Whitty*. Produced by Westminster Films Limited, of Toronto, the film shows construction industry groups the need for safety programs and how to initiate them.

David W. Guthrie, president of Modern Communications Co., Arcadia, California, was a principal speaker at the awards gathering. His theme: "Communications —



Producer "Cap" Palmer (right) receives Grand Award for "Good Old Sam" from Alf Werolin. In center: Samuel Grodin, exec. v.p. of Merrill Lynch, Pierce, Fenner & Smith.

the Key to Management Success" included a review of the "golden rules of communication" in areas of management education, motivation and the informing of employees and the public.

The Society sponsoring this annual awards competition in its specialized field of concern is the oldest scientific management group in existence with more than 300 chapters located throughout the U. S. and abroad. It recently observed its 50th anniversary year.

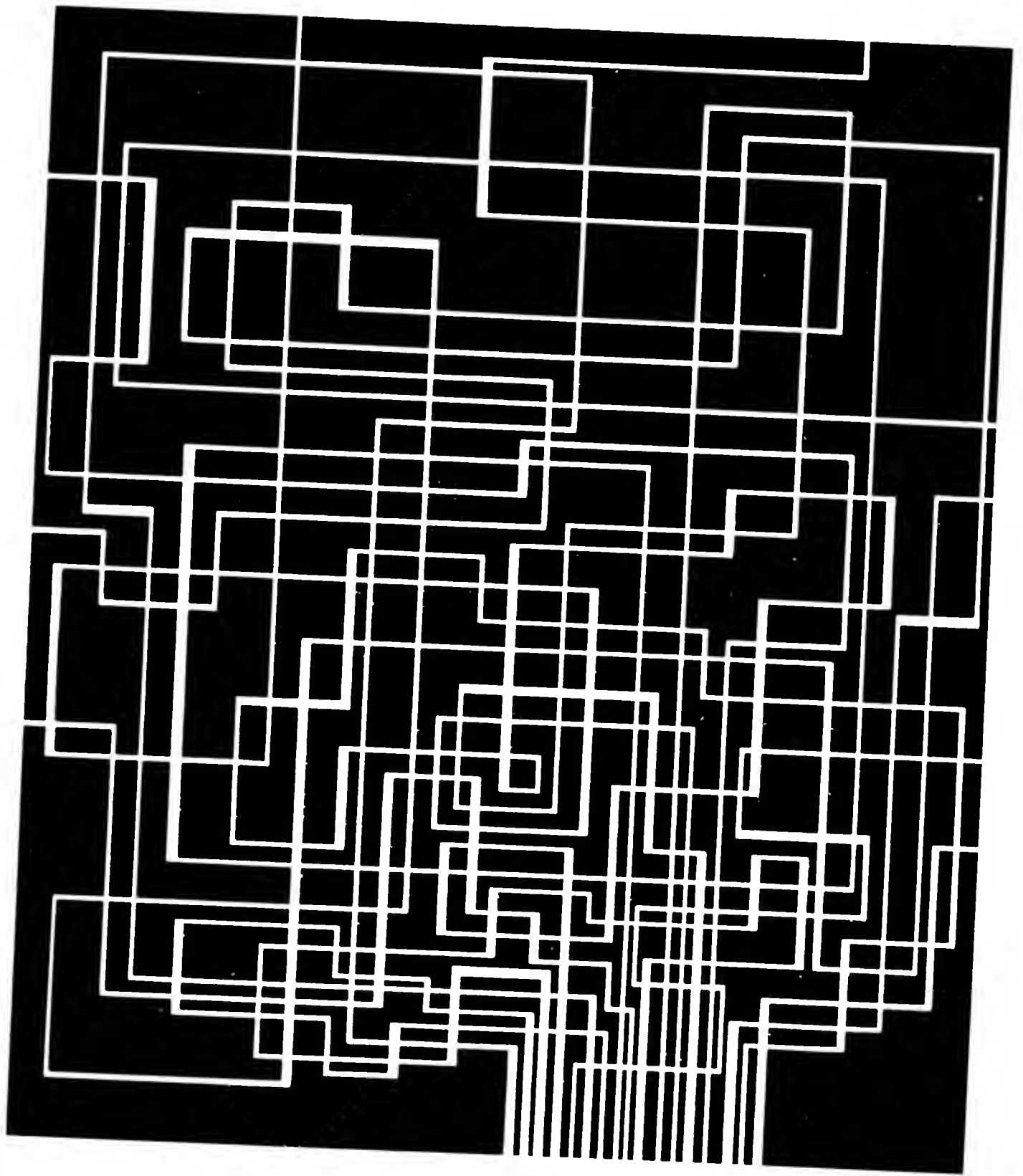
\* \* \*

### "Instant Movies" With Videotape Introduced at PRSA Conference

☆ "Instant Movies," an idea developed by Marathon International Productions, Inc., to provide better corporate communications, was introduced at the 1966 Public Relations Society of America Conference held at the Hilton Hotel in New York from November 9th to 11th.

Marathon's exhibit at the PRSA Conference demonstrated, with the use of the latest Sony videotape equipment, how portions of existing films could be selected, combined, reproduced, and even updated — in a matter of hours — resulting in a specially-designed "new movie" which could fulfill a client's specific interest and needs. Thus, suitably-equipped branch offices could be in constant visual touch with the home office with as little effort as the push of a button, and as little time-lapse as one mail delivery away.

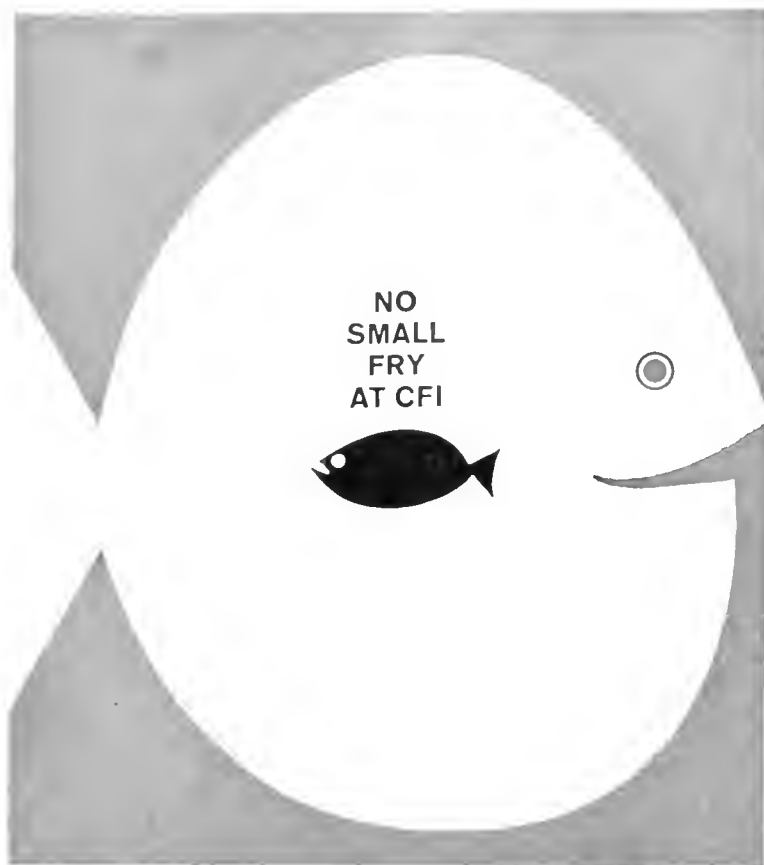
Joseph Clair, formerly with NBC, has been appointed by Konstantin Kalser, Marathon International's president, to head the company's Videotape Division. •



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# Camera Eye

THE EDITORIAL VIEWPOINT

## GUIDELINES FOR FACTUAL FILMS

**E**VENTS OF THE YEAR have provided some very significant guidelines to the future outlook for factual film media which should be noted by both sponsors and producers. Here are some tangible clues from the news and from our widely-ranging contacts on the political and economic fronts in the U. S. and abroad:

1. The signing of the Beirut Agreement, opening up new possibilities for dissemination of internationally-useful films throughout the world, was disclosed in this column last month (see No. 6 issue) and is further detailed on page 44 of this edition). Certification of such films has been in effect for a long while, but new paths have been cleared for a much greater exchange.

2. Sales of 16mm sound motion picture projectors in 1965, that last accountable year to date, were the highest in 17 years\* and totaled 44,600 machines. There's a paradox here because sales of both 8mm silent and sound projectors have also shown a steady increase. But these 8mm machines are serving separate and other useful purposes.

3. A survey by the Association of Cinema Laboratories last year noted that 47 labs showed an increase in total footage printed of 32%. The number of color release prints is directly related to increasing demand for popular films among owners of projectors.

4. While avenues of film distribution remain strong in traditional directions — i.e. to self-equipped audiences in community groups, schools, churches, clubs, etc.; to television stations; theaters using an increasing number of sponsored short subjects, etc. — the development of specialized outlets such as airport theaters, 8mm rear-projection sound machines and resort groups, has widened the number of influential audience channels now available to film sponsors.

5. Many countries throughout the world are now also accessible for sponsored film distribution through the international network known as Inforfilm (see page 34). Increasing sales of products can be stimulated through overseas showings arranged in lands served by this organization.

6. The real keys to the future of factual films, however, lie in the hands of those who take careful note of the *new problems* facing business, education and government. Because film has the inherent power to bring *more complete understanding* of new technologies, social and human relations problems, interpretation of economic situations and of complex

(CONTINUED ON THE FOLLOWING PAGE 18)

\* as quoted in "Market Review, Nontheatrical Film and Audiovisual-1965" by Thomas W. Hope, for the Journal of the Society of Motion Picture & Television Engineers.





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## THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 16)

international relationships, it should be used with greater effectiveness in the years ahead.

Some of these problems are common to the U. S. and to the world at large: air and water pollution; better methods of food production to feed exploding populations; awareness of safe car operation to lower the traffic accident toll; health and medical education, both on a lay and professional level; re-training in new job skills dictated by changing technologies; and improved understanding between peoples under competing but often compatible political systems.

There are obvious problems to be met and conquered. The highly-creative skills which are so vital to successful film production must be given the assignments and budgets to get such films moving into action. Top management in the U. S. and abroad must be made conscious of the value of this medium.

Wasteful practices, such as the self-adulation witnessed in the over-abundant film awards programs which cost time and money, must be scrutinized. The one film "awards" program most necessary to hold the interest and gain the attendance of top management executives in the U. S. is long overdue. Factual film understanding and support is not served when business and industrial interests are subordinated at events which feature the entertainment motion picture.

The solid economic core of specializing

film production in the U. S., for example, still lacks a *single nationwide producer organization*. Producer organization remains *regional*, splintered by labor considerations and subject to the time and expense of coping with contracts.

And who really knows how many and what kinds of pictures have been created to date? The lack of a quickly-accessible national inventory of both business and educational films results in duplication, in a lack of guideposts to future possibilities. Title searches are endless and often fruitless. The use of automated electronic methods for cataloging of our film resources is overdue; the publication of horizontal catalogs of special interest films (as in the National Directory of Safety Films, the American Medical Association Film Catalog, and our own Sales Training and Management Film Guides) is a further key to stimulating wider use of existing product.

There is, indeed, much to challenge those who have the dedication and *faith* in the future of factual films. The world grows smaller and boundaries have been diminished by international agreement, by jet-speed flight of universally-understood films between nations and states, and by the splendid work of film makers capable of putting important ideas on the screen to an ever-increasing audience.

The horizons draw closer as millions witness such films as *To Be Alive!*, *The River Must Live* (see page 66), *Steel and America* and a myriad of other recent pictures now being widely-distributed. The dimensions of screen sizes, ranging from widescreen 70mm

for theatrical and special audience use to 8 in Super-8 for individual viewing (and freely-expressed as the inspiration of the front cover this month) are no problem whatsoever. Each may be used as the subject matter and the audience situation dictates.

It can be noted, however, that we vitally depend on the soundness of our ideas, on our willingness to look to the problems which surround us and to our creative talents for their complete interpretation of such subjects on the lighted screens that await our films. Above all, the *ideas* of men who guide the future of factual film media must be fortified by faith, armed by the experience that the cheap, the shoddy and unimaginative picture cannot win the hearts and minds of those whom it must reach. Our thinking must be toughened by resolve that better organization of resource can help speed the day when potential sponsors budget tomorrow's better films.

*Together, we say, the future is in our hands*

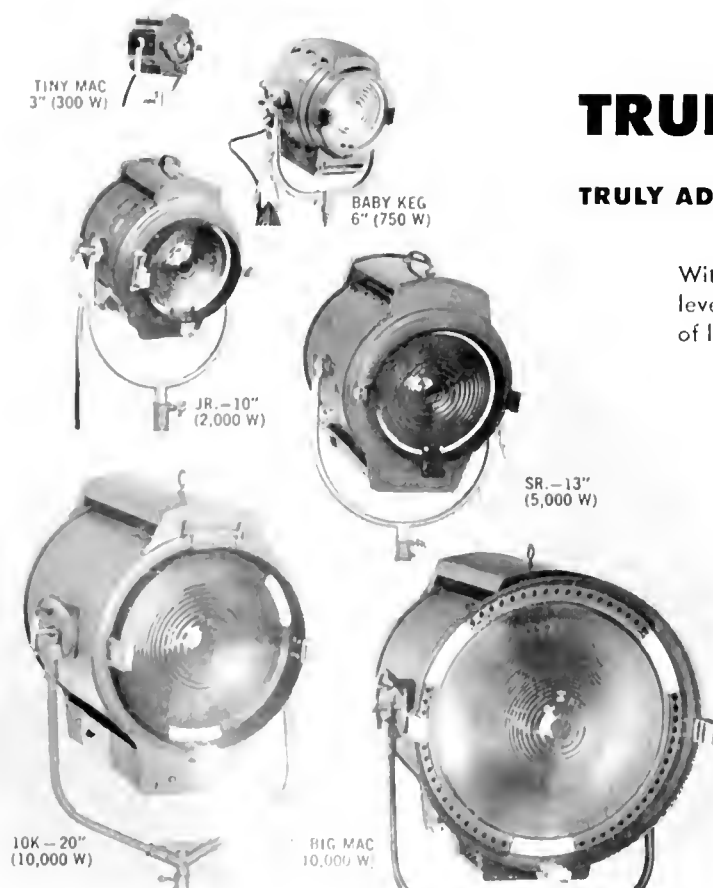
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### Graeme Fraser Becomes First President of International Film Producer Organization

A Canadian has been named first president of a newly-formed international network of industrial and television film producers. Graeme Fraser, vice-president of Crawley Films in Ottawa, will head the International Quorum of Motion Picture Producers for its first year in operation.

Charter members include non-theatrical studios in Canada, Sweden, Yugoslavia, Kenya

(CONTINUED ON THE FOLLOWING PAGE 105)



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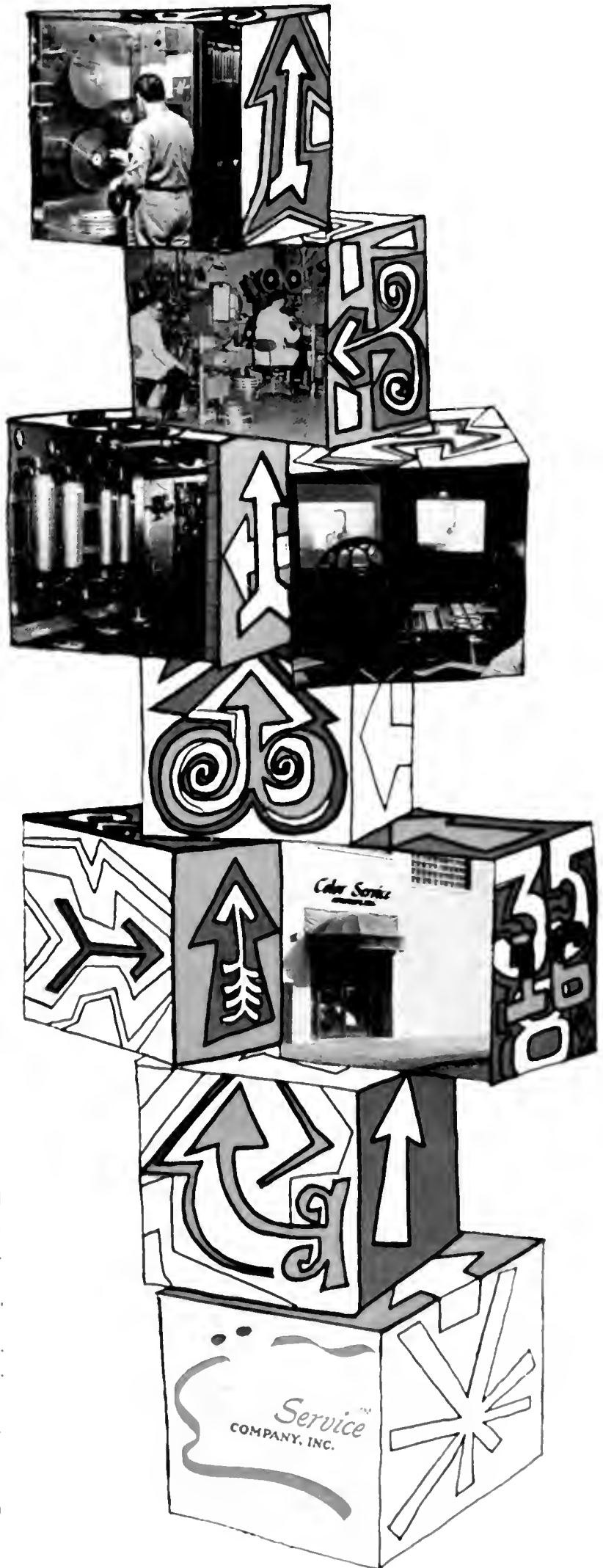
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## New Pictures of the Month

### "The Lion Roar" Entertains Theater Owners While Selling MGM Pictures

CAN A BUSINESS FILM be "pure entertainment?" Can an entertainment film be "purely business?" In its recent 70mm, 30-minute promotional motion picture titled *The Lion Power—The Roar Heard Around the World*, Metro-Goldwyn-Mayer has answered "yes" to both questions.

Scenes from four dozen completed and "in-work" productions due for release in the coming season were presented in the picture at a premiere showing in Loew's Capitol Theater, New York City, to delegates attending the fall convention of the National Association of Theater Owners. The film drew unanimous acclaim from this highly-critical gathering of showmen.

Prints of *The Lion Power* are also being made in 35mm and 16mm for showing by MGM officials at all major motion picture industry conventions throughout the world. The film is also expected to have theatrical exhibition in the U. S. and abroad. In the process there will be at least a touch of "corporate image" content, since filming activities in far-flung parts of the globe are included as well as production activities at the MGM Studios in Culver City, California.

Beyond its primary "sell-the-exhibitor" objective and public relations value, the film also demonstrates the capability of Animation, Title, Optical and Laboratory activities of MGM, available to business film users and other producers.

*The Lion Power* was conceived and supervised by Andy Kuehn, of MGM's New York

office and Merle Chamberlin, the studio's post-production administrator in Culver City. The picture makes striking use of "trypich" division of the screen into two and three-segment sequences containing parallel or related action. The technique might be termed "simultaneous montage" as compared with conventional sequential montage effects. A sudden "splitting" of the wide image into three parts to show three different viewpoints or a dramatic widening of a scene in conventional size to double width, while a third screen-segment carries different action, has more than novelty value, however. The startling effect of these sequences is quickly absorbed by their sense of added dimension and heightened interest.

\* \* \*

### State of Kentucky Makes Good Use of Films to Inform Its Citizens

Citizens of Kentucky, considering a revised constitution which updates that state's laws to modern times, are being helped by a 29-minute film, *To Be Informed: Constitution '66*, which Attorney General Robert Matthews calls "a great aid to the people of this state and one which will be utilized for educational purposes long after election day."

Produced by Jack Lieb Productions, this picture continues that state's active use of the film medium to promote travel, increase industry's interest in bringing new plants to Kentucky, and for an extensive citizen-information program through community showings.

The latest color film was widely shown on television and to adult audiences. Completely factual, it presented a careful balance of "pro" and "con" on the constitutional issues.

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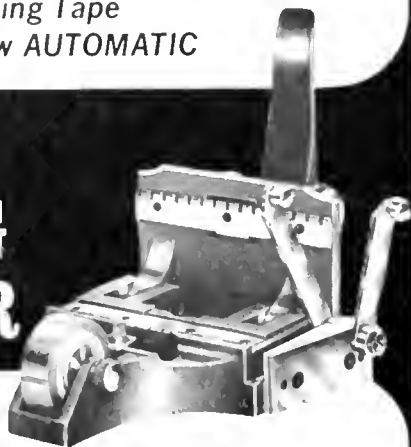
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## SCREEN EXECUTIVE

C. J. Cerny Now Executive V.P.  
of the Da-Lite Screen Company

The election of C. J. Cerny, former vice-president, sales, to the post of executive vice-president of the Da-Lite Screen Company, Inc., Warsaw, Indiana, has been



Da-Lite executive C. J. Cerny

announced by president George H. Lenke, Jr.

Cerny, a native of Chicago, and a former executive of Montgomery Ward & Co., where he served from 1932 to 1953 in sales, personnel and operations, has been directly associated with many of Da-Lite's new developments in projection screens.

**Milton Gould is General Manager of Cinema Beaulieu, Los Angeles**

The appointment of Milton Gould as general manager of Cinema Beaulieu has been announced by that company's president, William Herskovic. Gould joined the motion picture camera firm in 1964 as its sales manager.

Prior to joining Cinema Beaulieu he was branch manager of one of the leading west coast wholesale photographic distribution companies. Currently he will head coast-to-coast operations from headquarters at 921 Westwood Boulevard, Los Angeles.



Berkey v.p. H. A. Hollander

**H. A. Hollander V.P. for Sales at Berkey Technical Corporation**

Herbert A. Hollander is now vice-president for sales of the Berkey Technical Corp., Woodside (NYC), New York. Hollander's appointment, confirmed by executive vice-president Harry L. Parker, follows his six-years of service as director of sales for ColorTran Industries, prior to that company's acquisition by Berkey Technical Corp. in January.

The company is the manufacturing and technical sales division of Berkey Photo, Inc. Products include such well-known trade names as ASCOR, ColorTran, Caesar-Saltzman, Berkey Direct Screen, Berkey Alldis Work Flow Systems, Oxberry and Simmon-Omega.

**Peter Krause Named General Mgr. of European Operations for GAF**

Peter Krause is filling the newly-created post of general manager for General Aniline & Film Corporation's European operations. The former director of manufacturing for GAF's Photo & Repro Division will direct and coordinate operations of the firm's European subsidiary companies. He will be based at the company's corporate headquarters in New York City.

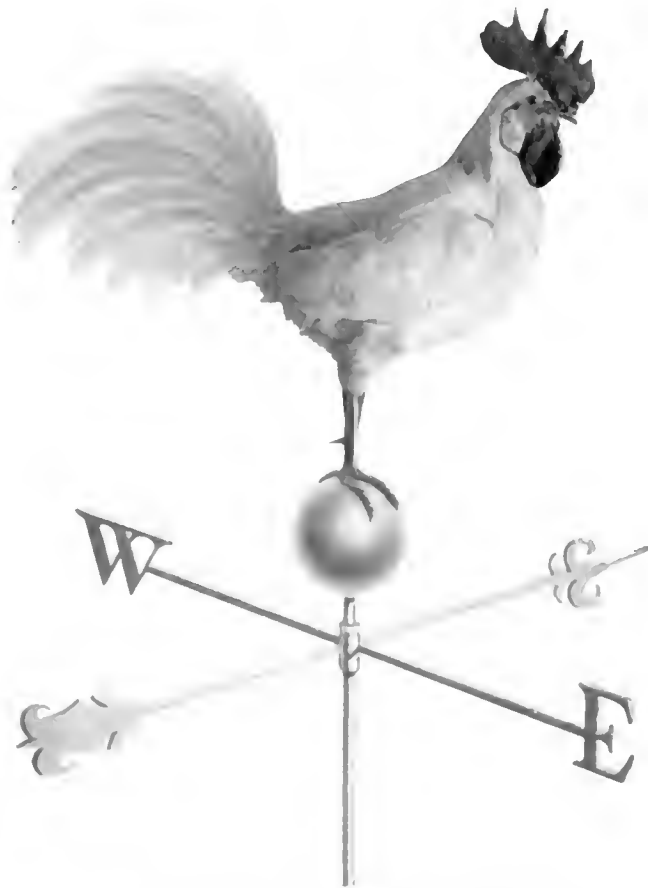
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Director—Vern Barry  
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Producer/Director—Bill Gibson,  
Matthew Gordon, Jack Gabrielson, Ray Henry

**General Dynamics/Convair**  
"LIVING IN SPACE" (PART 2)  
Producer—M. R. Ussery  
Director—R. B. Montague

**General Motors**  
"COMBUSTION IN ACTION"  
Producer/Director—G. M. Photographic

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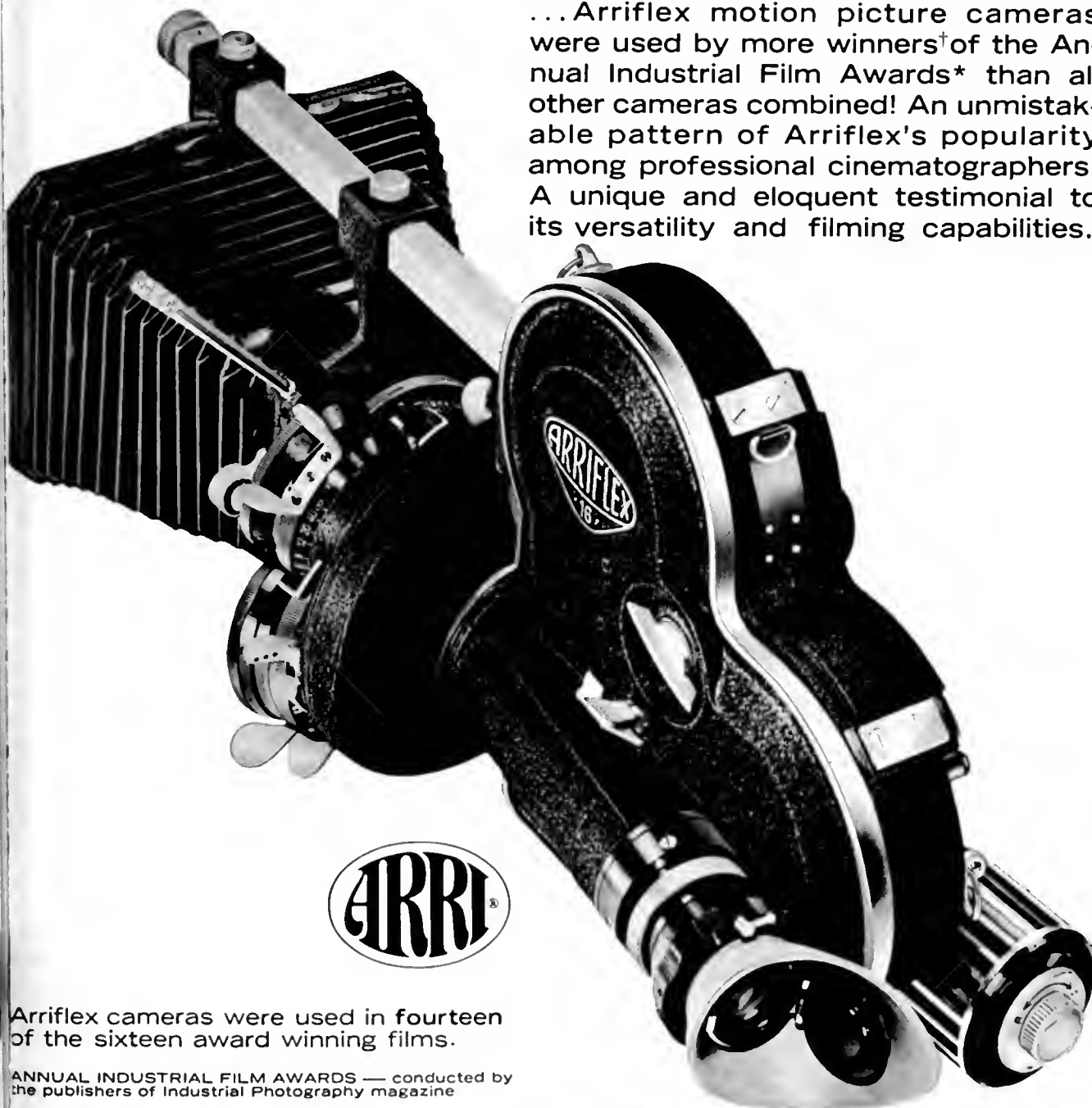


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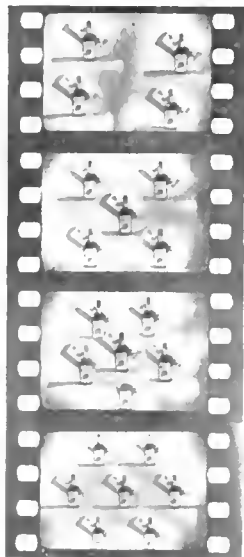
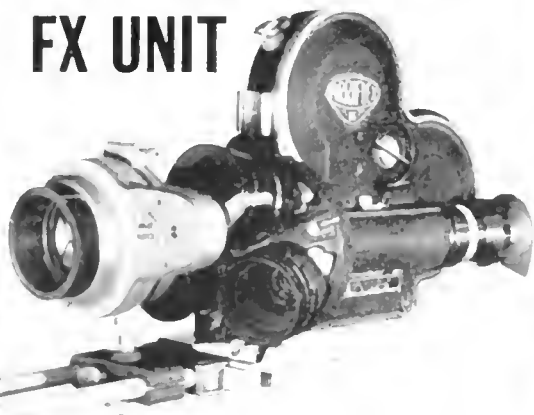
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## Trends in the BUSINESS of Audiovisuals

### Technicolor Projector Plant Is Dedicated at Costa Mesa, Calif.

☆ Dedication ceremonies for new offices and manufacturing facilities of the Technicolor Corporation's Commercial and Educational Division, located at 1300 Frawley Drive, Costa Mesa, California, were held at four p.m. on Tuesday, November 29. The extensive new facilities house the expanded manufacturing activities for that company's "Instant" motion picture projection equipment and other products.

### Capital Film Labs Report Gain in Sales, Profits to September 30th

☆ Increases in both sales and net operating profits for the six-month period ending September 30, 1966, have been reported to shareholders of Capital Film Laboratories, Inc., by that Washington, D. C.-Miami, Fla., based company.

In his report, president Alfred E. Bruch noted that sales had increased 34 per cent over the same period last year and that net income almost doubled. He also said: "our Miami, Florida laboratory operation is very encouraging. It has been in operation for the last three and a half months of this report period. They have completed 26 new *Flipper* shows, presently on the air, and one complete feature picture produced by Ivan Tors, titled *Gentle Ben*. Two other features were handled, as yet untitled, along with television spots and industrial pictures."

Sales for the six-month period were \$1,674,531 as compared to \$1,241,636 for the same 1965 period; net operating profit was \$135,366 as compared to \$57,444 in 1965.

### Electro-Netie Leases New Plant to Increase Radiant A-V Production

☆ Electro-Netie Steel, Inc., has leased a new 91,000 square-foot plant in Desplaines, Illinois. The million-dollar building will be used to increase the productive capacity of the company and part of the facility will be used in the manufacture of audio-visual products for Electro-Netie's subsidiary, Radiant Manufacturing Corp., of Morton Grove, Ill. The building is expected to be completed for occupancy about January 1, 1967.

The parent company in July, 1966, purchased a firm (now named Radiant-Pathe, Inc.) with distribution rights in the Western

Hemisphere for all motion picture cameras, projectors and slide projectors manufactured by Pathe of France and Norris of Germany. •

### Wilding Declares Stock Dividend; Sales Increase 45% in 9 Months

☆ A five per cent stock dividend will be paid shareholders of Wilding, Inc. on February 10, 1967. The shares will be available to owners of record January 6 and the dividend, according to president Robert C. Ausbeck, is based on "the substantial profit being generated in the current year."

Wilding sales for the third quarter of 1966 were up sharply to \$5,387,881 from \$3,283,079 for the same period in 1965. Profit for the period was \$361,248 or 86¢ per share. Cumulative figures for the first nine months of 1966 show a sales increase of 47 per cent and a three-quarters' profit of \$1.36 per share as compared to a 91¢ per share loss in the comparative nine months last year.

Contributing to the increased earnings of this Chicago-based producer was the TV commercial division and the company's newly-formed color film processing division, Mid-America Color Labs. •

### Sawyers Inc. Now a Subsidiary of General Aniline & Film Corp.

☆ Sawyer's, Inc., manufacturer and distributor of slide projectors, scenic slides, stereo viewers and reels, has been acquired by the General Aniline & Film Corporation. Dr. Jesse Werner, chairman and president of GAF, said that the business will be conducted by Sawyer's Inc., a new and wholly-owned subsidiary of GAF. The company's present management, headed by Robert V. Brost, will continue to direct its operations from its Portland, Ore. offices. •

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## SIGHT & SOUND

### Pelican Films Premieres "A Nose" Its First Theatrical Short Subject

A nose made news in Manhattan last month as Pelican Films, Inc., New York film producer, showcased its first entertainment film, *A Nose*. The 10-minute theatrical color film is based on Nicolai Gogol's short story classic, *The Nose*.

Pelican commissioned its own animation staff to produce the short film as a creative exercise in translating commercial television techniques to a non-commercial entertainment form, according to the company's president, Joseph Dunford. The newest and most effective film techniques, in his view, are found in today's television commercials.

*A Nose* was featured with the new Jack Lemmon film, *The Fortune Cookie* at the Trans-Lux East in midtown Manhattan. It includes an array of visual and filmic techniques of special interest to professionals, Dunford noted. "But these are also the same techniques which create special audience impact," the producer said. Story line progression takes viewers



There's a happy finale in Pelican Film's adaptation of Gogol's short story as "The Nose" returns to its rightful owner after misadventures.

from that unhappy moment when a man awakens to find his nose gone to the happy ending when it returns, moving through a blend of live action inserts in what is primarily a cartoon format.

Dunford shares screen credit with Jack Zander, executive vice-president of Pelican, his co-producer. Other staffers involved in the production were Mordi Gerstein, designer and director; Harry Chang, editor; Irwin LaPointe, assistant director; Al Rezek, cinematographer; and Harold Seletsky, composer and conductor.

Ideas for other creative films are being considered for production during the coming year.

### Don Lloyd Named European Representative of Modern T/P/S

☆ The appointment of Donald W. Lloyd as the European representative of Modern Talking Picture Service, Inc. has been announced by that company's president, Carl Lenz. Lloyd's headquarters are at 385, The Strand, in London. He will provide liaison for U.S. film sponsors interested in European markets and will also



Donald W. Lloyd: in London

promote U.S. and Canadian distribution of films originating in Europe.

In addition to his duties with the parent company, Lloyd will

represent Modern Learning Aids the educational division of the international film distribution firm Modern is a charter member of Inforfilm, international association of informational film distributors

### Macmillan Publishes Book Based on Johnson's Film "To Be Alive!"

☆ The Johnson Wax motion picture, *To Be Alive!*, widely-acclaimed "hit" of the New York World's Fair and now destined as a permanent exhibit in that company's new Golden Rondelle Theater at its Racine, Wisconsin headquarters, is the subject of 96-page pictorial-color book being issued by the Macmillan Company.

The Macmillan book of the same title will contain 214 illustrations, more than half of them in color and will retail for \$4.95. Additional text has been written by Alistair Reid. The film was recently honored at the Edinburgh Film Festival and shown in its new 70mm composite version at the 7th International Industrial Film Festival in Venice, Italy.

### "Pictures of the Year" Coming Up

☆ The year's outstanding films are featured in our annual review of 1966 Awards programs in these columns next month.

## *Creativity in films often means seeing the familiar in a new way!*

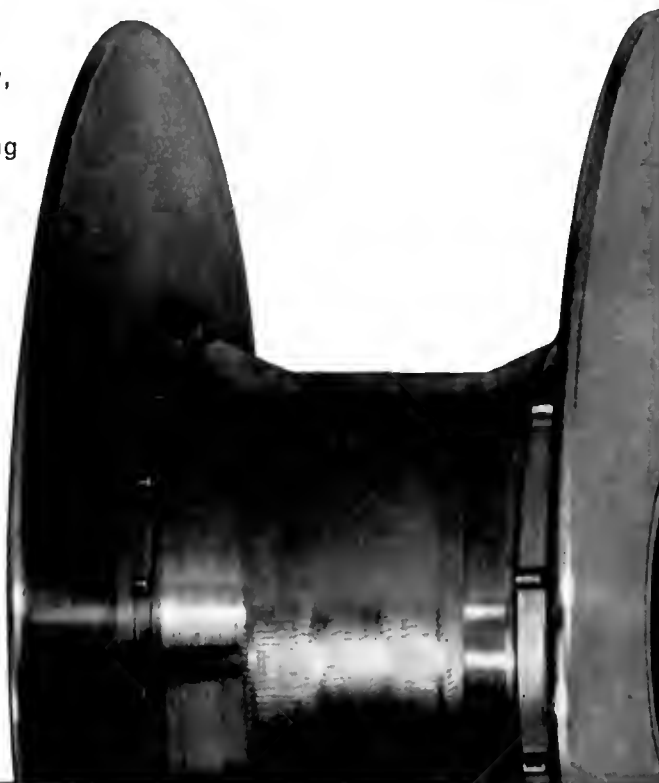
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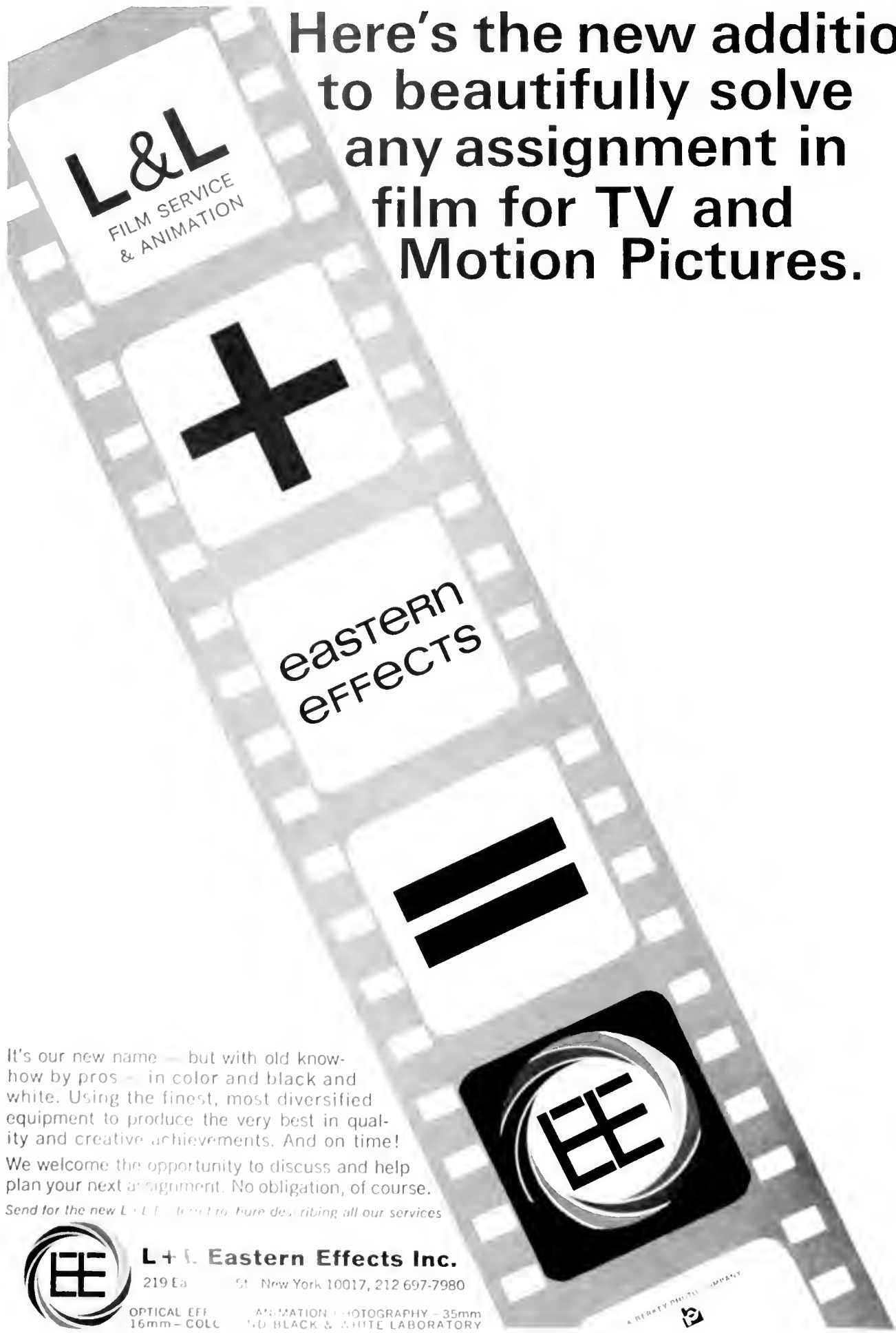
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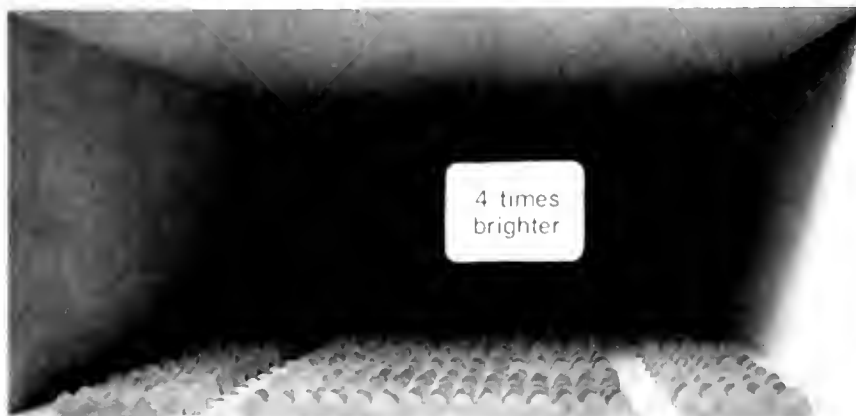
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utes and more.

We also asked about 1,500 travel agents a few things, such as "*Do travel films sell tickets?*" (Would you believe, 73% said YES.) We got some feedback from TV programmers, too. We learned that if a PR film was originally televised in black and white that it's got a bright new *color-full* future!

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WITH 215 Awards shared by 93 industrial motion pictures, 18 slidefilms and 104 television commercials at the International Film and TV Festival of New York there were prizes for almost everyone at this event. This year's festival was held October 13 and 14 at the Americana Hotel in New York City. It is privately-sponsored by Herbert Rosen and Industrial Exhibitions, Inc.

Four top prizes (grand awards) were presented to the American Optical Company for its motion picture, *Nature Remains*; to the Bank of America for its *Timeplan Sound Slidefilm Training Package*; to VPI Production for the Chevrolet TV commercial, *Fusion*; and to WGN-TV of Chicago, for the public service television program, *Heroes of Viet Nam*.

**Producers With Multiple Awards**

Among the multiple award winners for outstanding films entered in this event were Audio Productions, The Chartmakers, Svensak AB Nordisk Tonofilm of Stockholm, and Wilding, Inc. Each of these companies received four medal awards. Vision Associates

**215 Awards at Film & TV Festival of N. Y.**

**Honors Abundant at New York Event, But Grand Prizes Go to American Optical, Bank of America, VPI and WGN-TV**

was the winner of three medals.

A gold medal award went to the Metropolitan Life Insurance Company for its sales presentation, *I O. W. A.* and in the training film category, Worley Thorough Productions, of London, received a gold medal for *BMC Insight No. 3* produced for the British Motor Corp. Bear Films also received a gold award for its public service slidefilm entry, *Mother & Child in Modern Art*, sponsored by Clairrol.

**Other Winners of Gold Medals**

The gold medal award for public service motion pictures went to Audio Productions, Inc. for *The True & The Just*, sponsored by the State of N. Y. Departmental Commission for Court Administration. Wilding Inc. received this top prize for *Jet Cargo* sponsored by Alitalia Airlines and the public relations' gold medal winner in this industrial film category went to International Telephone & Telegraph

Co. for *Images to the Future*.

Also worthy of note were gold medal awards to Seneca Productions for *Search* (scientific research category), sponsored by General Motors Research Lab; and to MPO Productions for the Kennecott Copper film, *Copper*.

**Slidefilm Receives Silver Medal**

Among the numerous winners of silver medal awards, a stand-out public relations' slidefilm, *The Trials of Little Nell*, produced by Cal Dunn Studios of Chicago for Blanco, was noteworthy.

A two-day seminar and workshop titled "Tomorrow's Techniques Today" was held during the festival program. Dr. Charles E. Swanson and Ugo Torricelli showed new approaches to filmed media in their presentation, "Toward Emotional Power in Film." The use of computers to lessen much of the tedious work in the production of animated films was demonstrated by Dr. Edward E.

Zajag of the Bell Telephone Laboratories.

For agency men and sponsor who attended, Stockton Hellfried speaking for the Code of Authority of the National Association of Broadcasters, explained the new standards recently adopted to deal with disparagement in television advertising. Industrial designer consultant Will Szabo described films which will be shown at Canada's forthcoming Expo 67, opening in Montreal next April. Al Rogers chaired a discussion of the relative merits of 8mm magnetic v.s. 8mm optical sound films and reviewed equipment currently available.

Festival awards were announced at the concluding banquet on October 14 by t.v. commercial spokeswoman Pat Brody and Gloria Okon. Film narrator Peter Thomas was the master of ceremonies at this final program event.

\* \* \*

**"Pictures of the Year" Featured**  
 ☆ The year's outstanding films are featured in our annual review of 1966 Awards programs in these columns next month.

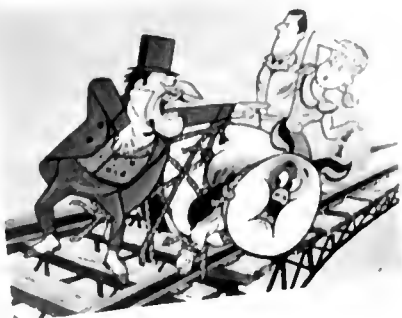


\* **How in the world did this film ever win the Silver Medal Award at the International Film & TV Festival of New York?**



\* **CAL DUNN STUDIOS, INC.**  
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would like to show you!



**WHAT'S THE PITCH?** The term "pitch" and its effect on screen quality needs clarification. American Standard PH22.56-1961 on "Nomenclature" defines "pitch" as follows: "The perforation pitch is the distance from the bottom edge of one perforation to the bottom edge of the next perforation, measuring along the length of the film." After dictating this, I asked my secretary if she now understood what pitch is. She said "Of course, it's the size of the perforation." If my secretary, who claims she is always right, has misunderstood we should make it clear that pitch is *not* the size of the perforation, but refers to the distance between the perforations plus the height of one perforation. The perforation pitch for 35mm positive is 0.1870 inches, 35mm negative is 0.1866, 16mm positive has a pitch of 0.3000, and 16mm negative 0.2994.

Does this mean that one foot of positive film is longer than one foot of negative? Actually this is true, 40 frames of 16mm positive is exactly 12 inches long; 40 frames of 16mm negative is 0.024 inches shorter than 12 inches. Why the difference?

On continuous contact printers, both developed negative and positive raw stock are transported by a precision sprocket across the printing aperture, illuminated by a lamp inside the sprocket. The original negative is against the sprocket, emulsion out, with the positive raw stock on the outside, emulsion in. The original negative fits precisely on the sprocket teeth. Because the positive material threaded on top of the negative is farther from the center of the sprocket, the positive perfs must be farther apart. If, however, either film does not fit perfectly, then we have motion between the two films which causes loss of definition. If we attempt to print from *negative pitch* material to *negative pitch*, or *positive pitch* material to *positive pitch*, then we encounter film slippage. If we were to print *positive pitch* material next to the sprocket to *negative pitch* raw stock on the outside, neither film would fit the sprocket teeth. This creates the worst possible condition.

Normal procedure in 35mm black and white is to make a master positive (*positive pitch*) from the original camera negative (*negative pitch*). Now, however, we print our master positive (*positive pitch*) to dupe negative material (*negative pitch*). This step is the offender, for we have now lost definition. However,

if we want maximum quality, order the dupe negative printed on a step printer. The pitch problem is eliminated because both films are pulled down the exact same amount by a pull-down claw—not a sprocket. The step printer, however, is very slow and results in higher printing costs. But it's worth it!

Now, let's take up 35mm color. The original color negative is printed to a color intermediate positive, but this time the intermediate positive stock is *negative pitch*! Now, if we print the color intermediate positive (*negative pitch*) to a color intermediate negative (*negative pitch*), we have two steps in which printing losses occur. In these instances, however, the losses are slight. We could do both operations on a step printer, but here is another bottleneck. We know of no manufacturer who makes a step printer incorporating scene-to-scene color balancing by the additive method. A few labs have engineered their own, but very few exist.

For 16mm black and white original negative, we have the identical problems we have in 35mm black and white. In 16mm color, however, we eliminate a step. We shoot on 16mm Ektachrome Commercial (*negative pitch*) and because this is a reversal film and has a positive photographic image, we can eliminate the intermediate master and go directly to color internegative (*negative pitch*). The slight loss incurred we can tolerate. Step printing here again would help the quality of our image, but the additional cost may not be justified.

Too often in 16mm title overlays are exposed on *positive pitch* raw stock and cut into A&B rolls for double printing. The result on the screen can only be a title that weaves up and down in relation to the scene. High contrast positive (*negative pitch*) could be used, but here is another disadvantage. This film has very little exposure latitude, and we are introducing a black and white emulsion with color original which has a different thickness and pliability when moving across the sprocket. This can cause unsteadiness. The solution—shoot all title overlays on 16mm Ektachrome MS. This film has sufficient contrast, blacks of high density and tremendous exposure latitude. Because it is *negative pitch* and the same thickness and pliability as Ektachrome Commercial, it is ideal.

To conclude, when planning your production procedures, always make the right "pitch."

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## Museum Showcase for Outstanding Pictures

"Wednesdays at Noon" Series Well-Attended in New York

NEW YORK CITY'S Museum of Modern Art, with increasing awareness of all aspects of the film medium being exhibited by its Department of Film, has been sharing some of the nation's best in sponsored motion pictures at a well-attended series of "Wednesdays at Noon" showings in its auditorium.

The films, sponsored by business, government and non-profit foundations (and including award-winning television commercials), were selected for their "artistic and technical merit" by Margareta Akermark, associate director of the Department. They were submitted by members of the Film Producers Association of New York and by other companies specializing in the sponsored film field.

### They Helped to Select Films

Cooperating with the Museum in assembling the programs for this noon-hour series were Harold Klein, executive director of the FPA and Wallace A. Ross, director and organizer of the American TV Commercials Festival.

Among the outstanding films selected for these screenings were the IBM production, *Question Tree*, created by Henry Strauss & Co.; *ESS*, sponsored by the Western Electric Co. and produced by Pelican Films; *Yeats Country*, sponsored by the Irish Government and produced by Aengus Films; and the *Other Side of Kodak*, sponsored by Eastman Kodak and produced by Filmex, Inc.

### Other Pictures on the Program

*Europe Dusk to Dawn*, sponsored by Alitalia Airlines and produced by Wilding, Inc.; *UNICEF Greetings*, sponsored by UNICEF Greeting Cards and produced by the Fred A. Niles Communications Centers, Inc.; and *Behind the Camera With David Lean*, sponsored by MGM and produced by

the Craven Film Corporation, were other well-received offerings.

The roster of excellent films continues with such pictures as *Ages of Time*, sponsored by Hamilton Watch and produced by MPO Productions; *Silk*, produced by Wheaton Gallentine for the Silk Institute; *Litho*, created by Elektra, Inc. for the Amalgamated Lithographers of America; and *Priceless Laboratory*, sponsored and produced by the Douglas Aircraft Company.

### Films With "Taste and Style"

Miss Akermark told the overflow audience at the Museum's first program that "many public relations films, designed for showing to school and civic groups, in theaters and on television, display taste and style and emphasize information and entertainment rather than commercial 'sell.' The television commercial is a modern art form which can be a highly-disciplined one aimed at the maximum of impact in the minimum of time. Each of those to be screened at the Museum lasts only one minute or less."

Sponsored films and television commercials have been shown at the Museum for many years. "Prospects for the Film," a special series, was first presented in 1957; "Television USA: Thirteen Seasons," presented in 1963, included t.v. commercials. It now circulates as a special program offered by the Museum.

\* \* \*

### Modern's Theater Division Names Texas and Oklahoma Distributors

American International Pictures of Texas, Inc. and Screen Guild Production of Oklahoma, have been appointed exclusive distributors for the Dallas area and the state of Oklahoma, respectively, by the Theater Division of Modern Talking Picture Service.

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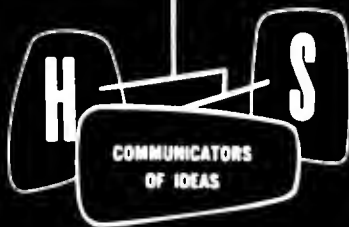


THE MEDIUM IS THE . . . . . medium.

The message will depend on  
who's listening,  
or looking,  
or doing whatever the audience  
is supposed to do.

People make a difference—  
especially to a message.

An art in the business of communication  
is knowing what that difference will be.

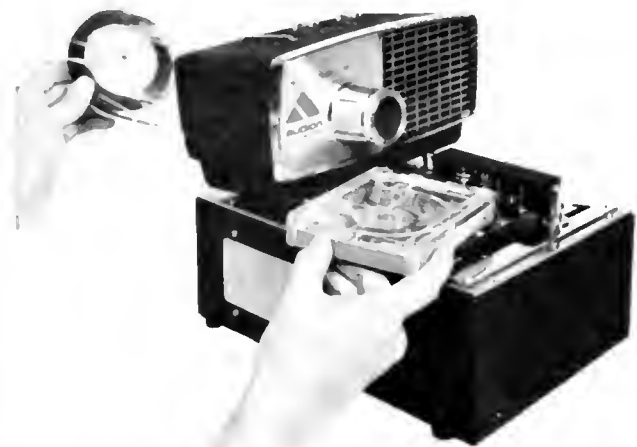


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## Taking Youth Behind the Corporate Scene

Certified Public Accountants' Institute Sponsors "Inc."

**C**URRENT SURVEYS of America's youth groups, particularly among teen-agers and among college students, continue to reveal a distressing lack of real understanding of practical economics, a disdain for the free enterprise system and little knowledge of how a typical company really works.

Helping to do something about this information-lag is the American Institute of Certified Public Accountants, sponsors of a simply-titled new film: *Inc.* This picture is being offered the nation's schools for use in economics, social studies and current history classes.

### Four Company Operations Shown

The film is a documentary, with real people and real-life locations. It was filmed on the spot, in color, at four different corporations. At the Garlock Corporation, several executives recreate a conference at which the sort of cost-price-market decision that typically triggers new production in a free enterprise economy is made.

The decision of a company to proceed from research to development of a product is depicted in scenes filmed at a Ciba Corporation plant.

### Automation's Role Is Pictured

At W. T. Grant and Company, the camera moves through a computer room and warehouse to dramatize the growing automation of the distribution of commodities in the American economy.

Finally, a corporation annual shareholder's meeting is shown as it actually happened when the Beaunit Corporation opened its doors to the CPA film's cameramen.

John Ashworth, Consultant, Education Division, of the AIC-PA, said at the recent New York



Pictured at preview of "Inc" were (l to r): producer Peter Yung, of Nova Studios; screen writer Larry Ravitz; consultant John Ashworth; and Ray Bingham, Association Films.

premiere that *Inc.* was produced in the hope that it might interest young men and women in accounting as a profession.

"CPAs have a natural and vested interest in education in economics," he said. "The reason for their existence as professional men is that they promote reason and integrity in financial affairs. More effective education in economics for the whole public can make their work easier and more effective."

*Inc.* was produced by Nova Studios, New York and is being distributed by Association Films, Inc.

\* \* \*

### Phil Engelberg, Industry Veteran, is Fatally Stricken in California

☆ Phil R. Engelberg, 67, laboratory superintendent of Modern Movies Film Laboratory, Inc., was fatally stricken on October 27. Interment was at Sunnyside Mausoleum in Long Beach, California.

Associated with the film industry for a half-century, Engelberg served at the Columbia, MGM and Goldwyn Studios as well as Pathe Laboratories and Consolidated Film Industries. He is survived by his widow, Dorothy, and a son.

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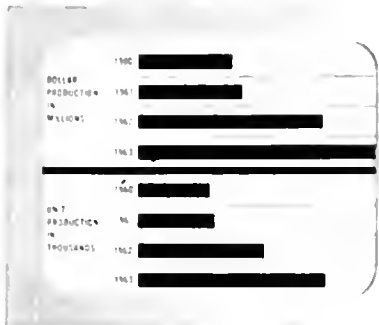
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And peel off a fully developed transparency. (Polaroid's PolaLine Type 146-L transparency film is what does it.)

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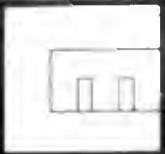
(Elapsed time from click to show—about 4 minutes.)

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## Meet the Design Engineer

A New Film Details His Challenging Job

**T**HERE IS A NEW BREED of design engineer — part artist, part mechanic, part metallurgist, part mathematician — and above all, an *engineer*. He must work in a world of revolutionary technology and under a wide variety of pressures; if he is working on consumer products he must understand the consumer's need and the realities of the marketplace; if he is working on government defense projects, his decisions may become a matter of life and death.

In order to understand the design engineer — to analyze the various facets of this profession — Penton Publications' MACHINE DESIGN magazine has sponsored a new, perceptive, 28-minute color motion picture, *The Designer*, produced by Pelican Motion Pictures, of New York. The film looks at several design engineers in the various aspects of their jobs, designing items ranging from an electric blender for use by a housewife to a supersonic aircraft — a heavy duty truck to an addressograph machine.

Some of the most pressing problems facing these design engineers today, such as the rapid obsolescence of information gained in their school years, and the enormous amount of new information to be kept up with each week, are discussed by outstanding educators in the field, such as Dr. T. Keith Glennan, of Case Institute of Technology, Dr. Thomas Stelson, of Carnegie Institute of Technology, Dr. B. D. Thomas, of Battelle Memorial Institute, and Dr. I. E. Wallen, of the Smithsonian Institute.

They point out that the fiercest challenge of the design engineer is trying to keep up with the explosion of new knowledge. Discovery rate has outstripped our learning rate. The film shows some of the advanced methods being used to train engineering students today — such as computerized homework and teaching machines, and it envisions information retrieval systems tied to remote electronic libraries that can scan the world's knowledge from Aristotle to current engineering journals — and within minutes.

Penton Publications has two applications for the film in mind. It will be shown to advertisers and prospects to illustrate the kind of people Machine Design is talking to, and it will serve as a vocational stimulation for the entire engineering design field.

*The Designer* was directed by Jeri Sopenan, photographed by William Montgomery, edited by Arnold Friedman, graphics by Ted Lowry, and narration by Burgess Meredith. It was produced by Pelican through Penton's advertising agency, Griswold-Fishleman Co., which supervised the project.



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**Projects:** 53 sponsored motion pictures

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

**Film Objectives:** public relations, sales promotion, sales training, dealer & distributor communications, education

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

**Clients:** Major—and some not so major—corporations and organizations all across the country. MPO is the studio to come to for *all* your sponsored films—regardless of budget, location, or degree of complexity (or simplicity).



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Detroit: Kerbawy-MPO, 1300 Buhl Building, (313) WO 3-0201—Victor F. Radcliffe

Chicago: MPO, Inc., 185 N. Wabash, (312) 372-2355—Bill Bailey

Hollywood: MPO of California, Inc., 800 N. Seward, (213) HO 6-3341—Martin Lancer.

**CONFIRMING THE PREVIOUS REPORT** in these pages (No. 6, 1966, page 12), on October 14, 1966, President Johnson signed a treaty Proclamation respecting the "Agreement for Facilitating the International Circulation of Visual and Auditory materials of an Educational, Scientific, and Cultural Character," known as the "Audio-Visual Agreement of Beirut" which brings the United States into full partnership in this international convention that provides for duty-free importation of educational audio-visual materials.

The President's action permitted deposit of this Government's formal acceptance of the treaty with the Secretary General of the United Nations on that same date. The President previously signed House Joint Resolution 688 on October 8 to implement the Agreement by providing the necessary amendments to United States tariff laws and on October 14, he also signed an Executive Order naming the United States Information Agency to carry out the provision of the Agreement.

#### Culminates 20 Years of Effort

These steps culminated 20 years of effort by the audio-visual industry and government leaders. The world-wide dissemination of these educational materials by American universities and commercial organizations, through private channels of trade, is an ideal complement to this Government's foreign information program, say spokesmen of the U. S. Information Agency.

USIA director Leonard H. Marks, in earlier testimony before the House Ways and Means Committee, described how the Agreement, in facilitating the international circulation of audio-visual materials to an expanded market, will create broader areas of understanding between peoples throughout the world. "The Agreement and related legislation now in effect permits the duty-free importation of motion pictures, recordings, filmstrips, slides, maps, charts, posters, models and recorded videotape, when these materials have been certified as of an international educational character.

#### Expect Greatly-Increased Flow

The duty-free and unrestricted flow of educational audio-visual materials has been possible in varying degrees to about 20 countries, but this formal step by the U. S. Government is expected to double that number and increase the flow many-fold within the foreseeable future. Other countries, some of

## Adoption of Beirut Agreement Facilitates Duty-Free Shipment of Audio-Visual Media

whom were non-participating members like the United States, may now be expected to join the Agreement or to complete formal steps of participation.

Additionally, the action of the

U. S. Government is expected to extend the number of countries recognizing these international certificates to include those lands with whom the United States has "most favored nations" agreements or

### Excerpts from the Statement by President Johnson

**A** LITTLE OVER A YEAR AGO, in my speech at the Smithsonian Bicentennial Celebration, I pledged that we would embark "on a new and noble adventure"—the adventure of international education. One of the five central tasks of this adventure would be "to increase the free flow of books and ideas and art, the works of science and imagination."

Today, I am happy that with the help of Congress, we have taken three major steps forward to fulfill this task.

I am today signing a Proclamation that announces our formal acceptance of the Audio-Visual Agreement of Beirut. This final step is now possible because last Saturday, October 8, I signed a Joint Resolution of the Congress to bring our tariff laws into conformity with this treaty. Today, I am issuing an Executive Order that designates the U. S. Information Agency to carry out the Beirut Agreement for this Government.

The Beirut Agreement removes import duties and every other barrier to the international movement of educational materials of the type called "audio-visual"—classroom motion pictures, slides, videotapes, recordings and the like . . .

I am particularly pleased that we have taken these steps in the year of UNESCO's 20th anniversary. The ideas for which that organization stands are being given fresh vitality and renewed purpose.

We know that knowledge has no international boundaries and that the instruments of learning should be fully and freely accessible to all. We know that ideas, not armaments, will shape our lasting prospects for peace.

(October 14, 1966)



President Johnson signs U. S. Proclamation and Executive Order respecting the Beirut Agreement on October 14. Present during signing ceremony were (left to right): Representative Thomas C. Cratis, Ambassador George V. Allen, Robert W. Akers, Deputy Director, USIA, Frank C. Fubbe, Assistant General Counsel, USIA, Wilbert E. Pearson, Chief, International Communications Media Staff, USIA, Nathaniel Davis, of National Security Council, and Douglas Batson, Deputy Assistant Secretary of State for Cultural Affairs.

similar trade arrangements, such as Great Britain.

The U. S. Information Agency, through its Posts in over a 100 countries around the world, is announcing adoption by the United States of the Agreement and encouraging other countries to seek ways and means to reduce the impediments to the international circulation of educational, scientific and cultural materials. Many U. S. trade groups, sponsors and producers of audio-visual materials who have supported adoption of this Agreement for a number of years are expected to redouble their efforts in distributing their materials abroad in view of the new impetus being given to this export certification program.

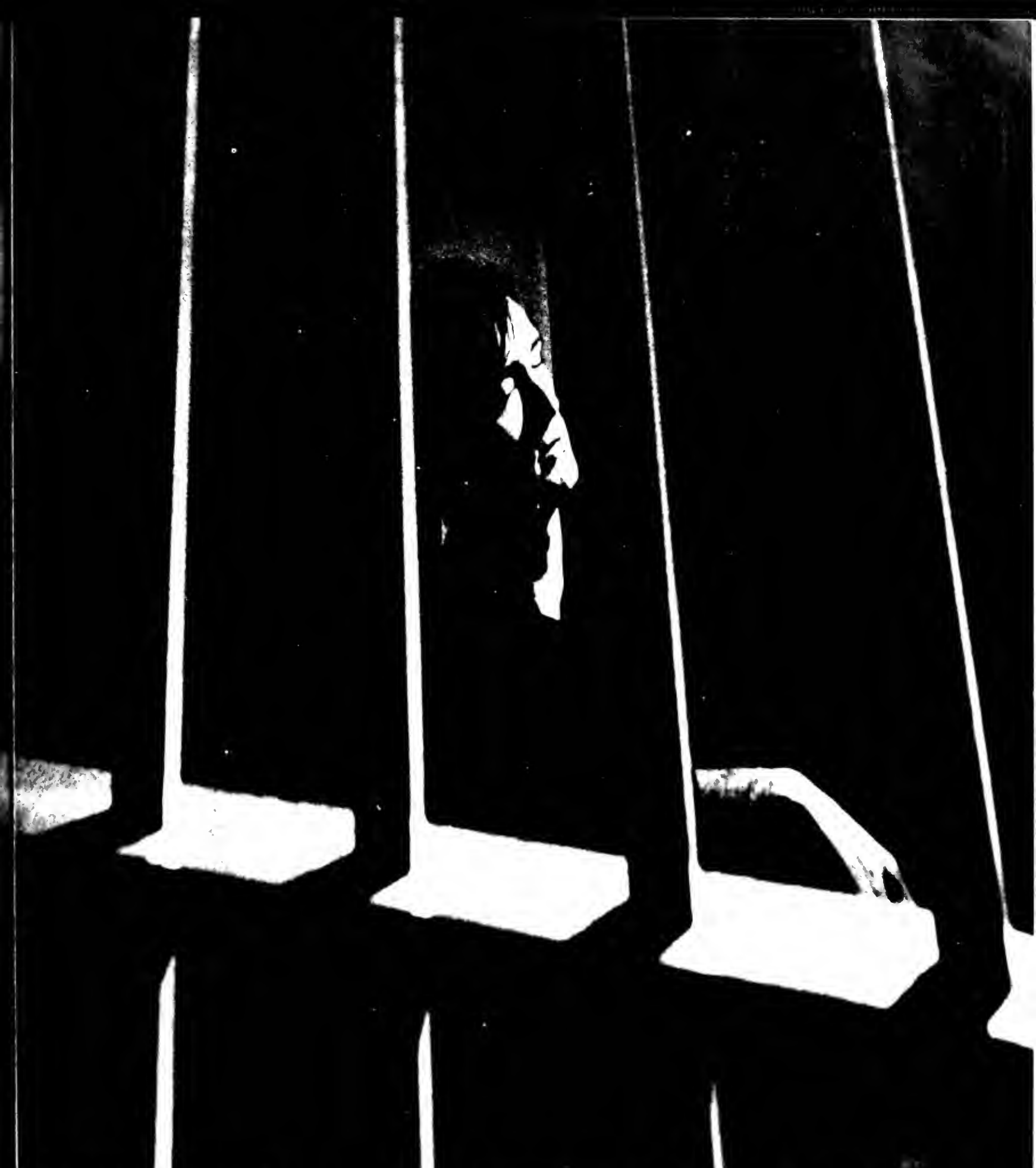
How this affects the business-sponsored media (motion pictures, slidofilms, etc.) was outlined in a discussion with a USIA spokesman by the editor of BUSINESS SCREEN. Basically, the forthright policy of certifying *truly useful* sponsored films of an educational character, will be continued as before by this Agency. Films clearly of an *advertising* content character, promoting a specific product or service, will *not* conform to the Agreement.

#### For Educational, Useful Films

But a large number of sponsored films, providing *useful, informative and educational content* in such international areas of interest as safety education, health and public welfare, medical and scientific motion pictures; technical films providing data on new processes and techniques; films on air and water pollution; food and fiber production methods; office management and office practices; building techniques; and subjects of a like and wide-ranging *useful* character, will, as before, be recognized as eligible for international certification.

Changes in U. S. Customs regulations are expected to follow the adoption of the Beirut Agreement and thus relieve both producers and sponsors of a long-standing problem in clearing their materials and receiving them in return from abroad. The Agreement is expected to be in full effect shortly after January 1, 1967.

Member states now fully participating include: Brazil, Cambodia, Canada, Denmark, El Salvador, Ghana, Greece, Haiti, Iran, Iraq, Malagasy Republic, Norway, Pakistan, The Philippines, Syria, Trinidad and Tobago, Yugoslavia and the U. S. Inactive member states are: Afghanistan, Dominican Republic, Ecuador, Lebanon, The Netherlands, and Uruguay.



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# The Picture Abroad

Our European Editor, Peter Rigg,  
Reviews the 7th Industrial Festival

**T**HE ANNUAL INTERNATIONAL industrial film festival is the nearest approach to a regular exhibition of free enterprise industrial achievement. Although a film festival can do little more than lift a corner of the curtain on industrial technological and social developments — it does present a first hand view.

This year we were able to gain a better understanding of the motives which prompted the sponsorship of the 127 films exhibited by over 100 organizations from 18 countries, thanks to a regulation which now required the publication of the purpose of the films and the audiences for whom they are intended. This important innovation enabled us to view the films in their true perspective, not merely as films but as instruments of industrial communication.

### Sponsors Were Average-Size Companies

An interesting fact is that the majority of sponsors were not the giants, but *average-sized firms* — only 20 of FORTUNE magazine's U.S. and overseas top firms had films in this competition.

66 films were clearly designed to assist the sales effort, mainly of capital goods and projects. This contrasts with less than 40 such films shown at Rouen last year.

Nevertheless the big public relations "achievement" films still have an important role to play. In parts of Europe and the developing countries, for example, people who are "catching up" like to see industrial and commercial achievements on their cinema and TV screens as part of their entertainment programs.

### Some of the Memorable Films at Venice

In every Festival a number of noteworthy films stick in the memory, either for their subject matter, or their filmic qualities, or a combination of both. The saying that "a film is the nearest thing to being there yourself" is especially true of *Jungle Road* sponsored by the Swedish Scania-Vabis truck manufacturer. In the film you travel a 1,000 mile earth road from Belem in north Brazil to Brazilia in the  
(CONTINUED ON THE FOLLOWING PAGE 50)



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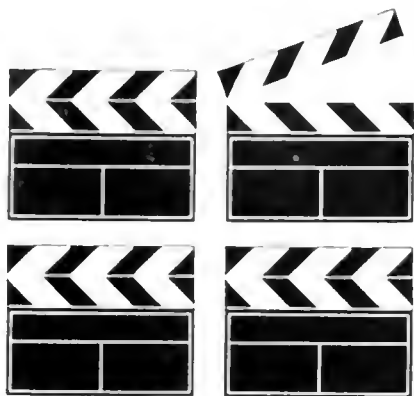
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## • THE INDUSTRIAL FILM AT VENICE:

(CONTINUED FROM THE PRECEDING PAGE 46)

cabin of a truck. The effect of realism is so great that you can almost taste the dust — and for potential truck customers, no further demonstration of ruggedness is needed!

*Steel & America*, sponsored by the American Iron & Steel Institute, represents a breakthrough in its interpretation of a major industry to the public. This film really puts over the significance of steel to a nation's development in a brilliant combination of cartoon and live action created by Walt Disney.

### Midland Bank Describes Trust Services

Three British films revealed a trend to interpret commercial and social information in terms of dramatic photoplays.

*Why Not Uncle Willy?* was sponsored by the Midland Bank to inform middle-to-low income groups about the services offered by the Bank's executor and trustee department. This is a delicate subject, tactfully handled through a montage of dramatic incidents designed to remind people of the need to make sensible provision for their future and that of their dependents. *The effectiveness of its treatment is that in the first nine months of showing it has contributed to an increase of nearly 20% of the business of the Midland Bank's executor department.*

### Dramatic Story of Industrial Security

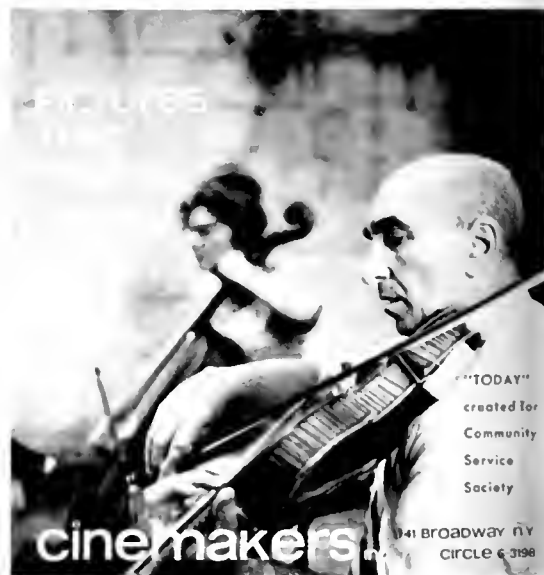
To punch home the need for businesses to take precautions against theft, *The Stable Door* sponsored by the British Insurance Association, gained a well-deserved award. This was a dramatic reconstruction of a gang raid on a warehouse, in stark black and white, which

is used, among other outlets by the British police in the interests of crime prevention.

*And then there was One* presents four case histories — of a salesman, a factory worker, a housewife and an office manager — to help in the recognition of depression as an illness which is commoner than diabetes or epilepsy. This important mental health film was sponsored by the pharmaceuticals firm Allen & Hanbury.

### Bright, Colorful "Palette of Fashion"

A number of films from Germany reveal new thinking on the part of sponsors and producers. Earlier German films tended to be grandiose, distinguished by brilliant lighting and camerawork, but with too little "heart." *The Palette of Fashion*, which gained the Inforfilm award for the film best suited for international distribution, deserved that honor accorded the sponsor Farbwerk Hoechst. The film is a riot (CONTINUED ON THE FOLLOWING PAGE 52)



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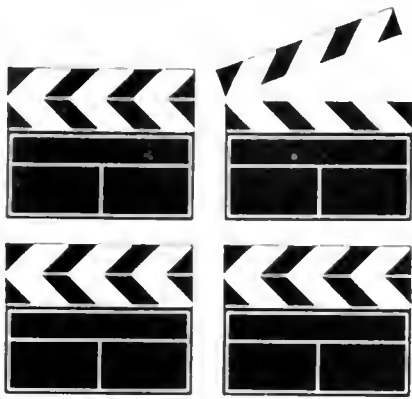
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For twenty-three years, I have specialized in the business of communicating messages of management to their representatives and employees, to the customers and the public. This has been done for some of the largest corporations and enterprises which continue to solve problems of training, selling and public relations by audio-visual materials, mostly: motion pictures, slidefilms and supplementary printed materials.

By analysis and mature judgments, plus progressive and modern techniques, I would like to advise, assist and produce the tools for you, to solve your problems of communication or create the inspiration for growth and profits, in the highly-competitive market place. This can be done on a temporary or permanent basis. Please contact me and we can mutually find the solution to "HELP WANTED?!"

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## THE INDUSTRIAL FILM AT VENICE:

(CONTINUED FROM THE PRECEDING PAGE 50)

of haut couture and a *must* for women's audiences, who will unconsciously learn that all this colour is due to progress in dye making.

Top sponsor of the year was the Dutch firm Philips, represented by six films which won three awards for Holland. Top producer was World Wide Pictures (of Britain) with prizes won for two countries as *Physics and Chemistry of Water* (Unilever) won honors for Britain and *Barbarota* (Philips) scored for Holland.

Imaginative Sponsorship by BP, Esso

Credit for imaginative international sponsorship is divided between British Petroleum and Esso. B. P. had four films representing Belgium, Denmark and France — Esso had two films, representing Denmark and France. The techniques used by these highly-experienced sponsors provide a valuable insight into the ways in which the film medium is used in the competitive European market.

In France, the emphasis is on films for entertainment to be shown in the cinemas or at prestige invitation showings. B.P.'s French film was *Au Large du Desert*, a charming picture about crayfish fishermen and their little boats off the coast of Mauritania, Esso's film was *Sud-Ouest*, third of a series of 14 films looking at France from a helicopter. In Belgium box office audiences have enjoyed B. P.'s *Les Voyageurs*, a little film about a pigeon fancier, his thoughts and feelings — and they see the BP symbol in the credits.

Danish Films Note Importance of Trade

In Denmark, however, both companies adopt a more businesslike approach. B. P. had *Denmark Goes Industrial*, which informs Danish, and foreign, businessmen that Denmark now exports more industrial end-products than agricultural and dairy items. Another B.P. film is *Seven Seas*, which illustrates Denmark's growing shipping industry. Esso's film *Highways and Byways of Denmark* examines the Danish road network.

The industry best represented at the Festival however was the construction industry — Italy had ten films dealing with gas pipelines in Brazil, hydroelectric projects in Nigeria, a new harbour at Ravenna, a canal in Pakistan, and (CONTINUED ON THE FOLLOWING PAGE 104)

... and  
we quote:

“... so when my client said he liked the latest film I had produced for him I failed to understand why he had changed to another producer... then he told me that their titles were much better than mine... they had been made by Knight Studio, Chicago. Now I get my titles there... I have my client back... and we're all happy.”

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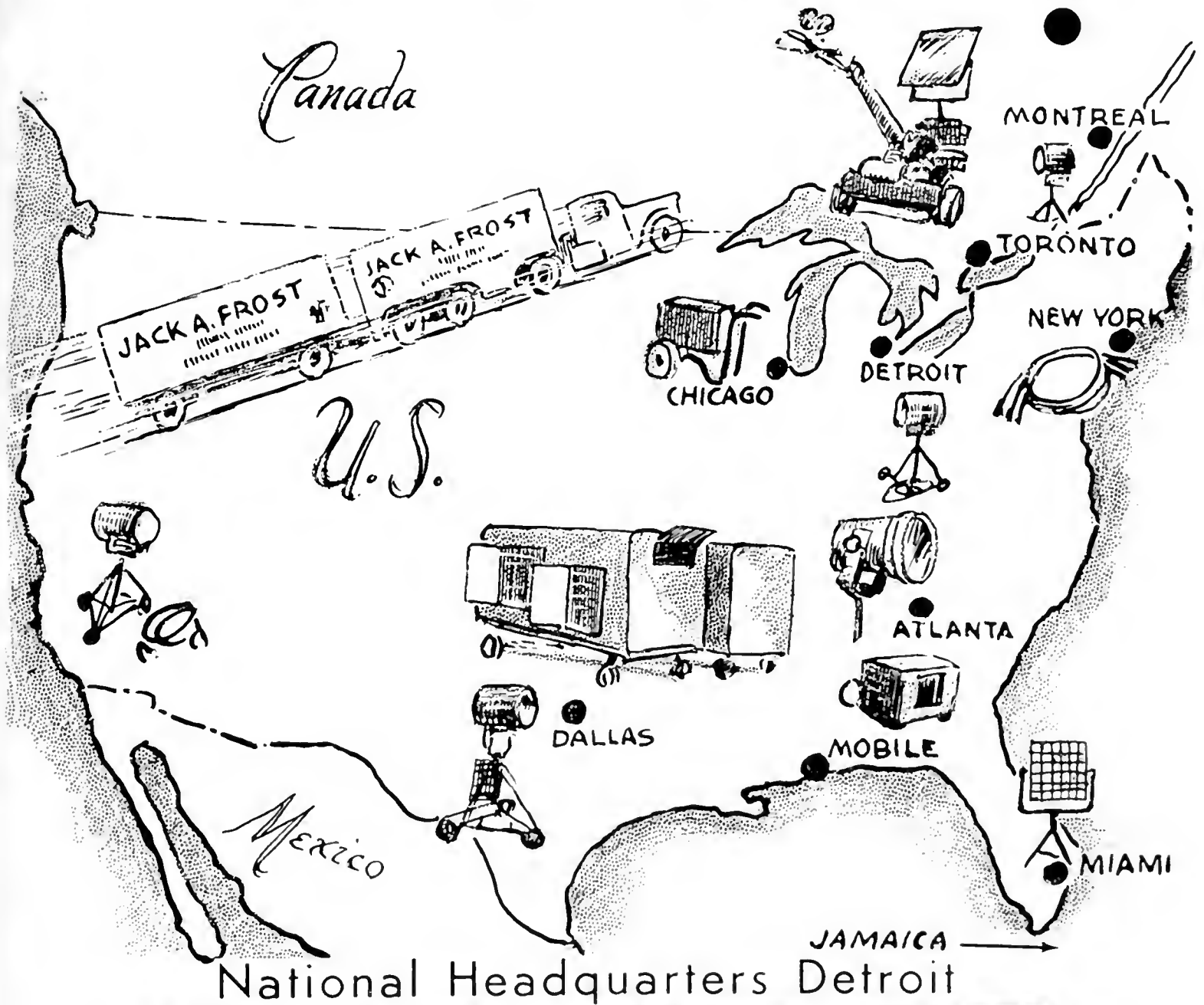
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Listings of Producer Services  
The most complete listings of specializing film laboratory and film tape services in the U.S. and abroad begin on page 71 of this big issue.

**THE BUSINESS SCREEN EXECUTIVE**

**Thomas A. Pyle Named Sales V.P. for John Sutherland Productions**

Thomas A. Pyle has been appointed vice-president of sales and associate producer for John Sutherland Productions, of Los Angeles, and Sutherland Educational Films. He will operate initially out of the Sutherland office in New York at 118 East 60th Street.

Prior to his recent years in audio and visual communications for business and industry, Pyle was associated with the production of theatrical films with several of the major Hollywood studios.

\* \* \*

**Ralph V. Demark to Wilding, Inc. as Account Executive in New York**

David W. Raymond, vice-president and manager of the New York office of Wilding, Inc. has announced the appointment of Ralph W. Van Demark as an account executive. Van Demark was marketing manager for the Videne Division, Goodyear Tire & Rubber Co.; director of sales promotion and training for Mack Truck; and manager of sales promotion for the Dodge Division of Chrysler Corporation.

A Princeton graduate who received his Master's degree from the Chrysler Institute of Engineering, he is a registered engineer.

\* \* \*

**Samuel Johns to Head Cleveland Sales Offices for Wilding, Inc.**

Named manager of the Cleveland branch of Wilding, Inc. is Samuel C. Johns, a native of that city and Cornell University graduate. Johns was formerly associated with Dramaturgy, Ohio firm acquired by Wilding in 1962 until that subsidiary was merged with the company's Tri-Dex Display Division in Detroit.

\* \* \*

**Otto Paolini Joins DeLuxe Labs as N.Y. Technical Representative**

Otto Paolini has joined DeLuxe Laboratories, Inc., New York, as technical representative, producers service. He was formerly technical service contact and manager of the Dailies Division at Pathe Laboratories, Inc.

At DeLuxe, Paolini will supervise negative developing and daily printing work for producers and will serve as producer and camera-liaison on front-end laboratory services, including color and black and-white developing.

**Jack Horne Gen'l Sales Manager of Berkey MP and TV Division**

The new general sales manager for the Motion Picture & Television Division, Berkey Technical Corp., is Jack Horne. His appointment was confirmed by that division's president, Milton Forman.



Jack Horne: new sales chief

He will be responsible for sales of professional motion picture and television products manufactured and distributed by that Burbank, California company. The product line includes ColorTran lighting equipment, electronic lighting control systems and the newly-introduced ColorTran hydraulic crab dolly.

\* \* \*

**Art Salkin Directs Southeastern Sales of Technicolor Projectors**

The new Southeastern district manager for the Commercial & Educational Division of the Technicolor Corporation is Art Salkin. From headquarters in Atlanta, Salkin will direct the sale of Super 8mm cartridge-loading "Instant" movie projectors.

A 16-year veteran at Technicolor, Salkin was special assistant to vice-president and divisional general manager Robert T. Kreiman, prior to his new assignment.

\* \* \*

**Monte Young to Direct Animation at Bill Stokes Studio in Dallas**

The appointments of Monte G. Young as animation director and Mayme Allen as graphic designer-illustrator have been announced by Bill Stokes Associates, Inc., Dallas.

\* \* \*

**Bruner Joins Ken Saco Associates**

Richard Bruner, free lance film writer, has joined Ken Saco Associates in a move to provide clients with a complete audiovisual script writing service. Mr. Bruner has written films and audiovisual presentations for many firms.



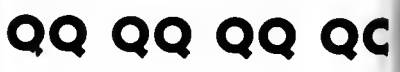
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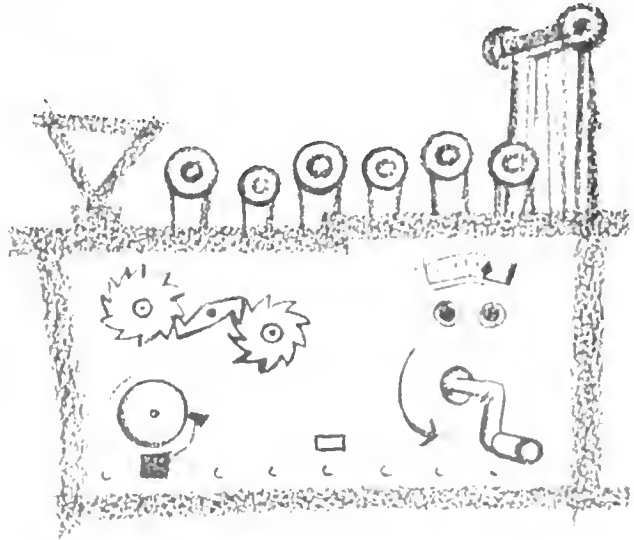






**this is a bird ...  
it cheeps**

**this is a cheap  
color processor  
... it's for the birds!**



We make a line of continuous laboratory processors. They're good.

Sometimes we wonder whether we make them too good. (Apparently some people are willing to settle for less.)

For example, take our color processors for industrial motion picture film.

We could forget that top color performance is essential in sales, training, and educational programs . . . and knock off hundreds of dollars by using low capacity dryers, second-rate heat exchangers, and two-bit controls.

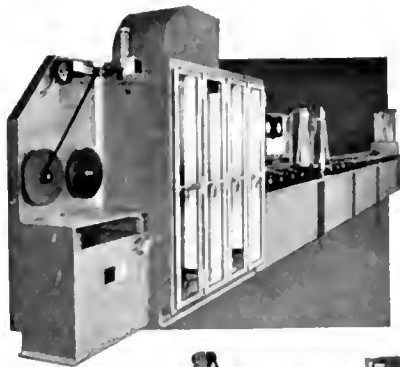
If we did all that (— and more), we could probably sell our processors for 20% less. But would it make sense?

Is it old-fashioned to give every processor the extra dependability that skilled, dedicated craftsmen can build in?

Is it wasteful to test every unit we build to make sure you get all the performance our reputation promises?

Has the practice of providing an honest product at a reasonable price gone out of style?

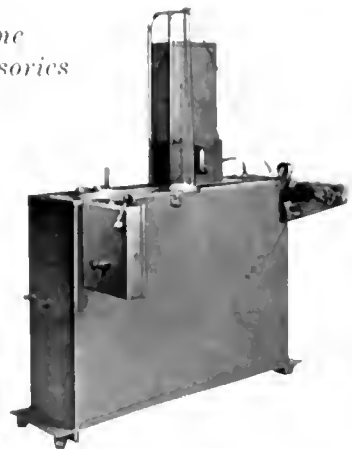
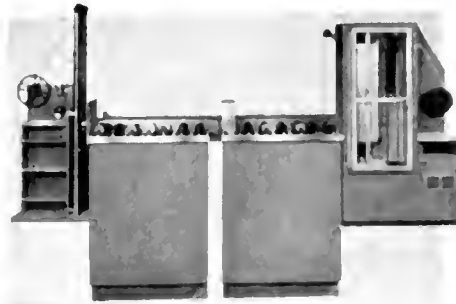
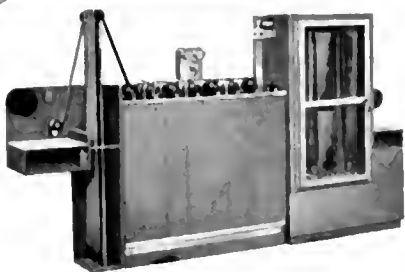
We don't think so. And apparently a lot of people agree. They figure they get what they pay for. They believe that Treise quality is a bargain. And they've helped us grow to the point where we have designed, built, and installed more Ektachrome Processors than any other manufacturer in the world!



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## Men and Events Along Production Lines

Filmexpress Division Established by Filmex, Inc. for Print Service

Robert Bergmann, president of Filmex, Inc., has announced the opening of Filmexpress, a new company division established to guarantee quality color prints and super-speed delivery.

To make this guaranteed service possible, and to provide priority treatment to Filmex customers, Filmexpress utilizes the Universal Studio Optical Division and the new Plant #20 of Technicolor Corporation at Universal City in California.

Staff technicians, working at Filmexpress offices at Technicolor, supervise prints orders from arrival to delivery. They are in contact by tie-line with new Filmexpress offices in New York at 300 East 46th Street.

In making this announcement, Mr. Bergmann said, "Filmexpress, operating with Technicolor Universal can now provide quality color processing in half the usual time. Our recent survey indicates that the move toward color filming and processing of TV programs and commercials is far more rapid than many industry leaders have realized."

Mr. Bergmann also announced new appointments to the Filmexpress staff, and new assignments of Filmex personnel who will plan an important part in the operation of the division.

Stephen Kambourian, vice-president of Filmex Completion, is vice-president of Filmexpress and Patricia Linburn has been named general manager.

Jackie Vaden, formerly a member of the staff of Technicolor Corporation has joined Filmexpress to head the client services department of this subsidiary. •

Manhattan Color Laboratory Is Latest Berkey Photo Acquisition

Berkey Photo Company has acquired Manhattan Color Laboratory, Inc., one of the largest photographic organizations of its kind in New York City, serving producers of filmstrips and slides. Announcement of the acquisition was made by Benjamin Berkey, president of Berkey Photo Company. Manhattan Color is the newest addition to the Professional Services Division of the Berkey Photo Company.

The Professional Services Division combines the total facilities of Manhattan Color Laboratory with those of K & L Color Services, Inc.

The move represents an important phase in the long range planning of the Berkey organization. The consolidation of these firms, each of which has achieved a wide reputation for professional quality and performance will, according to Mr. Berkey, "provide the base for a new concept in the area of total photographic laboratory services." The new division will specialize in color work with particular emphasis given to TV commercials and industrial motion pictures and slidefilms.

Chuck Robbins, president of Manhattan Color Laboratory, said that "we are taking a very enthusiastic approach towards the entire project." Manhattan Color will move to new quarters at 222 East 44th Street, New York, sometime in early 1967, where it will occupy the entire second floor of some 23,000 square feet of space. The modern facility will contain a new and diversified array of slide-film production and processing equipment. •

\* \* \*

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## BONNIE and CLYDE

The story opens with Bonnie and Clyde on stage. A complete sound stage. That's where I come in. I'm it. The complete sound stage, that is. And the name's 2. Stage 2. Warner Brothers gave me quite a boost when they came to town. Being new, it's great to have Bonnie and Clyde here.

Just recently Dallas said to me, "Say, 2, you're the only new, 6500 sq. ft. film production facility we've got. And you're air-conditioned! Your 5000 sq. ft. sound stage (with 2100 big amps of electrical power and those frightfully complete lighting facilities), makes you a real drawing card!"

Dallas suggested, "Why don't you make yourself available, 2, to motion picture and TV producers on a rental basis? With or without 16mm and 35mm camera equipment and/or technicians? Tell 'em about your adjacent warehouse facilities for set construction and special effects. For prop storage and shops. Then hit 'em with the big news! The adjacent private parking lot."

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## New Audiovisuals for Business & Education

### This Company's Film Is Helping "Keep America Beautiful"

IN 1965, Jas. H. Matthews & Co., of Pittsburgh, Pa., manufacturers of bronze markers, industrial marking products and box printing dies, purchased one hundred prints of the 18-minute color film, *Heritage of Splendor*. As a public service, the company made these prints available, free-of-charge, for showings to youth and adult groups throughout the country — using Modern Talking Picture Service for their distribution.

In addition, to help promote showings, the company distributed an attractive four-color leaflet describing the film and listing local sources from which it can be secured.

Developed by Richfield Oil Company and narrated by Ronald Reagan, *Heritage of Splendor* emphasizes the importance of preserving America's great outdoors as a national resource for recreation — but warns that the areas are being slowly smothered under carelessly-tossed litter. The film points up the citizens' obligation to preserve our recreational heritage and to help in curbing litter.

To date, the prints have had some 6,100 showings to a total audience of over 350,000 persons, and 2,200 advance bookings now

scheduled run through the current fall and early winter months.

In the words of the advertising manager at Jas. H. Matthews & Co., "There just isn't any let-up!" The film has been shown at vacation resorts, in airports, schools, hotels, motels, Salvation Army homes, yacht clubs, government meetings, churches, chambers of commerce, hospitals, state parks, trailer parks, marinas, restaurants, mission societies, factories, sportsmen's clubs — and even aboard the Cape May Ferry!

Officials of Keep America Beautiful, Inc., speaking of the public-spirited action of Jas. H. Matthews & Co. in making prints of *Heritage of Splendor* available, have said, "We consider this film to be one of our most important working tools and hope that eventually every man, woman, and child in this country views it — because it is the individual who creates the litter problem and only the individual can prevent it."

On November 10th, the Matthews Company was awarded Keep America Beautiful's 1966 Business Award for the company's public education program aimed at preventing litter and preserving natural beauty. •

### Film for Teen-Agers Shows Value of Career as a Doctor

☆ A new motion picture designed to help alleviate the critical doctor shortage was premiered October 10 at the Annual Scientific Assembly of the American Academy of General Practice (AAGP) in Boston.

*Someone You Can Trust — Someone You Can Be*, a 29-minute color film, encourages high school students to consider a career as a medical doctor. The film was sponsored by Smith Kline & French Laboratories for the AAGP, and was filmed by Calvin-DeFrenes Corp., of Philadelphia.

Lensing scene for "Someone You Can Trust—Someone You Can Be" produced by Calvin DeFrenes Corp.



It is designed for use in the Academy's new physician recruiting effort: the Family Practice Careers program.

According to AAGP Executive Secretary Mac Cahal, *Someone You Can Trust — Someone You Can Be* is part of an on-going effort to help solve the physician shortage facing this country. Cahal points to some statistics that reveal the extent of the problem.

"In 1900, there were 150 doctors for every 100,000 population, today there are but 130," Cahal said "Despite the fact that each day headlines proclaim new medical miracles, nearly 20 percent of the medical internships available at U.S. hospitals go unfilled each year. Medicare and other government health programs will further increase the need for trained physicians."

The Family Practice Careers program is a national medical recruiting effort encouraging physicians in comprehensive, national program of interesting young people in medical careers. •

### New York Power Authority Film Reviews Hydro-Electric Progress

*Tale of Two Rivers*, a new filmed documentary about hydro-electric power on the St. Lawrence and Niagara Rivers, is the culmination of a series of films sponsored by the New York State Power Authority that began in 1957 with *The St. Lawrence Power Project* and continued into 1960 with *The Niagara Power Project*. The present film, telling the story of both projects, represents the selection of the best footage from ten years of on-site camera work — over 150,000 feet of construction scenes from ground-breaking to completed power plants. Producer of the films is John Campbell Films, Inc. Association Films will distribute the 22-minute color film to general non-theatrical audiences, principally in New York State.

An address by James A. FitzPatrick, chairman of the Power Authority, opens the film; animation sequences depict how the projects were designed and how they work. The construction sequence, for example, covers nearly a decade of operations — from first land-clearing, through excavation of millions of cubic yards of earth and rock, form-building, concrete-placing, turbine and generator installation — to finishing phases. It concludes with the distribution and marketing of over 2½-million kilowatts of electrical power. Over a billion dollars has been invested in both projects, financed by the sale of bonds and involving no tax money.

The new *Tale of Two Rivers* is expected to appeal to schools, engineering societies and local civic groups in the St. Lawrence-Niagara area. The film has a strong educational slant and demand from schools is expected to be heavy.

Ed McCloud, Al Mellett and Herman Kitchen did photography; Jack Campbell wrote the script; Bob Velazco scored the music; George Bryan narrated; and Gary Hampton, served as production assistant. •

### Conservation Department Offers Film on New York's State Parks

A new film, *New York State: Year 'Round Playground*, is now being offered to churches, clubs and schools, and on television throughout New York State by the State Conservation Department.

The story is narrated by a Forest Ranger who makes an appeal

for the outdoor life. "Give me the lakes and streams, earth and rock," he says, "for here is the raw material for your re-creation."

Out of this raw material of nature, the state has fashioned her great system of parks, with one to be found not more than an hour's drive from home. The film invites the viewers to "Take an hour, a day, a week," and partake of the outdoor refreshment the State Parks offer, in any season of the year.

The film is fast-paced, with lively, spirited music throughout. There is a minimum of narration. The pictures and music tell the story, with only an occasional comment by the narrator. It closes with a strong plea for conservation. "There is in all of us," the Ranger says, "the yearning to refresh our souls with the grace of Nature: to touch earth and rock, sea and sky. We must make of these our heritage, our will and testament, for generations yet to come."

The film was produced by John Campbell Films, Inc. Herman Kitchen did the photography, Bob Velazco furnished the music, Phil Santry was art director, and Jack Campbell wrote the script. •

\* \* \*

### Three National Geographic Films Available to Groups from Aetna

☆ Three National Geographic educational adventure motion pictures are being made available on a free loan basis to clubs and other community groups as a public service of the Aetna Life & Casualty Company.

The color films, *Miss Goodall and the Wild Chimpanzees*, *The Voyage of the Brigantine Yankee*, and *The World of Cousteau*, are 27-minute versions of original network television shows, produced by the National Geographic Society and co-sponsored by Aetna and Encyclopaedia Britannica. They are available from Aetna, Hartford, Conn. to women's clubs, schools, churches and groups. •

\* \* \*

### "Questions" Show a Community Action Program in North Carolina

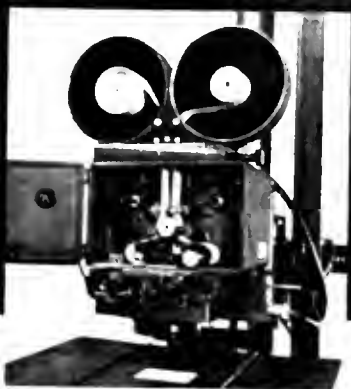
☆ A new 18-minute film, *Questions*, is showing an anti-poverty program at work in Craven County, North Carolina. In "Craven Operation Progress" The North Carolina Fund has sponsored a community action program that sets an example for the nation.

Write: The North Carolina Fund, P. O. Box 687, Durham, N.C. for film loan details. •

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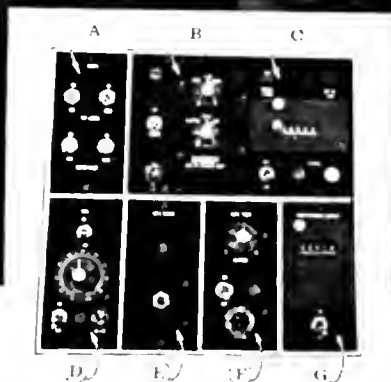
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**Master Control Console**

A) Light control high-low B) Shutter interlock and time exposure controls C) Resettable frame counter D) Electric zoom control E) Viewfinder projection control F) Automatic timer with Strobe outlet (accessory) G) Predetermined counter accessory



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specific requirements, imprinting and packaging slides, making duplicates from 16mm motion picture frames or in special sizes, etc.

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## Winners of Overseas Film Festival Awards Honored by CINE at 9th Annual Exhibition

TROPHIES and embellished scrolls, symbolic of awards and meritorious recognition gained by factual motion pictures, short subjects and television documentaries which represented the United States at some 62 international film festivals during 1966 were on display in the lobby of the National Education Association headquarters building in Washington, D. C. on November 18. 140 such awards had been received by that date.

This international response to the work of the Council on International Nontheatrical Events (CINE) culminated another year of volunteer effort on behalf of sponsors and producers as the organization held its Ninth Annual Overseas Awards ceremonies and Exhibition of Films of Merit in the NEA Auditorium and in the theater of the National Geographic Society building nearby.

### Top Awards for 15 Pictures

Top honors won by CINE entries at overseas events this year were presented to 15 American film makers at an evening ceremony. Diplomats from seven countries made the awards on behalf of their nations—representing Argentina, Italy, Great Britain, Canada, Germany, Ireland and France. The presentations followed a afternoon ceremony at which 2 CINE "Golden Eagle" certificates were given producers and sponsors of the films selected to represent the U.S. at international festivals this year. The Council's president, Alden H. Livingston, a prominent advertising executive, presided at both events.

Guest speaker of the evening was Ambassador George V. Allen, director of the Foreign Service Institute and former chief of the U.S. Information Agency. One of the architects of the now-formalized "Beut Agreement" (see page 44), Ambassador Allen cited the work of CINE and its nationwide jury members as in the "best tradition of national citizenship."

### 50 Jurors Screened Entries

The story behind this very full day of awards-giving, film screenings and social amenities, well-organized and smooth-running despite the many events, actually began in the Spring of this year. All across the country some 350 vol-

unteer jurors from business, education, film-making, television and the professions (doctors, clergy, etc.) screened the more than 500 films submitted for overseas festival participation. The 125 "Golden Eagle" winners were the results of their work and of the final screening program held in Washington, D. C., a few months later.

Managing director James H. Culver heads the office staff at



The Honorable George V. Allen, a former USA chief and now director of Foreign Service Institute, spoke at the Ninth CINE awards dinner.



CINE president Alden Livingston thanks dinner guests for their cooperation in CINE's awards programs.

CINE headquarters in Washington, aided by coordinating director Harold E. Wigren. From out of more than 100 international film events now being held, the Council officially participated in 62 of these. This required 400 prints of designated pictures, since a good many films are entered in several festivals within the same time period. Needless to say, the logistics of entry, shipment and recovery of



Audience filled the NEA Auditorium to near-capacity during the evening program which highlighted Ninth Annual Exhibition of Films of Merit.

the U. S. entries are complex and time-consuming.

### Shown Throughout the World

But it all seemed worthwhile as Exhibition Day began on November 18th. The U. S. had again brought together what some have called "our Olympic Team of films" and the rewards of that effort were not only evidenced by the extensive display of shining trophies but through the countless hours of programmed showings of CINE entries throughout the world. From Adelaide, Australia to Venice, Italy, influential citizens in 21 countries saw the best in U. S. documentary, educational and industrial motion pictures.

Other hundreds of people, including heads of government agencies, trade groups, and other Washingtonians filled the NEA Auditorium and National Geographic screening room during showings of 27 award-winning American films and a selected group of live outstanding pictures from overseas.

Of special interest to readers of BUSINESS SCREEN were the top overseas awards shared by such sponsors as the American Iron & Steel Institute (*Steel Is a Farmer and Steel and America*); Eastman Kodak (*A Salute to the Tall Ships and The Searching Eye*); The Girl Scouts of America (*Open Your Eyes*); Jantzen, Inc. (*Study in Wet*); S. C. Johnson & Son (*To Be Alive!*); Minnesota Mining & Manufacturing Co. (*Way Out Men*); The National Education Association (*Children Without*); Sears, Roebuck and Company (*High in the Himalayas*); and United Air Lines (*From Here to There and Ski Country, U.S.A.*).

### Awards to Non-Sponsored Films

Other trophies and prize honors for nontheatrical entries went to Eliot Noyes, Jr. (*Clay*); Churchill Films (*Design in Movement and The Photosynthesis Respiration Cycle*); and Red Parrot Films (*The Ivory Knife*).

Ezra Baker's widely-shown thea-

Display of trophies and plaques received by U. S. films at various international film festivals in 1966 greeted visitors to Ninth CINE Exhibition.





Donald R. James of the American Iron & Steel Institute (left) accepts the glass gondola award given "Steel and America" at the 7th International Industrial Film Festival in Venice. Trophy was presented by Mario Marolini, Second Secretary of the Embassy of Italy, during CINE awards program.

## CINE'S Exhibition:

(CONTINUED FROM PAGE 61) trical short subject, *Boudoir*, was one of the top award winners and three Wolper Productions, *Frontiers of the Mind*, *The Making of the President, 1964* and *Bay Out Men* were the most-honored television documentaries entered through CINE. Louis J. Hazam's TV documentary, *Ganges-Sacred River*, was the other top award winner in this group.

### Five Awards to "Skaterdater"

Most-honored film of the year, however, was another short subject, *Skaterdater*. Produced by By-way Productions of New York and distributed by United Artists, this film received a grand prize for techniques at the Cannes Festival, two awards at the Cork (Ireland) Festival, the St. Linnbar first prize and the Waterford Glass Award of St. Genesius (patron saint of entertainment). The Edinburgh Festival accorded *Skaterdater* a Diploma of Merit and it received a certificate of participation at Krakow, Poland.

The film earlier received an

"Oscar" from the U. S. Academy of Motion Picture Arts and Sciences in its short subject category.

*The King of Madison Avenue*, produced by Emily Films of New York, took two top prizes — the grand prize cup (first place) at the Rome Electronic and Nuclear Film Festival and a second place (silver medal) at Guadalajara, Mexico.

Highlights of the CINE Awards and Exhibition program included a stirring prelude to the afternoon screening ceremonies. The United States Marine Band presented a brief concert to open the program.

William G. Carr, executive director of the National Education Association, was another honored guest at the CINE awards dinner which preceded the evening ceremonies in the NEA Auditorium. A long-time friend of the organization, he and his staff have lent a helping hand throughout the formative years of this activity.

Reid Ray Was General Chairman.

Credit should be given to Reid H. Ray (and to Mrs. Ray) for services beyond the call of duty. This St. Paul film producer and

former president of the Society of Motion Picture & Television Engineers served as general chairman of the entire program. He was assisted in these many arrangements by CINE vice-presidents Anna Hyer, Tom Hope, J. Edward Oglesby and Willard Webb. The secretary of the organization, Peter Cott, introduced the award-winning films at the Exhibition.

A special visitor for the events was Forsyth Hardy, vice-chairman of the world-famed Edinburgh Film Festival and head of Films of Scotland, who flew here to attend the exhibition program.

There was also a special place during the Awards program for the



Peter Crane (left), special events manager, S. C. Johnson & Son, accepts Edinburgh Festival Diploma for "To Be Alive!" from Sydney Hebblethwaite, British Embassy Counselor, at awards ceremonies.



British Embassy counselor Sydney Hebblethwaite and Mrs. Hebblethwaite (at left) chatting with Forsyth Hardy, director of Films of Scotland, a CINE Exhibition guest.



John Flory (left) accepts award given Saul Bass and United Air Lines for their film "From Here to There."

film makers of tomorrow, teenagers who participated in the CINE "Eagle" program. Eight of these youngsters were introduced and their films screened.

### Five Overseas Films Shown

Five outstanding foreign films were included in this year's program, symbolic of the spirit of worldwide exchange to which the organization is dedicated. *Yeats Country* (from Ireland), *Le Paque Matelot* (France), *Contraste* (Germany), *Mosaic* (Canada) and

*City in the Kingdom* (Great Britain) were the films included in this new program event.

The ten films featured on the evening program, witnessed by a large audience in the NEA Auditorium, were: *Michaelangelo*, *The Last Giant*, *Frontiers of the Mind*, *The Ivory Knife*, *The Dot and the Line*, *Kings of the Wild Waves*, *Marty*, *The Boudoir*, *Miss Goodall* and *the Wild Chimpanzees*, *Steel and America*, and *Skaterdater*.

This eventful day was concluded with a reception honoring the winning producers and sponsors, held at the Mayflower Hotel. To this final social gathering came hundreds of film makers and users, government people, members of the CINE Board and staff. It provided a happy finale to a very busy day for all concerned.

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## CINE Office is Now Accepting Entries for the 1967 Festivals

Applications are now being accepted at CINE headquarters (1201 16th Street, N. W., Washington, D. C.) for 1967 festival entries. Deadline for mailing entry forms is February 15, 1967. The handling fee which must accompany the form is \$35; if the application form is postmarked January 13 or earlier, the fee required is only \$25.

An exception is made for films released between January 1, 1967 and February 15. In this case the charge is only \$25. Producers and other submitting films are cautioned not to forward prints until notified as to time and place for the preliminary judging.

If you have not received entry forms, write or call the CINE office above. The telephone number is 265-1136, area code 202 in Washington, D. C.

Guests at afternoon reception which preceded evening Exhibition program included (left to right) Fred Maxwell, director of advertising and public relations at Parke-Davis Company and Mrs. Maxwell, Leonard Yoder of The Jane Haugh Co., producers of award-winning Parke-Davis film, "The Examination" which received prize at this event.





# "THE MANAGERIAL REVOLUTION"

Fifty Turbulent Years of Industry in America Are Related in a Motion Picture Sponsored by the National Industrial Conference Board and Well Worth Showing

1916 was the last year of America's worldly innocence. In politics, international affairs, economics, the simplistic approach that had served for so long would soon no longer be adequate. In coming to grips with the problems that were about to confront the sleeping giant that was the America of fifty years ago, the nation would soon be swept up in a turbulence of new ideas, new concepts, and new realities. A turbulence so great as to assume the dimensions of a revolution. Not one, in fact, but three — three revolutions that were to change the face of American society almost beyond recognition.

An account of these revolutions and of the fifty years of American history since 1916 during which they occurred is offered in a film titled *The Managerial Revolution*.

A Capsule Visualization of Critical Years produced by Henry Strauss and Co. for the National Industrial Conference Board through a public service grant provided by the Hammill Paper Company, *The Managerial Revolution* is a capsule visualization of the most critical years in our history. What the film does, in effect, is trace the course and development of American industry from the Henry Ford-inspired revolution that thrust mass production on an essentially rural society up to and including the complex chain of events that is about to culminate in a man on the moon.

Between Henry Ford and his offer of "any color as long as it was black" and an astronaut in his implied promise of a better life for a new billion people lies a world of change — partly violent, partly peaceful, wholly profound.

## Marked Change in Attitudes Toward Workers

Telling the story of that world and of the changes that rocked it, *The Managerial Revolution* shows that the difference between then and now is deeper than the materialism of better roads, faster cars, more and shinier appliances of every description. We learn, indeed, that this very wave of production itself (and it overcame) the traditional attitudes of business and industry leaders towards their workers as a valuable resource. The realization that workers were more than just additional "raw material for the assembly line" goes a long way towards explaining the managerial revolution. The realization of this realization goes far towards explaining the film which tells the story.

*The Managerial Revolution*, dealing as it does with ideas as well as the events portraying them, gives evidence of careful, even meticulous construction. A fine balance is struck between an intellectual and emotional appeal. The stock footage used in picturing the route followed by industry from pre-World War I days to the present has been selected and or-

ganized with the obvious intent of having each shot do something besides entertain.

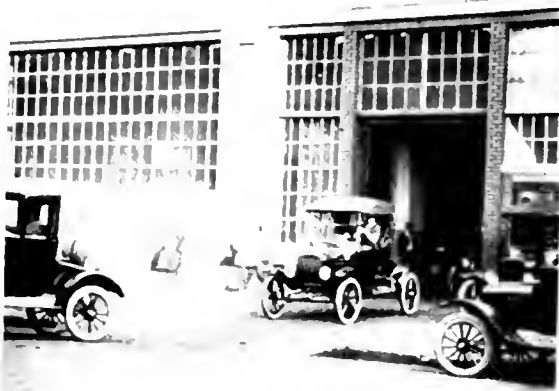
The war, the return to "normalcy", the depression, the New Deal, World War II, the atomic age and the advent of the modern scientific revolution, Sputnik, the bewildering complexity of modern life — all are shown in their original documentary portraits as background to what was happening on the industrial scene.

The impact of the "mass production revolution", the birth of Big Industry, the changing



The 1930's saw the rise of Labor and of a new role for Government in U.S. industrial affairs.

relations between labor and capital, a new and expanded role for government, the revitalization of the partnership between science and industry — all takes place visually as a prelude to the revolution in management tech-



A world of profound change lies between era of Henry Ford's first historic mass production line...



...and this scene of an astronaut's walk in space lensed during one of the recent Gemini flights.



The assembly line successfully met the challenge which faced the nation during World War I...



...and helped to hasten the nation's return to what some called normalcy in the Twenties.



Once again, production miracles accomplished in World War II laid the groundwork for the...

...graduates to 10 years  
PROJECT ENGINEERS  
DIGITAL & ANALOG  
PROGRAMMERS  
SYSTEMS ANALYSTS  
DYNAMICS ANALYSIS  
DESIGNERS & DRAFTSMEN  
HYDRO-MECH.-ELECTRO-M  
& PACKAGING

...mediate openings & challenging opp  
...which has an establish  
... hvd  
...ng these recent post-war decades in the U. S.

## The Managerial Revolution:

(CONTINUED FROM THE PRECEDING PAGE 63)  
niques that was to make possible not only our modern world as it is, but as it can become.

In compressing fifty years of turmoil into 26 minutes of 16mm. black-and-white film, *The Managerial Revolution* owes much to an admirably taut and expressive script. The narration manages both to extend the meaning of the visuals and to focus their impact so that little of importance is left untouched and nothing that is seen is diluted.

### Observes Board's 50th Year of Service

The National Industrial Conference Board, one of the oldest and most important research organizations of its kind, undertook to have *The Managerial Revolution* produced as part of the observance of its fiftieth year in the business of studying business. The Strauss group has come up with a film that is a valuable tool not only because of its intrinsic virtues but because of the versatility of its application as well. To the manager, the supervisor, the employee on the line, the film has something to say about their varied roles in shaping a modern, democratic, industrial society. To interested civic groups or to the high school or college class, the film presents a vital aspect of the many-sided journey we call history.

*The Managerial Revolution* is now in the film library of the N.I.C.B. For information regarding its availability write directly to: The Conference Board, 845 Third Ave., New York City, New York.

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### Benton & Bowles, MPO Videotronics Sign Agreement on TV Commercials

Benton & Bowles, New York advertising agency, and MPO Videotronics, Inc., have signed an agreement calling for the granting of volume discounts by the producer upon completion of certain amounts of work during the year. It is similar to agreements MPO has had with J. Walter Thompson and Lennen & Newell for the past three years.

According to an MPO statement, the agreements have proved to be beneficial to the agencies, participating clients and MPO. The basic reason for the agreements is to help the agency solve the problems of creativity, cost and efficiency in the production of their TV commercials. It permits the advertiser to reduce production costs without sacrificing quality.

The agreement provides for the earlier involvement of MPO's staff in pre-production planning. Improved agency studio understanding, increased efficiency, and fuller exploration of the client's concept should result, MPO states.

Those B & B clients who have agreed to participate in this plan will get the benefit of a discount in mark-up which is based on the agency's total annual production volume with MPO.

The plan does not call for any degree of exclusivity. Benton & Bowles will continue to use other producers; MPO will continue to work for other agencies, whether or not they work regularly with the studio.



Viewing traditional garb in a modern setting, Japanese women wear both modern and traditional clothes as they stroll along a display aisle in one of that country's many department stores.



Japan's vigorous economic development is evidenced in the establishment of major department stores throughout the country. In Tokyo, for example, there are now some 20 department stores.

## Advertising's Key Role in Postwar Japan

"Whatever Happened to Mrs. Momiyama?" Asks a Timely New 20-Minute Picture

AMERICAN BUSINESS (and government) can take careful note of the economic miracle wrought in a reconstructed postwar Japan and of the key role which advertising played in making this resurgence of the Japanese economy possible.

A very timely and most interesting new motion picture titled *Whatever Happened to Mrs. Momiyama?* reviews these recent years of Japanese economic progress and offers fruitful film fare for both adult viewers and for the youth audiences for whom it has been created.

Sponsored by the American Association of Advertising Agencies, and distributed by Modern Talking Picture Service, the film explains that the pattern for Japanese progress had already been pioneered in the U.S. and that advertising played an important part in our economy for scores of years, as it now does in Japan.

The film shows how advertising works with mass production and national distribution — with transportation, power, packaging and supermarkets — to make possible our economy of plenty. And it gives the reasons why bright

young people should consider a career in advertising.

*Mrs. Momiyama* is a Japanese housewife who grew up before the war in an economy which taught her to do without. What has happened to her in Japan's booming post-war economy is the theme of the film. Liberal use is made of fast-cut stills in the slide-motion technique used in this film.

Before undertaking nationwide distribution, Modern tested the picture in the Pittsburgh area with five prints and 75 schools taking part. Responses indicated that it was rated as *excellent* by 14 teachers, as *good* by 25, *fair* by 9, and none rated it *poor*. Typical comments ran something like this:

"The parallel drawn between our economy and Japan's and the reasons for this were interesting and tied in with our current class discussions."

"Shows how advertising is important to mass production, how the different factors of production interrelated, and what careers are available in advertising."

"Color, sound and photography are all very good. A dramatic presentation of the important role advertising has had in all our lives."

Further questions answered in the test distribution program indicated that the film was particularly effective in stimulating class discussion. The 4A's have backed up the film with a teacher's guide and booklets on advertising.

Forty prints are now circulating in Modern Talking Picture Service's libraries in twelve major cities. The program is growing as individual companies, advertising agencies, advertising clubs and media sponsor prints for distribution in their own areas. For \$150, prints may be bought, placed in the Modern film libraries and underwritten for free film bookings to schools for a full year.

Distribution of 200 or more prints is the 4A's goal, a modest one considering the sizable number of high schools throughout the U. S.

*Whatever Happened to Mrs. Momiyama?*, 20-minutes, color, was produced by Campbell-Ewald Company, of Detroit, for the AAAA



Lighted tower emblazons Mitsubishi Electric Company's wares as Japanese firms turn to modern promotion tools to spur Japan's economic development.

# "Partners in Profit / Profit for Partners"

ing to the Field With a Well-Planned Program The Kroger Company Shared Plans and Retirement Income Policies With Members of Its Employee Family

THE KROGER COMPANY, a leader in the food distribution field, is the world's fourth largest retailer, employing 57,000 people in the 70 market areas in which it serves. But as in other firms in the supermarket industry, employment is marked by high turnover and with a problem in mind, there was a real need to develop knowledge and understanding by its people of both products and policies.

There are Kroger brand products which have special profit importance to this company. And there is an extremely generous Profit-Sharing and Retirement Income Program, bound to mean turnover if every employee was thoroughly aware of its benefits.

How Could Communication Be Improved?

How do you meet this obvious need for better communication? How do you deliver the message to those who should have it?

In Kroger's case, you set up the objectives and get into action, helped by the best talent you can acquire to package a forthright, convincing program of employee communication. And, if you've planned right, you come up with some really significant ideas and tools. Like, for instance, a motion picture created for your employees that earns the top award of the Society for the Advancement of Management. But that's getting ahead of the story.

Kroger turned to Fred A. Niles Communica-

tions Centers, Inc., to attain their objectives. It was resolved that "Annual Kroger Employees' Meetings" would be held in 22 states earlier this year. Divisional management was made responsible for conducting the meetings but to keep communications uniform, the meeting tools would be provided from headquarters in Cincinnati. The motion picture medium was employed to bring top management executives, the company's plants, its national advertising program and other basic themes to the field. The meetings ran precisely one hour, were held on Sunday and attendance was voluntary.

Two Films Were Needed for the Meetings

Actually two motion pictures were needed. The first, *Partners in Profit*, showed the company's manufacturing and quality-control operations, told how new product labels were designed and outlined the relationship of Kroger profits to employee opportunity. During its 25 minutes of screen time, company president Jacob E. Davis reported on growth in sales, profits and markets.

The second film, running only 13 minutes long, explained the Kroger Employees Profit-Sharing and Retirement Income Program under the apt title: *Profit for Partners*. It brought typical employees to the screen, working toward retirement, and showed others as they live during their retirement years.

The two-phase film program took first place

honors in the Third International Management Film Award Competition held by The Society for the Advancement of Management.

Well-Timed, Complete Program Detailed

But these weren't just "film" showings. Following a detailed "Operations Manual" developed by the Niles staff, supervisory personnel were ready with brief talks, well-arranged auditoriums, displays and the basic ingredients for what turned out to be smooth-running and often quite dramatic presentations.

Employees responded to personal invitations, addressed to them and members of their families by Kroger's president. Promotional folders were sent to supervisors, stimulating them to encourage employee attendance. And as the company's guests entered the hall, they were pinned with badges bearing the legend, "The Kroger Brand—Guaranteed fine as the best and costs you less."

A total of 55 per cent of Kroger employees turned out for these voluntary meetings, nearly 30,000 of them. Many had to drive long distances but uniformly good responses were received in all divisions.

And after the meetings, employees were handed a "take home" piece titled, "Report to Kroger Employees" which reprised highlights of the meetings and contained an inserted computer-printed "Fortune Planner." This insert enabled each employee to verify his own money position in the Profit-Sharing Program and told him how much he could look forward to upon retirement.

To paraphrase: the difficult can be done right away, the "impossible" just takes a little longer but it can be done with the right tools.



Key executives in 26 divisions conducted 55 meetings in 47 different places



57,000 Kroger employees and their spouses were invited to attend



Live action was interspersed with two Niles produced films



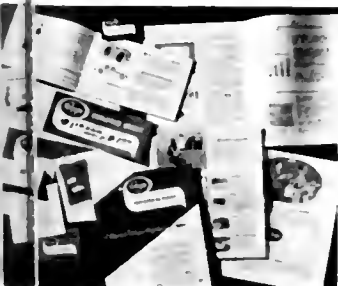
Hall decoration materials were shipped in compact containers like this



Decorations were designed, produced and co-ordinated by Niles display experts



Interest was intense, applause spontaneous at all meetings



More than one million pieces of literature were furnished



Operation manual contained step-by-step meeting guide



Two color motion pictures were produced by Niles organization



Kroger President Jacob E. Davis spoke on camera in one motion picture



The pure water of a mountain stream begins to move toward a river basin. Will it soon be contaminated by avoidable wastes, polluted?



As in this scene of impending desolation where a vital river is slowly strangling on polluted wastes that stagnate along its banks.

## Taking Measures to End Water Pollution

"The River Must Live" a Challenging and Pictorially Fine New Color Picture from Shell International Provides Answers to a Vital and Worldwide Problem

THE SHELL INTERNATIONAL Petroleum Company Limited and its very capable Film Unit have brought the world many notable motion pictures. But few of these will surpass the pictorial excellence and widely-useful content of a new 21-minute color film, *The River Must Live*. Made to create an awareness of the problem of water pollution, this picture also shows the nature of pollution and the measures which must be taken to end it.

Filmed in four European countries, *The River Must Live* could well have been lensed along the banks of the Hudson, the Ohio or the Mississippi. The streams affected by human and industrial wastes know no international boundaries and the problem is worldwide. The Shell Oil Company in America already has a

limited number of prints to fill expected wide demand from communities who should see and take heed of the message.

### Pollution: a By-Product of Man's "Progress"

For rivers everywhere are succumbing to the by-products of world progress: exploding populations and thriving industry whose wastes have been allowed to reach the point at which normal process of purification by bacteria no longer occurs. Shell acknowledges its responsibility but the film makes it clear that the oil industry has taken energetic and effective measures to prevent water pollution.

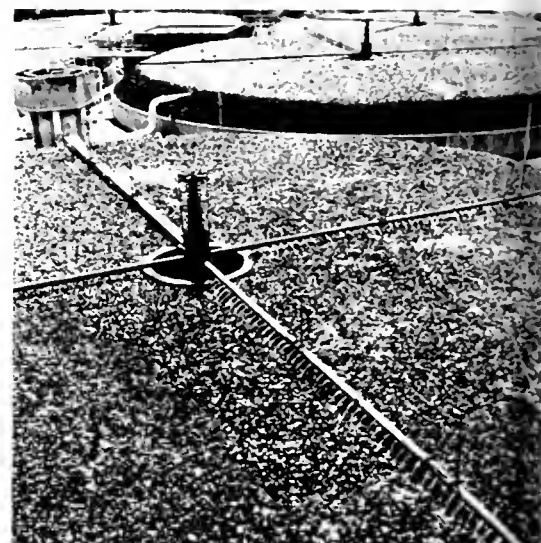
If, however, industrial pollution is to be kept to an acceptable minimum other industries must do the same. Non-industrial sources also contribute to the problem and there can only be

clean water if local authorities are prepared to build suitable purification plants.

### The People Must Understand Their Problem

To protect the river and keep it healthy, pollution must be prevented, not merely cured, and the way in which a river absorbs waste must be clearly understood. *The River Must Live* turns to microphotography to show in detail the organisms which preserve the balance of life in a healthy river. The natural mechanism of self-purification is slow; it needs time and space. Too much waste in too short a space overloads the river, killing the micro-organisms which keep it clean. The river then becomes permanently polluted.

This can only be prevented, the film shows, by much more widespread treatment of industrial and urban wastes. The methods are clearly



Another method of treating effluent is shown as the trickling filter separates wastes from water in this scene from Shell's useful film.

defined: physical separation, chemical and biological purification. To apply them fully, the public must understand, will be expensive but the benefits greatly outweigh the cost.

### The Film's Quality Underscores a Message

The cinematic quality of *The River Must Live* adds to the power of its important message. Director Alan Pendry used the photographic genius of Wolfgang Suschitsky (whose camera work on *The Tortoise and the Hare* was so spectacular) to fortify this film. Editing by Ralph Sheldon helps take viewers to the heart of the problem, swiftly and inexorably. Alan Fabian's microphotography, explaining the biology of river water, clarifies and lends intense interest to the subject.

Showing the results of pollution is graphic and simple enough. But this Shell International film digs deeper with visual explanations of the processes of purification, of the kinds of plants which cities must build. Flotation, flocculation and biological treatment are answers and they need to be understood. *The River Must Live* offers that understanding.

During 1966, the company also further acknowledged its own internal responsibilities with a second picture, *Clean Water*, created for refinery employees and dealing with the prevention of water pollution by oil during manufacturing processes. The films can be shown in combination to specialized audiences.



Modern sewage treatment work is pictured in "The River Must Live" as a part of the answer to the elimination of pollution.



Polluted water is being aerated to build up a rich supply of oxygen before the fluid is returned to its source again a "living" river.

# Personal Guidance for the Growing Girl

In A Bright, New Version of "It's Wonderful Being a Girl" Personal Products Uses Contemporary Approach in Film to Help Teen-Agers Understand Maturation

PERSONAL PRODUCTS COMPANY, a division of Johnson & Johnson, has released for distribution a new educational motion picture on menstrual hygiene, *It's Wonderful Being a Girl*. The 22-minute color film was produced by Audio Productions, Inc., and is available for loan, free of charge, to educators, nurses, physicians, social workers — all those concerned with helping young girls to understand the processes of maturation.

The film examines the physiological and psychological aspects of growing up through the eyes of two twelve-year-olds, Jean, already mature, is able to accept the natural biological processes of becoming a woman easily and with characteristic self-assurance. Her friend, Libby, however, is still emotionally the little girl. Shy and uncertain, she needs time to adjust to growing up. With the understanding and assistance offered by her mother, her teacher and her friend, Libby learns to understand the menstrual cycle and to apply this new knowledge to her own life.

## A New Version of Film Produced in 1959

*It's Wonderful Being a Girl* represents a complete revision of a motion picture by the same title produced for Personal Products by Audio Productions in 1959.

According to Mrs. Jane Yates, the Company's Director of Education, the decision to produce a new film was "motivated by our awareness of the need to communicate with young girls in their own language.

"We have determined on the basis of interviews with teachers, mothers and young teens themselves, that educating these girls by means of a story involving their contemporaries is an effective technique. This method, of course, requires constant attention to new fashions, styles of conversation and attitudes."

## Teen-Agers Encouraged to "Be Themselves"

To achieve authenticity in the new film, audio director Hans Mandell encouraged the girls to talk in a natural manner, often performing without benefit of a prepared script. The

film is full of action, in accordance with current interests of young teens. Various sequences, for example, are set in a swimming pool, a roller skating rink, and in a bowling alley.

A tasteful, straight-forward analysis of the menstrual cycle is presented by means of animated sequences narrated by the girls' teacher in the classroom scenes. The teacher and the girls' mothers place heavy emphasis on the importance of making good grooming, proper diet, healthful exercises and correct posture daily habits all month long.

## These Teaching Aids Supplement the Film

Also available free of charge to supplement the film are other teaching aids: a booklet for young girls, *Growing Up and Liking It*, a booklet designed especially for mothers, *How Shall I Tell My Daughter?*, and a Teachers Guide prepared for Personal Products by the McGraw-Hill Book Company.

Personal Products has made audiovisual media available to educators since 1954 when it presented its first motion picture on menstrual hygiene: *Molly Grows Up*. Over 50,000 sets of a sound slidefilm, *Confidence Because . . . You Understand Menstruation* (first made available in 1955), have been distributed. The original version of *It's Wonderful Being a Girl* has been viewed by 6,000,000 people since 1959.

Inquiries regarding purchase of the new film

may be directed to Peter J. Mooney, Audio Productions, 630 Ninth Avenue, New York 10036. The film may be booked free of charge from Mrs. Jane Yates, Director of Education, Personal Products Company, Box 6-PR, Milltown, N.J. 08850.



"It's Wonderful Being a Girl" examines both the physiological and psychological aspects of growing up through eyes of these two 12-year-olds.



The girls' teacher, Mrs. Cooper, explains the menstrual cycle and importance of good grooming and proper diet in this classroom scene.



Mrs. Cooper's explanations lead to a stimulating question-and-answer session. Jodi wants to know if she should wash hair during menstrual period.



Mrs. Jane Yates, director of education at Personal Products Company, gets demonstration of *Sum* use of new film following the premiere.

Peter Tyrell, vice-president and director of merchandising at Personal Products (at left) chats with director of the film—Audio's Hans Mandell.



Toward finale, Libby has learned to understand menstrual cycle and the new emotions involved in growing up. She contemplates a party dress.



Personal Products' premiere guests (left to right): Max Messer, chairman, health and education committee, Bronx Junior High School; Don Cameron, in charge of motion picture and tv. office of U. S. Information Agency in New York; and the producer of the film, Peter Mooney, president of Audio Productions, Inc., New York.



Training stall members at West Virginia Pulp & Paper Company's Bleached Board Division record paper machine operations on Ampex VR-7000 videotape recorder for replays which aid instructors in training operators.

## Videotapes Help Train Machine Operators

New and Rebuilt Equipment Gets Into Operation Faster as West Virginia Paper Company Records the Technique

**V**IDEOTAPE RECORDING, television's familiar "instant replay," has been adopted for a variety of uses by West Virginia Pulp and Paper Company, one of the world's largest paper and paperboard manufacturers.

The company's Bleached Board Division, headquartered in Covington, Virginia, plans to use its Ampex VR-7000 videotape recorder to train new operators, prepare experienced personnel for new or newly-converted machines, dramatize industrial safety policies, and to supplement films as media for orienting new employees.

The technique which West Vir-

ginia is pioneering in the pulp and paper industry was originally designed for use only in the television broadcast studio. A videotape recorder, used with a television camera, records images and sound on magnetic video tape for instant or delayed playback as a television picture. The tape may be replayed indefinitely, or erased and used to record new information. Most programs seen on home television are videotape recordings of earlier shows.

### Portable Recorders Broaden Field

Since the introduction of the first videotape recorder by Ampex ten years ago, however, engineering

## PRACTICAL APPLICATION OF VIDEOTAPE IN INDUSTRY

advancements have provided portable videotape recorders priced from \$1,000 to \$3,500, which are finding a wide range of applications in business, industry, recreation and education.

Videotape recording already has helped solve a major training problem, according to William A. Schoppenhorst, Division Training Director. The problem presented itself when a huge Number Eight bleached board machine at the Covington mill was scheduled to be rebuilt, at a cost of \$1.5 million, to increase its overall efficiency. The project entailed rebuilding the press section and adding to the machine's coating system.

### Problem in Re-Training Workers

The personnel who had operated the original machine would have to be retrained to operate the rebuilt version. This would take time and might prevent the "new" machine's swinging into full operation immediately after the conversion.

To meet the problem, Schoppenhorst turned to videotape recording. Shortly before the rebuilding began, he and his group took the Ampex machine and a television camera to the company's Luke, Maryland, mill. Here was located a machine with components identical to those the rebuilt Covington machine would have. In two days the men recorded on video tape all phases of the machine's operation necessary for training purposes.

### Extra Dividends During Recording

"We not only recorded the normal operation of the machine," Schoppenhorst said, "but also witnessed a couple of paper breaks, and taped the methods which the operators used to get the machine rethreaded. It was a complete visualization of the procedures needed in forthcoming classroom-type instruction. And it was permanently recorded on video tape, ready to be played back anytime."

Soon afterward, the big Covington machine was deactivated, as the two-week rebuild project began. During those two weeks, the idled operators were on a "TV break" — being indoctrinated in the operation of the "new" machine by watching video tapes of the Luke machine.

### Personnel Ready With the Machine

At the end of two weeks, when the Covington machine's conversion was completed, a well-trained team of operators was ready for it. "Although the operators were handling the rebuilt equipment for the first time, men and machine al-

ready were familiar partners due to a great extent to videotape recording," Schoppenhorst said. "The result was an unusually successful start-up."

The division's four-year apprentice programs also will benefit from use of videotape recording. Tape sequences showing detailed operation of some of the machines and equipment in the large Covington plant will be viewed and studied by apprentice classes on various levels.

### Record Visiting Speakers' Talks

Visiting lecturers, from such cities as New York and Philadelphia, have customarily formed a part of the apprentice curriculum. But hereafter, each visitor's presentation may be recorded on video tape, to be shown in lieu of future visits, thus saving West Virginia the repeated traveling expenses and possible lecturers' fees.

Such applications tie in with the division's stated policy regarding use of the Ampex VR-7000. "In any situation where there is greater convenience or effectiveness to be gained, and money or time to be saved," Schoppenhorst said, "we will try to put videotape recording to work."

### Other Uses for This Technique

Based on this guideline, at least two further uses of the technique are being considered: safety training and new-employee orientation. Simulated industrial accidents, in factory and office environments, will be recorded on video tape. The tape then will be shown, with a safety talk, to all employees, to emphasize the importance of safety consciousness.

Newly-hired employees in all departments soon may be getting acquainted with their company via an orientation video tape, instead of viewing the conventional "orientation films" familiar to most firms. "From the video tape showings we already have held, we've found that employee retention is greater when receiving the information from a television set than when viewing it on a motion picture screen with the lights out," Schoppenhorst pointed out. "Perhaps it's a commentary on our modern TV-oriented society, but it's a fact." \*

**EDITOR'S NOTE:** Other videotape reports await publication. They cover training at J. F. Jelenko & Co.; a program in the Pitman-Moore Division, Dow Chemical Company; and a round-up of varied applications of this useful audio-visual training tool.

Videotape recording of a key machine's operation is played back on VR-7000 recorder to help training of apprentice operators in Covington, Virginia plant.



**THE INDUSTRY  
FILM PRODUCERS  
ASSOCIATION, INC.**

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1966 - 1967**

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General Dynamics/Pomona

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• • •

**The Eighth Annual  
IFPA CONFERENCE  
and**

10th Anniversary  
June 1-2-3, 1967

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• • •

**For Information, Write**

Industry Film Prods. Assn.  
Post Office Box 1395  
Thousand Oaks, California

**LEADER PORTRAIT**

**A Biography-in-Brief About  
Financial V. P. Ralph Hall**

**N**O MAN FOR SPOTLIGHTS is Ralph Hall, our recently-elected Financial Vice-President. This father of six is a very modest man, indeed. And one who believes in brevity of words, too.

But we were able to put together some of the important highlights in the career of this independent film maker. Including the fact that he displayed his interest in his present career at the early age of 13, when he made his first film with a borrowed camera and a budget of \$7.00.

And we do know that he served as a combat cameraman in the U. S. Army. After his discharge, he began a new professional career as a cameraman/editor in the vast North American Aviation complex. Later, he became head of the Motion Picture Department



Financial v.p. Ralph Hall

of the General Dynamics/Convair plant in San Diego. It was here that Ralph's reputation for fine workmanship and ability as a leader began to spread through the Southern California area.

When the great cut-back hit Convair and the San Diego area, Ralph Hall returned to Los Angeles to become manager and executive producer for Lytle Productions. Subsequently joining the Film Designers Division of EMC Corporation as executive producer, he later became production manager for Graphic Films' Corporation in Hollywood.

Then that siren call of independent production was heard — and heeded. Currently, Ralph is the head of his own company: Ralph Hall Productions, Hollywood. The company is active in business, educational and government film work. And Ralph is al-

so associated with baseball manager Bobby Bragin in the production of some outstanding sports training films.

As for his personal life: his avocation is travel and camping trips with Mrs. Hall and their family of six active youngsters. He

also has an intense interest in experimenting with new forms of audiovisual communication.

Meanwhile, keeping track of IFPA finances does help to take care of those few idle moments in the schedule of a busy producer and a very active member. •

**Panelists Discuss Film Business Methods**

**P**ANEL DISCUSSIONS of business development on behalf of industry film producers continued as the principal subject for the October meeting of IFPA's Los Angeles Chapter. Principal panelists, whose comments were heard were John Russo, speaking for the Los Angeles Chamber of Commerce; Jud White, of the Small Business Administration; Jack Rokohr, U. S. Department of Commerce; and Jack Pearce, Western Manager, Sales Meetings.

This session brought out a number of the association's sustaining members, adding their support for

IFPA's study of improved methods for business growth among producers. Credit for the two first meetings on this subject is shared by program co-chairmen Vern Vihlene and Ed Rinker and the Chapter's new chairman, William Morrison, of F-M Productions.

**Robertson Heads Membership**

Scott Robertson, of Eastman Kodak, is now heading IFPA's national membership committee. He was asked to serve in this important post by special request of the National Board and with the special consent of the Los Angeles Chapter has turned over his chapter chairmanship to Bill Morrison.

**It Was "Festival Month" in San Francisco**

All October activities of IFPA's Northern California Chapter were devoted to final arrangements for the recent San Francisco International Film Festival. And the October meeting of the chapter brought showings of Festival "finalists" and winners of the "Film as Communications" category at that event. The session was held at the Clift Hotel.

Again playing key roles in Festival arrangements, IFPA members took part in nine pre-screening juries which reviewed the "Communications" entries and spent more than 200 hours on the 211 films submitted for this category. Ray Jaeger, past Western Executive Vice-President and former Chapter Chairman Vin Agar have both served on the Festival's board of directors for several years. •

Elaine Dolniek, our Recording Secretary, for the past several years. The new telephone number and address of the National Headquarters' office will be announced in your next JOURNAL.

**Good News at Dyrenforths**

There's good news from the Harold Dyrenforth residence! Mrs. Dyrenforth has recovered completely from her recent operation.

"Golden Gate" award winners were (l to r): James Tartan, director; Don Hoster, producer, and Robert Hecker, writer of "Homeless Child."



**Board Announces Resignation of  
Recording Secty. Elaine Dolniek**

The National Board has announced the resignation of Mrs.

(CONTINUED FROM PAGE 69)  
 Our recent past-president also reports purchase of a new home in the Laguna Nigel community along the southern beach area. When's the house-warming, Mr. Past-President? •

Help! Help! Gene Huggens, IFPA President, is fast becoming buried under a landslide of paper at his General Dynamics, Pomona office since his very efficient secretary, Lucy, has taken time off to welcome a new heir (or heir-ess!). Congratulations, Lucy! •



Jack M. Goetz, director of public relations at CFI (left) congratulates Donald L. Plath, of Boeing Company, on completing the seminar.

## CFI Seminar on Advanced Film Techniques

Participants from all over the U. S. and from abroad attended another three-day "Advanced Film Techniques Seminar" hosted by Consolidated Film Industries in Hollywood on September 28-30. Film makers and users represented Federal and state agencies, scientific and educational institutions, the military services and factual film producers were welcomed by CFI president Sidney P. Solow.



CFI president Sidney P. Solow explains mathematical theory behind sensitometry to Seminar audience.

The seminar program began at Ryder Sound Services, with instruction on sound equipment provided by Ronald R. Cogswell and was highlighted by a discussion of color vision and a demonstration on the subjective nature of color perception by Edward P. Ancona, Jr., of NBC-TV, color coordinator of that network's top-rated series, *Bonanza*. The first day's program concluded with instruction on film editing by Fred W. Berger, ACE, supervising film editor of Madison Productions; he was followed by Dr. C. Loren Graham, Eastman Kodak Company, who discussed the "Design of a Complete Photographic System." The concluding first day presentation was given by Laurence I. Mascott who spoke on film writing. Mascott's documentary, *The Brave Rifles*, is widely-acclaimed.

Dale Tate, manager of CFI's Title and Optical Division, followed with pointers on "Titling and Optical Effects."

**Discusses Photographic Theory**  
 A popular 1965 Seminar session scored again as Sid Solow conducted a session on "Some Useful Theory." A professor of adjunct rank at the University of Southern California where he has instructed continuously since the fall of 1947, Solow gave a brief but thorough discussion of the evolution of photographic theory with special emphasis on the nature of "gamma" as a photographic concept. He also reviewed the use of reversal films v.s. negative-positive.

Ted Fogelman, CFI lab superintendent, continued the post-luncheon program with his talk on "Working With the Film Laboratory" and guided a two-hour tour of the company's facilities.

**On Lighting and Cinematography**  
 The final day's program was headed by John L. Murray at ColorTran Industries. Working with Charles Clarke, ASC, Murray conducted discussions of lighting and the role of the director of photography. Demonstrations using ColorTran equipment featured proper and improper lighting for normal and effect camera work. A session on film handling equipment was hosted on the final

Lou Livingston, head of CFI's Filmstrip Department, opened the second day's seminar with a graphic demonstration of production methods involved in filmstrips.

Lou Livingston, in charge of Filmstrip Dept. at CFI, discussed that medium at Film Techniques Seminar.



afternoon by Harry Teitelbaum, vice-president of Hollywood Film Company. The seminar concluded with a lengthy "question and answer" period with all "instructors" participating to clear up any questions that might have developed during the three-day sessions. •

### Betty Jane Williams is Honored for "Outstanding Achievements"

Betty Jane Williams, immediate past-president of Los Angeles Advertising Women and a pioneer member of the Industry Film Producers Association, has been honored for "outstanding achievement in business and professions." At ceremonies held in Newport Beach, Calif. recently, Miss Williams' award culminated National Business Women's Week and was presented by Sarah Jane Cunning-

ham, president of the National Federation of Business and Professional Women's Clubs.

One of six women to receive national recognition, she shared that honor with aviatrix Jacqueline Cochran. By coincidence, Miss Williams served under Miss Cochran's command during World War II in the WASP's. She still holds the rank of Major, USAF Reserves.

Her career in the Air Force led to her recent career in writing,



Betty Jane Williams: honored

direction and production of aviation and missile/space motion pictures for industry and the military. Betty Jane Williams' films have received two "Cindy's" at Industry Film Producers' awards programs and three "Lulu's" from Los Angeles Advertising Women for the "best business films in 13 Western states." •

## The 1967 Guide to Producer Services

**I**N THE TRADITION of accuracy and completeness which is the hallmark of these special BUSINESS SCREEN annual buyer's guide issues, the Editors again bring our subscriber family in the U. S. and abroad some 35 pages of detailed listing data on production service organizations, ranging from the national and international film distributor listings (see page 31) to the many facts-in-depth about film laboratories and other service organizations and individuals which begin on the facing page.

The figures show how complete this survey effort was: 83 labs in the U.S. are listed; England and the European continent are covered by data beginning on page 108; there are 21 specialists in film art and animation; 12 film editing services; 14 effects and optical houses; 12 film music libraries and music specialists; 28 motion picture and slidefilm sound recording companies, title specialists, film translators; cinematographers and other service groups. Over 50 specializing film writers are again at your service.

Following our semi-annual listing of film manufacturers' representatives (page 96), other pages provide sources of manufacturers and key distributors of specialized film production equipment and related accessories. Look to them for service. You'll find this issue useful throughout 1967. •



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**A-V CORPORATION**  
(Formerly Texas Industrial Film Company)  
2518 North Blvd., Houston, Texas 77006  
Phone: JA 3-6701 AC: 713

Year of Incorporation: 1915  
J. C. Belman, *President*  
Wm. B. Padon, *Vice President & Secretary-Treasurer*  
Albert P. Tyler, *Executive Vice President*  
Dave Cazadet, *Executive Producer*

**16mm Services:** printing and processing; black & white reversal, negative, sound tracks, dupe negative, positive and reversal release prints, Ektachrome original, work prints, release prints, Eastman color negative, internegative, positive release prints; key or printed edge numbers, Lab facilities for processing ME-I series of films.

**Special Services:** optical effects & printing, dupe negatives, color internegatives, black & white master positives, Ektachrome or Kodachrome masters; editing and recording, re-recording of magnetic tape, transfer to film; conforming films for printing; animation, sound stage; titles.

Member: Association of Cinema Laboratories.

**ACME FILM LABORATORIES, INC.**

1161 N. Highland Avenue, Hollywood, California 90035

Phone: HO 4-7471 AC: 213  
400 Madison Avenue, 16th Floor, New York, N. Y. 10017

Phone: 421-3400 AC: 212  
Year of Incorporation: 1945

Sam Sawelson, *President*  
Mel Sawelson, *V.P. & General Manager*  
David Christopher, *Secretary, Treasurer*  
Irving Kalm, *Sales Manager*  
Robert Tromp, *Vice President/Sales*  
Pete Wood, *Chief Engineer*  
John Killough, *Lab Supt.*

**35mm Services:** video tape transfer to film.

**16mm Services:** color and black & white processing & printing; video tape transfer to film.

**Special Services:** television recording dept. including video tape to film, video tape to tape, film to tape, tape editing and tape viewing, black & white or color, including hi-band.



**ALLSERVICE FILM LABORATORIES, INC.**

35 West 45th Street, New York, N.Y. 10036  
Phone: LT 4-2960 AC: 212

Date of Incorporation: 1963  
Byron Roudabush, *President & Treasurer*  
Burt Stone, *Executive Vice-President & General Manager*  
Peter Agnew, *Secretary*

**35mm Services:** black & white & color processing and printing; contact and reduction; A & B roll and printing; superimposition.

**16mm Services:** black & white & color processing and printing; contact and reduction; A & B roll printing; superimposition.

Member: Association of Cinema Laboratories.

**ALPHA CINE LABORATORY**

1001 Lenora St., Seattle, Wash., 98121  
Phone: MU 2-8230 AC: 206

Year of Organization: 1956  
Leslie E. Davis, *Manager*  
George H. Harvey

**70mm Services:** Eastmancolor negative positive continuous processing and printing.

**35mm Services:** black & white negative/positive processing; Ultrasonic cleaning; Permafilm.

**16mm Services:** Ektachrome processing; Eastmancolor negative positive processing; black & white negative, positive & reversal processing; Additive color printing, Ink edge numbers, Ultrasonic cleaning, Permafilm. Optical sound tracks.

**ALPHA FILM LABORATORIES**

P. O. Box 5325, Baltimore, Maryland 21209  
Phone: CL 2-4150 AC: 301

Year of Organization: 1919  
W. E. Wood, *Owner*

**35mm Services:** developing, printing, titles, sound recording.

**16mm Services:** reversal processing, developing & printing, titles, sound recording — live or from tape.

**ARTA LABORATORY, INC.**

723 Seventh Ave., New York, N.Y. 10019  
Phones: JU 6-7556/7 AC: 212

William Kapelmaster, *President*

**35mm Services:** black & white negative and positive developing and printing; dupes; F.G.M.; workprints and release; high contrast developing.

**16mm Services:** black & white negative and positive developing and printing; TV spots.

**Special Services:** optical negatives developed continuously.

**BAY STATE FILM PRODUCTIONS, INC.**

35 Springfield Street, Agawam (Springfield), Mass.

Phone: 734-3164 AC: 413  
Branch: 80 Boylston Street, Boston, Mass.  
Phone: HA 6-8904, Lowell Wentworth, *Vice President, in charge.*

Year of Incorporation: 1943

Morton H. Read, *President*  
David Doyle, *Exec. Vice President*  
Harold O. Stanton, *Vice President*  
Lowell F. Wentworth, *Vice President*  
Francis N. Letendre, *Vice President*  
A. Herbert Wells, *Treasurer*  
Harold M. Fischer, *V.P. and Production Mgr.*  
Kenneth E. Alexander, *Vice President*

**35mm Services:** black & white and color live action photography; animation camera; dubbing and equalization; interlock projection, Moviola and sound readers.

**16mm Services:** black & white and color live action and animation photography; interlock projectors; synchronous magnetic recording; printing labs for color and black & white, black & white processing, positive, negative, reversal, Moviolas and sound readers.

**Special Services:** hot press titles in color and black & white; still photography, color and black

#### BAY STATE FILM: CONTINUED

white; sound slidefilms, color and black & white; screening rooms; animation department; foreign language dubbing; script services; recording; printing; processing; sound stage; set design; carpenter shop; film vaults.



#### **BEBELL & BEBELL COLOR LABORATORIES, INC.**

108 West 24th Street, New York, N.Y. 10011  
Phone: 924-8573 AC: 212  
Cable address: LABSBEBELL, N. Y.  
Year of Incorporation: 1951

Norman Lars Bebell, *President*  
Arthur Frederick Bebell, *Vice President*  
Joan Anne Bebell, *Secretary-Treasurer*

**35mm Services:** Ektachrome and black-&-white reversal processing and duplicating; work prints in color and black & white; black & white work print conversions from color; reductions to 16mm. High-speed Ektachrome processing and printing; color internegatives, release printing.

**16mm Services:** Ektachrome and black & white reversal processing and printing; work prints in color and black & white and black & white work print conversions from color; color internegatives; release printing. High-speed Ektachrome processing and printing; Commercial Ektachrome E/O-2/7255 processing.

**Printstrip and Slide Services:** animation camera masters (color and black & white); in single and double-frame and frameless horizontal (no frame lines); answer print service; canning services; special cartridge mounting. Slides and Vu-Graphs in every size, mount-processed and enlarged or reduced, in color and black & white from art and transparencies.

**Color Microfilm Services:** high-resolution 16mm and 35mm processing, sprocketed and non-sprocketed; aperture card mounting.

**Medical Services:** 35mm X-ray film and processing; 16mm and 35mm Roentgen cinematography duplication; cine-fluoroscopy duplication; 35mm to 16mm reduction printing; titling and special effects.

#### **JOHN R. BENNETT**

617 Aberdeen Ave., Columbus, Ohio 43211  
Phone: AM 3-7007 AC: 614  
Year of Organization: 1951

John R. Bennett, *Owner and Manager*  
Ann Coffey, *Secretary*  
Richard Richeson, *II*  
John W. Coffey, *Betty Simmons*

**16mm Services:** fast service on 16mm processing reversal and negative black & white; release printing; workprints, reversal and negative; printed edge numbering.

**Special Services:** editing; film repairing and cleaning; make titles.

#### **BUCKNER'S**

128 Unruh Avenue, LaPuenta, California  
Phone: 330-2902 AC: 213  
Year of Incorporation: 1948

Leo Buckner, *Owner-Manager*

**16mm Services:** color and black & white reversal and negative release printing, processing black & white reversal or negative. Also 8mm processing.



#### **BYRON MOTION PICTURES, INC.**

1226 Wisconsin Avenue, N. W., Washington, D. C., 20007  
Phone: FE 3-4000 AC: 202  
New York City Phone: CO 5-7732 AC: 212

Year of Incorporation: 1938

Byron Roudabush, *President*  
Dudley Spruill, *Vice President, Gen. Manager*  
Arthur Rescher, *Sales Manager*

**35mm Services:** black & white spray negative and positive processing. Black & white contact, step & blowup printing. 35mm/32mm printing.

**16mm Services:** black & white negative, positive and reversal processing. Color negative-positive processing. Ektachrome processing. Black & white and color printing. Contact, step, reduction, 1-to-1 optical and additive printing.

**Other Laboratory Services:** edge numbering, ultrasonic cleaning, Peerless film treatment, magnetic striping.

**Other Services:** 35mm/16mm editing, conforming, music library, editorial, room rental; Westrex sound, recording, mixing, transfer-to-optical printing track, interlock.

Member: Association of Cinema Laboratories.



#### **CALVIN PRODUCTIONS, INC.**

1105 Truman Road, Kansas City, Missouri 64106

Phone: HA 1-1230 AC: S16 Cable: Calvin-Fox

Year of Incorporation: 1931

Leonard Keck, *President*  
William Hedden, *Vice President*  
Frank Barlydt, *Vice President-Production*  
James Hash, *Secretary-Treasurer*  
James Moore, *Production Manager*  
James Bannister, *Services Manager*  
Donald S. Phillips, *Manager-Contract Division*  
William Scrogin, *Operations Manager*

**35mm Services:** color and black & white release prints; black & white dupe negatives and master positives; color internegatives and interpositives. 35mm processing, color and black & white. Dailies — color and black & white — pictures and sound. 35mm-16mm reductions.

**16mm Services:** color and black & white reversal and positive release prints. Color and black & white workprints; ink-printed edge-numbering; black & white dupe negatives and color internegatives. 16mm processing — Ektachrome commercial and ER, exterior Kodachrome and Type A, black & white reversal and negative.

**8mm Services:** 16mm-8mm reduction printing. 8mm color and black & white, reversal and positive release printing; black & white dupe negatives; color internegatives; magnetic sound striping, sound transferring, Super-8; standard 8.

**Special Services:** scripting, location & sound stage photography, sound recording and transferring (1/4" and magnetic film), multiple channel mixing to photographic printing tracks (negative, positive, 35mm, 16mm). Music and sound effects libraries and recording, original scoring, staff narrators; set design and construction; titling and animation, storyboards; editing, cutting, and conforming services; traveling matte optical effects.

Member: Association of Cinema Laboratories.

## FILM LABORATORY GUIDE



#### **CALVIN-DeFRENES CORPORATION**

(East Coast Subsidiary of Calvin Productions, Inc., Kansas City, Mo.)  
1909 Buttonwood Street, Philadelphia, Pa. 19130

Phone: LO 3-1686 AC: 215 Cable: CALDEFPCORP

Year of Incorporation: 1963

Leonard W. Keck, *President*  
Stephen A. Ciechon, *Vice President*  
Henry D. McKee, *Art Director*  
John Heidenreich, *Service Director*  
Edward B. Maguire, *Manager, Equipment Rental & Lab Services*  
Robert R. Collom, *Chief Sound Engineer*  
Ronald L. Davis, *Business Manager*

**16mm Services:** black & white reversal processing and printing. Ektachrome processing, Kodachrome printing, color positive printing and processing.

**8mm Services:** 8mm color positive release printing — both standard & Super-8.

**Producer Services:** Scripting, animation, titling, insert photography, studio and equipment rentals, sound recording and mixing, music and sound effects libraries, editing and conforming.



#### **CAPITAL FILM LABORATORIES, INC.**

470 E. Street, S. W., Washington, D. C. 20024  
Phone: DI 7-1717 AC: 202

1995 N. E. 150th St., North Miami, Florida 33161

Phone: 949-3242 AC: 305

Year of Incorporation: 1949

Alfred E. Bruch, *President*  
William N. Brooks, *Vice President*  
Garland C. Misener, *Vice President, Technical Director*

N. Dean Cole, *Customer Relations-Sales*, Washington, D.C.

Sam C. Gale, *Customer Relations-Sales*, Washington, D.C., *Sales Manager* — Miami, Florida

Joseph K. Hooper, *Customer Service*  
Janice L. Korb, *Customer Service*  
James P. Custer, *Customer Service*  
A. Bruce Conrad, *Production Control*  
Jack Clink, *Sound Director*  
Robert H. Johnson, *Chief Editor*  
Betty L. Seabolt, *Treasurer*

**35mm Services:** color negative processing; negative-positive color printing and processing; black & white negative and positive processing and printing.

**16mm Services:** Ektachrome processing, all types; black & white negative and positive processing and printing; color reversal printing; negative-positive color printing; 35mm to 16mm reduction printing; 35 32mm processing and printing.

**Special Services:** 35mm and 16mm film editing; music and sound effects editing; music library;



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

**CINE-CRAFT CORPORATION: CONTINUED**

8mm Services: all color and black & white lab services.  
Special Services: titles

**CINEMA RESEARCH, INC.**

716 N. LaBrea Ave., Hollywood, Cal. 90038  
Phone: WE 3-9301 AC: 213  
(See complete data under Film Services)

**CAPITAL FILM LABORATORIES: CONT'D.**

sound effects library, title service (by sub-contract) sound recording service - 35mm, 16mm mixing narration recording, post sync dubbing location recording, recording to 35mm, 16mm 35 32mm optical track.

Other Special Services: magnetic striping, Vacuumate treatment, edge numbering, ultrasonic cleaning, reels and cans; videotape to film transfers (by sub-contract) with our negative processing and control

Member: Association of Cinema Laboratories.

**CARLETON LABORATORY**

7608 San Fernando Road, Sun Valley, California

Phone: 767-5507 AC: 213

Year of Organization: 1949

C. H. Carleton, *Owner*  
Paul V. Manor, *Manager*

16mm Services: specialize in color duplication.

Special Services: Vitatreating film preservation.

**CHICAGO FILM LABORATORY, INC.**

1322 W. Belmont Avenue, Chicago, Ill., 60657  
Phone: 935-6785 AC: 312

Year of Incorporation: 1926

Eugene G. Josephson, *President*  
Robert D. Casterline, *Vice President*  
Howard Schuyler, *Recording Engineer*  
Fred Piemonte, *Laboratory Manager*

35mm Services: processing and printing of black & white picture and sound track. Film strips negative-positive color.

16mm Services: processing, contact and reduction printing of black & white; reversal and negative-positive color.

Special Services: recording, mixing and transferring of 16mm and 35mm and 1/4". Editing, magnetic and optical

**CINCINNATI FILM LABORATORIES, INC.**

3705 Lonsdale Street, Cincinnati, Ohio 45227  
Phone: 271-5540 AC: 513

Year of Incorporation: 1960

M. W. Herbst, *President*  
Max Lasky, *Vice President*  
Elizabeth Peters, *Treasurer*

16mm Services: color and black & white reversal and negative release printing, workprints, key or printed edge numbers, black & white dupe negatives, 16mm processing, black & white negative or reversal, optical sound tracks.

Special Services: editing and recording, conforming film for printing or recording of magnetic tape to optical track, voice and music recording.

**CINE-CRAFT CORPORATION**

5764 Beverly Blvd. W., Hollywood, Calif. 90048

Phone: 652-7357 AC: 213

Year of Organization: 1948

George Widing, *President*  
Klaus Warner, *Executive Vice President*

16mm Services: all color and black & white lab services.

**LABORATORIES SPECIALIZING IN FILMSTRIP & SLIDE PROCESSING & PRINTING**

**CINEQUE COLORFILM LABORATORIES, INC.**

121 E. 59th St., New York, N.Y. 10025  
Phone: SA 2-5837 AC: 212

Sammuel Marcus, *President*  
B. Sperling, *Treasurer*

Services: Filmstrip production, duplication; 35mm slides in 2x2 mounts; reproductions from negatives, transparencies or art work; direct reversal or negative positive methods.

**COLOR FILM CORPORATION**

500 Halstead Avenue, Mamaroneck, N.Y.  
Phone: OW 8-6350 AC: 914  
WE 3-3322 (New York City) AC: 212

Year of Organization: 1950

Richard N. Jayson, *President*  
C. Nelson Winget, *Vice President*  
Maureen K. Hallam, *Office Manager*  
Arthur M. Vilchick, *Production Manager*  
Thomas C. Richter, *Customer Service*  
Pat Mule, *Engineering*  
Fred Gauthier, *Research & Control*

35mm Services: color filmstrips and quantity 2x2 slides only; printing and processing Eastman Color Negative 5251, Eastman Color Print 5385 and Kodak 6008 Internegative; master negative preparation; A&B printing; interpositive, dupe negative and internegative preparation and processing; automatic slide mounting; packing of filmstrips and related materials.

Special Services: processing only misc. size Eastman Color Print including 35mm Quad Eight (7385).

**CREATIVE ARTS STUDIO, INC.**

814 H Street, N.W., Washington, D.C. 20001  
Phone: 737-0302 AC: 202

Date of Incorporation: 1942

Milton R. Tinsley, *President*  
Phillip G. Amest, *Vice President*  
William Watson, *Treasurer*  
Louis Bara, *Technical Dir., Photo Lab*

Services: artwork; hot-press titles; filmstrip and slide animation camera service; automatic 2x2 slide binding and automatic slide duplication; laboratory processing facility. Distribution of sponsored filmstrips and slides.

**Other Features in this 1967 Guide**

**FILM DISTRIBUTORS**

(Listings begin on preceding page 31)

**FILM MANUFACTURERS**

(Representatives are listed on page 96)

**FILM WRITERS**

(Listings of specialists begin on page 92)



**FRANK HOLMES LABORATORIES, INC.**

1947 First Street (Box 991), San Fernando, California

Phone: EM 5-4501 AC: 213

Year of Incorporation: 1948

Frank A. Holmes, *President*  
Kenneth M. Bell, *Vice-Pres. General Manager*

35mm Services: color processing Ansco reversal and Kodak color positive, 35mm or 8mm perforated; 35mm color filmstrip masters and release prints; 35mm color slide duplicating.

**IDENTICOLOR LABORATORY, INC.**

849 North Highland Avenue, Hollywood, California 90038

Phone: 469-2946 AC: 213

Year of Incorporation: 1961

Dalton B. Creaser, *President*  
William Beale, *Vice President*  
Florence Creaser, *Secretary & Treasurer*

35mm Services: filmstrip masters, color printing, art and hot press titles; cutting, canning and packaging.

Special Services: 35mm slide duplicating, auto-heatseal mounting, imprinting, and packaging; original Ektachrome copies of flat art or products.

**MANHATTAN COLOR LABORATORY, INC.**

210 West 65th St., New York, N.Y. 10023  
Phone: TR 3-1919 AC: 212

Year of Incorporation: 1952

Selwyn Robbins, *President*  
George Paterakis, *Plant Manager*  
Sandra Snyder, *Customer Service*  
J. Morgan Sherwood, *Marketing Mgr.*  
Chuck Ianozzo, *Supervisor, Filmstrip Animation*  
Sol Sturman, *Controller*  
Pedro Vasquez, *Laboratory Supervisor*

35mm Services: color film processing of E. K. negative and positive; 35/16mm Ansco reversal. Specialized facilities for slides, filmstrips and slide mounting, E. K. negative, E. K. positive, Ansco reversal; continuous running processing machines; automatic slide mounting machines; automatic processing for E. K. 6008 negative. Cutting, canning, Vacuumating and distribution services.

**SOCIETY FOR VISUAL EDUCATION, INC.**

1345 Diversey Parkway, Chicago, Ill. 60614  
Phone: LA 5-1500 AC: 312

Date of Organization: 1919

John C. Kennan, *President*  
James J. McEntee, *Commercial Productions*

Services: artwork; typesetting; hot-press titles; filmstrip and slide animation camera service; automatic 2x2 slide binding and automatic slide duplication; laboratory processing facility. Distribution of sponsored filmstrips to schools.



### CINE-CHROME LABORATORIES, INC.

4075 Transport Street, Palo Alto, California 94303

Phone: 321-5678 AC: 415

Year of Incorporation: 1957

Burton Smith, *President*  
Whitman Smith, *Vice Pres., Plant Engineer*  
John Hunt, *Vice Pres., Sales*

**35mm Services:** EK color negative processing, additive color printing, dailies, ans. & release printing, B & W negative processing, dailies, ans. & release printing.

**16mm Services:** Ektachrome, B&W negative B&W reversal processing, color internegatives, color positive processing & printing 7386, 7388 processing & printing, 7387 printing.

**8mm Services:** 8mm to 8mm, 16 to 8 reduction — color & B&W reversal or positive.

**Special Services:** Ultrasonic cleaning, permafilm, including scratch removal, coding, vault storage, film rejuvenation.

**Physical Equipment:** Ektachrome processor, color positive processor — 16mm color negative processor — 35mm, color positive processor 35mm, B&W neg-positive 16 35 processor, B&W 16mm re. processor, 16mm additive B&W printers, 35mm additive B&W printer, 8 to 8 printer, 16 to 8 reduction printer, cinex, permafilm machine.

Member: Association of Cinema Laboratories.

### CINEMA PROCESSORS, INC.

111 East Grand Ave., Chicago, Ill. 60611

Phone: 642-6453 AC: 312

Post Office Box 13653, Atlanta, Ga. 30324

Phone: 633-1448 AC: 404

John "Ike" Bartimoccia, *President*  
Joseph Palese, *Chicago Supervisor*  
Philip Limonciello, *Atlanta Supervisor*

**16mm Services:** black and white negative and reversal processor, 16mm additive B&W printers, visual color processing and printing; complete laboratory and sound services.



### GEO. W. COLBURN LABORATORY, INC.

64 N. Wacker Drive, Chicago, Illinois, 60606

Phone: 332-6286 AC: 312 Cable: COLAB

Year of Organization: 1939; Inc.: 1946

George W. Colburn, *President*  
Robert A. Colburn, *Executive Vice President*  
Francis W. Colburn, *Secretary & Treasurer*  
Gene G. Mathieu, *Vice President — Laboratory Operations*

Charles L. Young, *Mgr., Printing/Processing*  
Lyde Ruppert, *Producer Services*  
Henry Zenner, *Slidefilm/Titles/16mm & 35mm Animation*

Robert S. Throop, *Sales Manager*  
Raymond Czarnik, *Order Control*  
Allen Hilliard, *Technical Information & Public Relations Director*

**16mm Services:** color internegative, positive and reversal printing; black & white duplicate negative positive and reversal printing; 16mm optical printing from 35, 28, 17½, 16, 9½, 8; editing, titling animation, producer service; narration recording and ¼" tape to 16mm magnetic and 16mm optical sound.

### GEO. W. COLBURN LABORATORY:

**35mm Services:** color positive reduction printing, magnetic sound; 35mm special optical printing from 35, 28, 17½, 16, 9½, 8.

**Super 8 Services:** Super 8 from 16mm; 35mm & 16mm from Super 8; Super 8 from Super 8.

**Animation Services:** 35mm slidefilm masters and printing; duplicate slides, 16 35mm titles.

Member: Association of Cinema Laboratories.

### COLOR REPRODUCTION COMPANY

7936 Santa Monica Blvd., Hollywood, Cal. 90046

Phone: 654-8010 AC: 213 Cable: COLRE

Year of Organization: 1939, Inc.: 1946

Mary V. Layos, *President — Treasurer*  
Reginald S. Dunn, *Vice President — General Manager*  
E. Elizabeth Bailey, *Secretary*  
Gerard (Jeff) Edwards, *Laboratory Contact*

**16mm Services:** Kodachrome reversal, color positive, black & white reversal and black & white positive, silent and sound. Electro printing, negative track, yellow edge numbering, laminating, etc.

**35mm Services:** Kodachrome reversal, color positive, black & white reversal and black & white positive, silent and sound; reduction from 16mm or 35mm contact.



### COLOR SERVICE COMPANY, INC.

A Subsidiary of Perfect Photo, Inc.

343 West 54th St., New York, N.Y. 10036

Phone: 765-5600 AC: 212

Year of Incorporation: 1948

Robert Crane, *President*  
Lester Samit, *Secretary-Treasurer*  
John P. Curtin, *Vice President*  
Bill Howard, *Sales Manager*  
Hal Burnett, *Production Manager*  
Frank Capolla, *Plant Manager*  
Joseph Brown, *Technical Director*  
Robert C. Rheineck, *Chief Engineer*

**35mm Services:** developing Eastmancolor dailies, workprints, release prints, interpositives, internegatives, blow-ups.

**16mm Services:** Ektachrome dailies, workprints, release prints in Kodachrome, Eastmancolor internegatives, release prints.

**35mm Services:** double negatives and release prints, optical sound prints.

**Special Services:** code numbering, editorial rooms, screening rooms, negative matching.

Member: Association of Cinema Laboratories.



### CONSOLIDATED FILM INDUSTRIES

A Division of Republic Corporation

959 Seward Street, Hollywood, California 90038

Phone: HO 2-0881 AC: 213 Telex: 06-74257  
Cable: CONSOLFILM

Year of Organization: 1920

Sidney P. Solow, *President*  
Ted Fogelman, *Plant Superintendent*  
R. S. Rodgers, *Assistant Secretary & Sales Mgr.*

## INDUSTRY BUYER'S GUIDE

### CONSOLIDATED FILM INDUSTRIES:

**35mm Services:** color and black & white negative developing, daily prints and release printing; overnight dailies; color and black & white duplicate negatives; color master positives; fine grains; blow-up internegatives.

**16mm Services:** color and black & white reversal and negative positive release printing; workprints — key or printed edge numbers; 16mm and 35/32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative positive or reversal; Eastman color, Kodachrome printing, Masters.

**35mm Services:** color and black & white — release printing.

**Special Services:** 35mm & 16mm title and optical service, color and black & white, including art work & animation photography. Insert facilities.

**Videotape-to Film Transfers:** 35mm or 16mm negatives from videotape recordings with either 35mm or 16mm reduction or contact release prints.

**35mm Filmstrip:** 35mm color and black & white, photographing, printing and processing.

Member: Association of Cinema Laboratories

Sustaining Member: Industry Film Producers Association; Society of Motion Picture & TV Engineers.



### CRESCENT FILM LABORATORIES, INC.

7510 N. Ashland Ave., Chicago, Ill. 60626

Phone: 262-5000 AC: 312 TWX: 312-222-9244

G. Carleton Hunt, *President*  
John G. Rogers, *Vice President*  
Thomas M. Woods, *Superintendent*

**35mm Services:** black & white negative developing; black & white positive; EK color, negative/positive; filmstrips.

**16mm Services:** contact reduction printing, silent or sound; negative developing, black & white; black & white prints; black & white reversal processing; reversal color prints; EK negative/positive prints; soundstripping.

**35mm Services:** reversal color prints; negative/positive prints, soundstripping.



### CRITERION FILM LAB, INC.

33 West 60th St., New York, N.Y. 10019

Phone: CO 5-2180 AC: 212

Year of Incorporation: 1950

Fred G. Todaro, *President*  
Ernest Todaro, *Secretary*  
Irving Schechter, *Sales Manager*

**35mm Services:** color and black & white, printing and processing

**16mm Services:** color and black & white, printing and processing.

### A Listing of Professional Specialists

The companies invited to submit listing data for this Buyer's Guide are recognized professional specialists within the service groups alphabetically indexed for the convenience of our worldwide reader family.

## LABORATORY GUIDE

### DELTA PICTURES, INC.

327 Market Street, Shreveport, Louisiana  
71101

Phone: 423-2679 AC: 318

Year of Incorporation: 1955

Robert F. Menasco, *President*  
R. E. Florsheim, *Vice President*  
David Bramlett, *Secretary-Treasurer*

Services: 8 mm and 16mm black & white processing only. Audio-visual equipment.



### DE LUXE LABORATORIES, INC.

850 Tenth Ave., New York, N.Y. 10019  
Phone: CI 7-3220 AC: 212

Other Plants and Sales Offices: 1418 North Western Avenue, Los Angeles, Cal. 90027. Phone: HO 9-3144; General Film Laboratories, 1546 N. Argyle, Hollywood, Calif. 90028; 7510 North Ashland Avenue, Chicago, Illinois 60626. Phone: AM 2-5000. 9 Brockhouse Road, Toronto 14, Ontario, Canada. Phone: CL 9-7511.

Year of Organization: 1915

G. Carleton Hunt, *President*  
Neal Keehn, *Vice President-Sales*  
Norman Stein, *Controller*  
Fred Scobey, *Technical Director*  
Kurt Kamis, *Vice President, East Coast Operations*

Lois A. Marshall, *Production Manager, N.Y.*  
Edwin H. Riester, *Service Manager*

35mm Services: color and black & white negative developing and dailies; lab facilities for reproduction of 35mm black & white and color release prints and intermediate material.

16mm Services: black & white negative developing and dailies, color and black & white release printing including intermediate preprint material.

8mm Services: black & white and color negative and release printing.

Special Services: 70mm color release printing; 35mm black & white and color filmstrip printing including breakdown, canning, and labeling



### DOUGLAS FILM INDUSTRIES, INC.

10 W. Kinzie Street, Chicago, Illinois 60610  
Phone: MO 4-7455 AC: 312

Year of Incorporation: 1915

Fred C. Raymond, *President*  
Arthur B. Jones, *Vice President*  
D. P. Raymond, *Vice President-Production*

35mm Services: Eastman negative-positive processing, Cinex testing, Acme color or black & white registration printing and color correction color or black & white contact and reduction printing, Negative-positive Hi-contrast processing and printing, Print thru edge number with prints, Photography and editing.

16mm Services: Cinex testing, Eastman negative-positive printing and processing; color internegatives; color reversal printing; black & white negative and positive printing and processing.

### DOUGLAS FILM INDUSTRIES:

essing, master positives — dupe negatives; work-printing, blow ups to 35mm negative-positive Hi-contrast processing and printing; edge numbering and production release printing.

35mm Filmstrips: Processing EK6005, EK5272 negative films, Printing & processing filmstrips and 2 x 2 slides, Frame by frame color and density correction, Art & original photography.

Special Services: editing and recording to 1/4" and 16mm magnetic tape; optical transfer to 16mm film; 4 channel mixing, music library, interlock screening; 35mm and 16mm editing and conforming; photography and make up of titles; art for motion pictures and filmstrips; animation stand.

Member: Association of Cinema Laboratories.



### DU ART FILM LABORATORIES — DU ART COLOR CORPORATION

245 West 55th St., New York, N.Y. 10019  
Phone: PL 7-4580 AC: 212

Branch (Canadian Subsidiary): Associated Screen Industries, Ltd., 2000 Northcliffe Avenue, Montreal, Canada

Year of Organization: 1922

Irwin Young, *President*  
Paul Kaufman, *Executive Vice President*  
Arthur Miller, *Vice President*  
Robert Smith, *Vice President*  
Robert Young, *Secretary*  
Stanley Plotnick, *Treasurer*  
Ray Fellers, *Director of Sales*

35mm Services: color and black & white release printing; overnight dailies, black & white dupe negatives and master positives; color internegatives, interpositives, master positives; 35mm processing of color and black & white.

16mm Services: Ektachrome original processing color and black & white reversal and negative release printing; workprints — key or printed edge numbers 16mm and 35/32mm black & white dupe negatives and color internegatives; 16mm processing of color and black & white negatives.

35mm Filmstrip: 35mm color and black & white filmstrip printing and processing.

Member: Association of Cinema Laboratories

### VIRGIL DUNCAN STUDIOS

3518 N. Clinton, Fort Wayne, Indiana 46805  
Phone: 484-2561 AC: 219

Year of Organization: 1953

Virgil W. Duncan, *Owner-Manager*  
Robert O'Reilly, *Sales Manager*  
Esther Clifton, *Office Manager*

16mm Services: B&W & Color printing, editing, sound & music library, B&W reversal processing, negative processing, positive processing.

8mm Services: B&W & Color printing, B&W processing.

### ESCAR MOTION PICTURE SERVICE

7315 Carnegie Ave., Cleveland, Ohio 44103  
Phone: EN 4-2707 AC: 216

Year of Incorporation: 1925

E. S. Carpenter, *President & Ch. of the Board*  
F. B. Rankin, *Vice President*  
Virginia Brunenshenkel, *Secretary-Treasurer*

35mm Services: color and black & white release printing; black & white dupe negative and master positives; 35 to 16mm reduction printing with hold frames; 35mm processing.

35mm Filmstrip: color and black & white filmstrip printing and processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; black & white dupe negatives and color internegatives; 16mm processing of black & white negative and reversal film.

Special Services: editing, recording and re-recording of magnetic tape or film to optical track; voice and music recording, conforming film for printing; tv commercials, 16mm and 35mm, black & white and color; 35 to 16mm optical printing with frame holds.

### FILMACK STUDIOS

1327 S. Wabash Ave., Chicago, Ill. 60605  
Phone: HA 7-4855 AC: 312

Year of Organization: 1919

Irving Mack, *Chairman of the Board*  
Bernard Mack, *President*  
Joseph R. Mack, *Executive Vice President*  
Pat Cascio, *Vice President-Production*

35mm Services: color and black & white release printing; dailies; dupe negatives and master positives; processing; filmstrip masters. Printing and processing.

16mm Services: color and black & white reversal and negative release printing; work prints — key or printed edge numbers; dupe negatives.

8mm Services: sound or silent color & B&W 16mm to 8 mm negative/positive and reversal.

Special Services: still and motion picture photography, studio or location, live, still and animation; editing; conforming; interlock screening; recording services; tape duplicating facilities; mastering, processing, pressings for discs for same day acetate service; sound effects and music library; 35mm and 16mm magnetic equipment; studio or location recording facilities; automatic signalling for projectors; also pulse-bell signals.

### FILM-ART, INC.

3407 Clifton Avenue, Cincinnati, Ohio 45220  
Phone: 221-4158 AC: 513

Year of Incorporation: 1950

Chas. H. Metzger, *President*  
Ray M. Metzger, *Vice President*

16mm Services: color processing; Eastman Ektachrome processing; color printing; dupe negatives; fine grains, etc.

### FILM ASSOCIATES, INC.

4600 S. Dixie Highway, Dayton, Ohio 45439  
Phone: 293-2164 AC: 513

Year of Organization: 1937; Inc.: 1946

E. Raymond Arn, *President & Gen. Mgr.*  
Mildred G. Arn, *Vice President, Treasurer*  
Clement Jacobs, *Secretary*  
David Bartholomew, *Production Mgr.*  
Robert Schwager, *Expediter*  
George Whalen, Jr., *Laboratory Supervisor*

16mm Services: complete, b&w color printing, editing, titling, sound recording.

8mm Services: processing only.

Member: Association of Cinema Laboratories

**FILMLAB, INC.**

130 West 46th St., New York, N.Y. 10036

Phone: JU 2-2863 AC: 212

Year of Incorporation: 1921

Joseph H. Bursch, *President*

**5mm Services:** photographing, developing and printing black & white and color filmstrips; black & white dupe negatives; vacuumating; cutting and canning filmstrips; developing and printing silent motion picture film; 35mm contact printing on paper from 35mm negatives; double frame printing for 2x2 slides.

**6mm Services:** developing and printing 16mm negative film (black & white silent only); reduction printing from 35mm black & white negative to 16mm positive black & white to 16mm black & white negative.

**Special Services:** developing 35mm imperforated negative; developing 56mm, 65mm, 70mm, 80mm, and aerographic black & white negative (no prints); developing microfilm, oscillograph and special scientific recording material photographed on 35mm black & white film.

**FILM SERVICES, INC.**

113-119 West Hubbard St., Chicago, Ill. 60610

Phone: 644-0735 AC: 312

Year of Organization: 1947; Inc.: 1953

Lawrence S. P. Hanchek, *President*Helen E. Hanchek, *Secretary-Treasurer*

**5mm Services:** printing and processing of black & white negative and positive; printing of color.

**8mm Services:** printing and processing of black & white negative and positive; printing of color; optical sound transfers.

**16mm Services:** printing and processing of black & white; printing of color; sound recording.

**FILM SERVICE LABORATORIES, INC.**

6327 Santa Monica Boulevard, Los Angeles,

California 90035

Phone: HO 4-5141 AC: 213

Gilbert R. Scott, *Vice-President & General Manager*Lou Vincent, *Laboratory Superintendent*Virgil St. Clair, *Plant Manager*

**5mm Services:** black & white and color — developing, daily and release printing; splicing, coding, projection and 35mm Ektachrome (ER 5257 & ER 5258) processing.

**8mm Services:** black & white, Ektachrome, Koda-chrome and Eastmancolor — developing, daily and release printing, all allied laboratory services including splicing, coding, projection.

**16mm Services:** release printing, black & white or color; contact or optical reduction.

**Special Services:** 16mm color dailies, 8 hour service 16mm Ektachrome and ER processing, 35mm Ektachrome and ER processing; transfers from negative to motion picture films, editorial rooms, theater; Ultrasonic cleaning equipment.

**Also Refer to 16th Production Review**

☆ Laboratory and film production services are also provided by producers whose complete listings appeared in the 16th Annual Production Review issue of BUSINESS SCREEN. Check your copy (see facilities) for further references to all film services.

**FISCHER PHOTOGRAPHIC LABORATORY, INC.**

6555 West North Avenue, Oak Park, Ill. 60302

Phones: EU 6-6603; CO 1-2174 AC: 312

Year of Organization: 1949

Eugene J. Fischer, *President*Joseph E. Fischer, *Vice President*Don F. Fischer, *Vice President*Bill Born, *Lab Manager*

**16mm Services:** negative, positive, reversal, color and sound track processing; daily black & white and color work prints — optical or ink edge numbers; master positives, dupe negatives, internegatives, color masters, optical printing; black & white positive and color positive release printing; reversal black and white and reversal color release printing; A-B roll printing; variable dissolve and fade length. Daily pickup and delivery of Ektachrome and Ektachrome ER to Eastman Chicago. Title photography, hot press cels, creative art; conforming, special effects, Studio narration recording, narrators, multi-channel interlock with picture; voice, music and sound effects mixes. 16mm magnetic, edge or center track, NEO-pilot and Bangertone 14" tape recording and transfer. Optical sound tracks.

**8mm Services:** color positive, color reversal and black & white 16mm to 8mm reduction printing — magnetic sound. Contact 8mm prints. Fairchild and Technicolor magazine loading service.

**Special Services:** creative editing, interlock screening, little theatre, magnetic striping, film cleaning, Peerless treatment, repair, vault storage, spooling, canning, labeling and drop shipment.

**FORDE MOTION PICTURE LABS**

306 Fairview Ave., N. Seattle, Wash. 98109

Phones: 652-2510/11 AC: 206

In Portland, Ore.: 2153 N.E. Sandy Blvd.

97232

Phone: 234-0553 AC: 503

Year of Organization: 1949

Ed Watton, *Owner*

**16mm Services:** Anscochrome, Ektachrome, black & white negative positive, reversal processing; color and black & white duplicating, editing and related services.

Member: Association of Cinema Laboratories.

**GENERAL FILM LABORATORIES**

(A Division of DeLuxe Laboratories, Inc.)

1546 North Argyle Avenue, Hollywood, California 90025

Phone: 462-6171 AC: 213 Telex: 06-74315

Year of Organization: 1953, Divisional status, October 1964

Neal Keelm, *Vice President, Sales (DeLuxe)*Russ Landers, *Vice President —**West Coast Operations (DeLuxe)*Stan Judell, *Controller*Stacy O'Brien, *Plant Superintendent*Ray Gaul, *Production Manager*Ellis Mills, *Customer Service Mgr.*

**35mm Services:** Eastmancolor and black & white release printing; overnight dailies; color internegatives, interpositives, master positives; black

**FILM LAB BUYER GUIDE****GENERAL FILM LABORATORIES:**

& white dupe negative and master positives; 35mm developing, color and black & white; 35mm color and black & white filmstrip printing.

**16mm Services:** color and black & white reversal and positive release printing; workprints — key or printed edge-numbers; 16mm & 35/32mm black & white dupe negatives and color internegatives; 16mm processing — Ektachrome, black & white negative or reversal.

**Special Services:** re-recording of magnetic tape or film to photographic printing track; electro printing on small orders; arrangements for conforming; editing; 35mm or 16mm television commercials handled through separate Commercial Department.

Member: Association of Cinema Laboratories.

**GENERAL FILM LABORATORY, INC.**

66 Sibley Street, Detroit, Michigan 48201

Phone: WO 1-7818 AC: 313

Year of Incorporation: 1910

Edward C. Powles, *President, Gen. Mgr.*Richard Zagor, *Plant Manager*Ted H. Horn, *Technical Director*

**35mm Services:** color negative processing, color internegatives, interpositives, master positives, color release printing, 35mm black & white negative processing, black & white workprinting, black & white master F. G. positive and dupe negatives, black & white release printing.

**16mm Services:** Ektachrome processing, color workprinting, duplicating and release printing; black & white negative, positive and reversal processing, black & white workprinting, master F. G. positives and dupe negatives, negative and reversal release printing; ink or print-through edge numbering.

**35mm Filmstrips:** color and black & white film strip processing and printing, vacuumating, cutting and canning, packaging and shipping.

**Animation:** Full animation and filmstrip services.

**Optical Printing:** Complete 16mm and 35mm optical printing services.

**TV Commercials:** 35mm or 16mm service.

**Special Services:** editorial service, ultrasonic cleaning.

**GUFFANTI FILM LABORATORIES, INC.**

630 Ninth Ave., New York, N.Y. 10036

Phone: CO 5-5530 AC: 212

Paul Guffanti, Sr., *President*O. Edward Cantor, *Lab Superintendent*

**35mm Services:** black & white release printing; overnight dailies; black & white dupe negatives and master positives.

**16mm Services:** color and black & white reversal and negative release printing; workprints — key or printed edge numbers; black & white dupe negatives. 16mm processing of black & white negative or reversal.

**TV Commercials:** 35 or 16mm.

**Special Services:** re-recording of magnetic tape or film to photographic printing track; conforming film for printing; arrangements for editing.

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## HIGHLAND LABORATORIES

90 Tehama Street, San Francisco, California  
94105

Phone: YU 6-5480 AC: 415

Year of Organization: 1960

Bary J. Brose, *Owner*

**16mm Services:** color processing of Ektachrome commercial and ER, Ektachrome dupe with apphicated sound track, Ektachrome with magnetic stripe, Kodachrome dupe, type 7357.

**Special Services:** sound track application of all Ektachrome films for single system recording. Ultrasonic film cleaning.



## HOLLYWOOD FILM ENTERPRISES, INC.

6060 Sunset Blvd., Hollywood, California  
90028

Phone: 464-2181 AC: 213 Cable: Holly Film

Mickey Kaplan, *President*

Robert Warde, *Vice President*

Tom Emmett, *Sales Manager*

Richard Wallach, *Comptroller*

**16mm Services:** color and black & white reversal and negative release printing; workprints - key or printed edge numbers; black & white dupe negatives, and color internegatives. 16mm processing - Ektachrome ER MS and EF; same day service processing color original - furnishing a color "daily" print on Type 7356 color reversal print stock.

**8mm Services:** release prints - black & white, Kodachrome or Eastmancolor; Eastmancolor internegatives, magnetic striping and sound transfer.

**Special Services:** re-recording of magnetic tape or film to photographic printing track, electro-printing on small orders; arrangements for original editing or re-editing; conforming film for printing. Also can handle 70mm black & white processing in rolls up to 1000 feet, and 5 1/2", 7 1/2", 9 1/2", and 12" in black & white or color.

## HOLLYWOOD VALLEY FILM LABS, INC.

2704 West Olive Avenue, Burbank, California  
91505

Phone: 846-7262 AC: 213

Year of Incorporation: 1952

Vernon G. Frith, *President*

Elizabeth E. Frith, *Vice President*

John W. Timby, *Processing Foreman*

Marth Buston, *Printing Foreman*

Dottie O'Dell, *Office Manager*

**16mm Services:** sound & silent Kodachrome, Ansco, black & white reversal duplicate prints; Eastmancolor internegative and positive print processing and printing black & white negative, duplicate negative and positive print processing and printing.

**8mm Services:** single Super 8 and 8mm Kodachrome duplicates, double Super 8 and 8mm black & white negatives and color internegatives; volume production printing in both color and black & white; Super 8 and 8mm magnetic striping and recording.

**Special Services:** 8mm to 16mm, blow-ups, 16mm to 8mm reductions, 35mm to 8mm reductions, Super 8 reductions from 16mm or 8mm.

## JAMIESON FILM COMPANY

3525 Bryan Street, Dallas, Texas 75204

Phone: FA 3-5155 AC: 214

Year of Organization: 1916

Bruce Jamieson, *President*

Hugh V. Jamieson, Jr., *Exec. Vice President*

Lloyd Abernathy, *Vice President Producer Services*

Jerry A. Dickinson, *Vice President Television*

Walter Spiro, *Secretary*

**35mm Services:** black & white negative processing, dailies, master positives, dupe negatives, release prints; 35mm to 16mm black & white reduction printing.

**16mm Services:** Ektachrome Commercial, MS, EF, and ER Color processing; Ektachrome color dailies; Kodachrome and Ektachrome release printing with scene to scene color correction and optical effects; one to one Ektachrome color masters; reduction color masters from 35mm color; 16mm black & white negative, positive and reversal processing and printing; ultrasonic cleaning.

**Special Services:** 35mm and 16mm sound recording, music scoring, mixing, editing, animation, script writing, and production services; film-strip masters.

**Member:** Association of Cinema Laboratories.

## KIN-O-LUX, INC.

17 West 45th Street, New York, N.Y. 10036

Phone: JUDSON 6-1880 AC: 212

Date of Organization: 1934

Mary E. Pfeiffer, *President*

Seymour B. Richmond, *Secretary Treasurer & General Manager*

Frederick Schreck, *Lab Manager*

**16mm Services:** black & white reversal & negative developing, reversal work prints; color to black & white work prints, reversal & positive release printing.

**8mm Services:** black & white & color, black & white reversal or negative developing; workprints; color release and workprints.

**Special Services:** same day service on many phases of printing and developing.



## LABCRAFT INTERNATIONAL CORP.

4019 Prospect Avenue, Cleveland, Ohio 44103

Phone: UT 1-4334 AC: 216

Year of Incorporation: 1954

Robert F. Blain, *President*

Win Ebeling, *Vice President - Production*

Oliver Stamper, *Secretary*

Michael Bailey, *Lab Manager*

George Murphy, *Customer Services*

Joseph L. Mitchell, *Editorial Services*

**16mm Services:** color and black & white reversal and negative release printing, negative, positive, and reversal sound track processing, work prints printed edge numbers, 16mm to 8mm reduction; color processing - expedited services.

**Special Services:** editing and recording - sound magnetic and optical.

**Member:** Association of Cinema Laboratories.

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Use These Buyer's Guide Pages Through the Year



## LAB-TV

723 Seventh Ave., New York, N.Y. 10019

Phone: JU 6-2293 AC: 212

Year of Organization: 1952

Jack Asher, *Owner*

Ken Williams, *Manager*

George Perno, *Supervisor*

**35mm Services:** black & white developing; contact and reduction printing.

**16mm Services:** black & white negative, positive & reversal developing; positive & reversal printing; color to color prints; color to black & white prints, A & B timed prints; reduction prints; fades & dissolves; edge numbering; ultrasonic film cleaning.

**Member:** Association of Cinema Laboratories; Society of Motion Picture & Television Engineers.

## LAKESIDE LABORATORY

5929 E. Dunes Highway, P.O. Box 2408, Gary,  
Indiana

Phone: 938-1113 (Gary) AC: 219

731-5600 (Chicago) AC: 312

Year of Incorporation: 1919

Wayne E. Shertzer, *President*

R. Paul Ireland, *Vice President*

Lucille B. Acord, *Secretary-Treasurer*

**35mm Services:** color and black & white timed answer and release prints; black & white color separations; color internegative, interpositives; reduction printing to 16mm, 35mm processing of Eastmancolor negative, positive and Ektachrome ER and forced ER, black & white negative and positive.

**16mm Services:** Ektachrome processing with overnight color dailies (work prints); scene to scene color and density timing; additive color printing; Kodachrome answer and release prints; color internegatives and color positive release prints; blow-up printing to 35mm. 16mm processing of Ektachrome (commercial, ER, MS and forced ER), Eastman color internegative and positive; black & white negative and positive.

**35mm Slidefilm:** color and black & white printing and processing; standard and low grain processes; overnight answer prints; frame to frame timing from reversal original to optical dupe negative; contact dupe negatives; black & white color separations, internegatives; cutting and canning.

**Special Services:** any length Ektachrome continuous processing - 35mm ER, MS, forced ER, MS and print stock - 16mm Commercial, ER, MS, forced ER, MS and print stock; editing service and conforming film for printing; 35mm and 16mm optical effects.



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### A Listing of Professional Specialists

☆ The companies invited to submit listing data for this Buyer's Guide are recognized professional specialists within the service groups alphabetically indexed for the convenience of our worldwide reader family.



**MECCA FILM LABORATORIES CORPORATION**

630 Ninth Ave., New York, N.Y. 10036

Phone: CO 5-7676 AC: 212

Year of Incorporation: 1960

Byron Rondabush, *President*Jack Haber, *Exec. Vice President & Gen. Manager*Floyd Weber, Jr., *Vice President*James M. Pierce, *Director, Client Relations*

**35mm Services:** black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

**16mm Services:** black & white negative developing, rush dailies, edge numbering; black & white dupe negatives, master positives; black & white release prints, contact & reduction.

**Color:** Eastman negative/positive 35mm and 16mm printing and processing. Ektachrome Commercial 16mm printing and processing.

**Special Services:** television commercials, fast service.

Member: Association of Cinema Laboratories.

**MID-AMERICA COLOR LABS  
(A Division of Wilding, Inc.)**

1345 Argyle St., Chicago, Ill. 60640

Phone: 784-4224; 275-1200 AC: 312

Robert C. Ausbeck, *President*Harold W. Kinzle, *General Manager*Denis Howe, *Lab Supervisor*Ray Schwarz, *Business Manager-Schedules*

**Services:** All Eastman color film services including 35mm Eastman color negative processing, 16mm and 35mm color positive printing and processing, printing and processing of 16mm/35mm color masters, color dupe negatives and internegatives; complete 16mm & 35mm black & white printing and processing; registration printing-color and black & white; opticals — 16mm and 35mm, color and black and white; liquid gate blow-ups; art and titling services; 16mm and 35mm motion picture animation; 16mm and 35mm positive editing; negative conforming; sound recording and transferring services-optical and magnetic; complete filmstrip services including animation, printing and processing for 35mm widescreen and 16mm 35mm standard.

**Facilities:** Eastman color processing machines designed by Treise, complete sensitometric and analytical chemical control facilities; Bell & Howell color-additive printers — 16mm and 35mm, ultrasonic cleaning equipment for all original material; optical cameras including aerial nage and liquid gate blow-up attachments, animation stands-Oxberry and Acme, complete editing and sound recording equipment, film inspection equipment and screening rooms, client screening rooms with projection booths including 16mm and 35mm arc and interlock projection. Complete black and white facilities available and editorial rooms.

**MODERN MOVIES FILM LABORATORIES, INC.**

832 N. Cole Ave., Hollywood, Calif. 90035

Phone: 464-7293 AC: 213; Cable: MOFILAB

Year of Incorporation: 1936

Eugene R. Johnson, *President*Jean V. Connell, *Secretary Treasurer***MODERN MOVIES FILM LABORATORIES:**

**16mm Services:** black & white negative processing and printing.

**5mm Services:** black & white optical reductions, release printing.

**MOTION PICTURE-  
ADVERTISING CORPORATION**1032 Carondelet Street, Post Office Box 52765,  
New Orleans, Louisiana 70150

Phone: JA 5-2253 AC: 504

Year of Incorporation: 1921

Carl J. Mabry, *President*Robert W. Dyer, *Vice President-Production  
Manager*R. P. Karrigan, *Vice President, Sales*

**35mm Services:** black & white only. Negative processing; dailies; release printing; Oxberry optical facilities.

**Special Services:** sound mixing facilities R.C.A. (7 channels), 17 1/2mm & 35mm magnetic or 35mm optical; editing services; equipment rental; sound stages.

**MOTION PICTURE LABORATORIES, INC.**

781 South Main Street, Memphis, Tenn. 38106

Phone: 948-0456 AC: 901

Frank McGeary, *President*James V. Solomon, *Lab Supervisor*Lynn Bigbee; Blaine Baker, *Customer Service*

**16mm Services:** black & white negative, positive and reversal developing; color processing of Ektachrome Commercial, Ektachrome MS and ER & EF color and black & white work prints; printing of black & white dupe negative, master positive, positive, and reversal, also printing of color internegative, color immediate positive, color positive, and color reversal.

**Special Services:** fades, dissolves, superimposition; one to one optical printing and optical printing special effects; original recording, mixing, optical sound transfer from 1/4" tape, 16mm magnetic and 17 1/2 magnetic film, magnetic stripe; interlock, music library, magnetic soundstripping, editing, conforming, preparation of A & B rolls, ink edge numbering, scripting, titling, VTR to kinescope film transfers; film treatments, electronic film cleaning, 35mm-to-16mm reduction printing, pix & track.

Member: Association of Cinema Laboratories.

**MOTION PICTURE SERVICE COMPANY**

125 Hyde Street, San Francisco, Calif., 94102

Phone: 673-9162 AC: 415

Year of Incorporation: 1935

Gerald L. Karski, *President, General Manager*Harold A. Zell, *Vice President in Charge of  
Production*Bonis I. Skopin, *Title & Trailer Department*Gerald B. Patterson, *Manager, Laboratory  
Department*

**Services:** Industrial, commercial and public relations films; special announcement and advertising trailers for theatres, business, TV films, spot commercials.

**Facilities:** Mauer & Cine Special 16mm cameras, 3 studio 35mm cameras, 2 title 35mm cameras, 16mm & 35mm laboratory (developing, printing, reduction and enlarging); art dept.; magnetic & optical recording; dubbing equipment; sound

**FILM LABORATORY GUIDE****MOTION PICTURE SERVICE COMPANY:**

stage; editing equipment; script-to-release print service; screening room equipped for Cinema-Scope, 35mm and 16mm projection.

**MOVIELAB, INC.**

619 West 54th St., New York, N.Y. 10019

Phone: JU 6-0360 AC: 212

Year of Incorporation: 1931

Saul Jeffee, *President*Frank S. Berman, *Executive Vice President*Benjamin Bloom, *Vice President - Sales*Ted Gaski, *Vice President - Color Production*John Kowalak, *Vice President - Color  
Technology*Daniel S. Eisenberg, *Vice President -  
Administration & Treasurer*

**35mm Services:** developing & printing color and black & white — dailies and release printing; A & B printing on the above services.

**16mm Services:** developing and printing color and black & white — dailies and release printing; reduction and contact printing; A & B printing on the above services.

**5mm Services:** color and black & white reduction and contact release printing.

**Special Services:** interlock projection, 16mm and 35mm, optical and magnetic sound; 16mm and 35mm edge numbering, negative matching; cutting, film and tape storage, reversal processing.

Member: Association of Cinema Laboratories.

**NATIONAL CINE LABORATORIES, INC.**

4319 Rhode Island Avenue, Brentwood, Maryland 20722

Phone: 779-6800 AC: 301

Year of Incorporation: 1940

Roy Johnson, *President*Peg Johnson, *Vice President & Treasurer*Bob Miller, *Laboratory Manager*Dick Penkert, *Processing Supervisor*

**16mm Services:** reversal, negative positive processing and duplicating; sound striping; Kodachrome and Ektachrome processing, work prints, timed color and black & white duplicates, 16mm reduction to 5mm.

**5mm Services:** color and black & white dupes; sound striping, 5mm enlarged to 16mm.

**Special Services:** Vacuumating on all duplicates; same day reversal processing and work printing service.

Member: Association of Cinema Laboratories.

**PACIFIC COLORFILM, INC.**574 N. Larchmont Blvd., Hollywood, Cal.  
90004

Phone: HOLLYWOOD 3-6844 AC: 213

Betty Jane Cox, *President*James Cox, *Vice President*

**16mm Services:** Ektachrome processing, color workprinting, Kodachrome release printing. Optical 16mm one to one printing on all color stocks.

**Special services:** Negative matching; editorial services

### PACIFIC TITLE & ART STUDIO

6350 Santa Monica Blvd., Hollywood, Cal. 90035

Phone: 464-0121 AC: 213  
Year of Organization: 1925

Sid Regell, *President*  
Gordon R. Hubbard, *Vice President*  
General Manager  
Robert Williams, *Director of TV Commercial Operations*  
John Clough, *Art Director*  
Charles McKimmon, *Animation Director*

**35mm Services:** dailies — developing and printing, dupes, masters (black & white only); black & white reversals from original work prints with key numbers.

**16mm Services:** black & white processing and printing, composite printing, 100% reduction printing from 35mm negatives.

**Special Services:** titles, optical effects, inserts, animation, special effects, commercials through a separate Commercial Department.



### W. A. PALMER FILMS, INC.

611 Howard Street, San Francisco, Cal. 94105  
Phone: 956-5961 AC: 415

Year of Incorporation: 1963

William A. Palmer, *President*  
John Corso, *General Manager*  
Vin Agar, *Technical Services*  
Forrest E. Boothe, *Recording Services*

**35mm Services:** 35mm to 16mm reduction printing.

**16mm Services:** color and black & white processing, color and black & white answer and release printing, optical printing, dupe masters, dupe negatives, edge numbering, Peerless treatment, music library, electro-printing, interlock screening, editing, A & B roll preparation; art, titles and animation.

**Special Services:** Palmer Television film recording camera; Palmer Interlock projector.

Member: Association of Cinema Laboratories.

### PAN AMERICAN FILMS

522 North Rampart Street, New Orleans, Louisiana

Phones: JA 2-5364/5 AC: 504

Year of Organization: 1950

Frank J. Richard, *Partner*  
John M. LaBlanc, *Partner*

**16mm Services:** negative or reversal processing, LCO FEMIS color processing; color and black & white duplicating; sound recording; answer or release prints; editing work prints or originals.

**Special Services:** tape transfers to 16mm; optical from 16mm, 17 1/2mm, titling — color or black & white.

### PARTH CINE LAB

11 Knob Road, Mt. Pocono, Pa. 18344

Phone: 974-7111 AC: 717

William J. [unclear], *Manager*

**16mm Services:** [unclear] printing; black & white sound & [unclear] & processing.

### PARTH CINE LAB: CONTINUED

**8mm Services:** 16mm to 8mm reduction printing, black & white and color, black & white printing and processing.



### PATHE LABORATORIES, INC.

105 East 106th St., New York, N.Y. 10029

Phone: TR 6-1120 AC: 212

Branch Offices: Pathe Laboratories, Inc., 6S23 Santa Monica Blvd., Hollywood, Cal. Phone: HO 9-5951.

Year of Incorporation: 1952

L. I. Weisman, *President*  
C. R. Evans, *Executive Vice-Pres.*  
K. J. Coleman, *Vice President*  
J. L. Ross, *Vice President*  
W. J. Schultz, *Vice President*  
Frank Bucci, *Sales Manager, Eastern Division*  
Harold Hinkle, *Plant Manager, Eastern Division*  
Dick LeBree, *Sales Manager, Western Division*  
Harold Hilton, *Plant Manager, Western Division*

**35mm Services:** color and black & white release printing; overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 35mm processing — color and black & white.

**16mm Services:** color and black & white release printing, overnight dailies; black & white dupe negatives and master positives; color internegatives, interpositives; 16 mm processing — Ansco and Kodachrome, black & white reversal.

**8mm Services:** black & white and color printing, in all formats.

**Special Services:** 35mm or 16mm negatives from videotape recordings, with either 35mm or 16mm reduction or contact release prints; 35mm color & black & white filmstrip printing and processing; 35mm and 16mm tv commercials; optical and recording facilities; 35mm, 16mm and magnetic transfer facilities.

### PHOTO TECH LABORATORY

200 E. First St. South, Salt Lake City, Utah 84711

Phone: 359-3525 AC: 801

Year of Organization: 1951

Charles L. Stockdale, *President*  
Bernard P. Lee, *Vice President*  
C. Lucile Stockdale, *Secretary-Treasurer*  
C. Burton Pugh, *Lab Manager*

**16mm Services:** black & white and color processing ER and Ektachrome Commercial; black & white and ER printing, ME-2 & ME-1 color processing.

**8mm Services:** black & white processing.

**Special Services:** sound recording and transfers; editing, production services; optical tracks.

Member: Association of Cinema Laboratories.

### PHOTOGRAPHIC LABORATORIES

1926 W. Gray, Houston, Texas 77019

Phone: JA 6-1567 AC: 713

Year of Incorporation: 1949

E. A. Taylor, *Owner*  
Jacob Zilker, *Owner*  
Harvey F. Wheeler, *Laboratory Manager*

### PHOTOGRAPHIC LABORATORIES: CONTINUED

**35mm Services:** filmstrips and slides; color and black & white filmstrip processing and printing.

**16mm Services:** optical sound transfers; color workprinting; duplicating and release printing, black & white negative, positive and reversal processing; black & white workprinting; master F. C. positives and dupe optical effects, edge numbering.

**Special Services:** script writing; animation; editing, sound mixing; studio and location shooting.

### PITTSBURGH MOTION PICTURE LAB, INC.

116 Seventh Street, Pittsburgh, Pa. 15222

Phone: 251-9522 AC: 412

Date of Organization: 1959; Inc.: 1964

John W. Zwergel, *President*  
John W. Martin, *Lab Manager*  
Jay B. Gould, *Editorial Supervisor*  
August A. Borgen, *Sound Engineer*

**16mm Services:** developing of black & white reversal, negative — positive; Ektachrome EF, EFB, EMS, ER, ERB; printing of black & white color work prints; black & white dupe negative, color masters, black & white positive and color release printing; reduction from 16mm to 8mm both black & white and color.

**8mm Services:** Processing black & white — printing, reduction and enlarging.

**Special Services:** editing; conforming of 16mm films or 16mm sound track; original voice and music recording, channel dubbers for mixing; transfer from magnetic to optical sound track. Edge numbering, ultrasonic cleaning, Perma-Film protection. Sound studio; recording.

Member: Association of Cinema Laboratories.

### PRECISION FILM LABORATORIES, INC.

21 W. 46th St., New York, N.Y. 10036

Phone: JU 2-3970 AC: 212

Cable: PRECISFILM

Daniel R. Ehrlich, *President*  
Lee Shaw, *Secretary*  
Frank V. Papalia, *Laboratory Manager*  
William Kwartler, *Controller*

**35mm Services:** color internegatives, interpositives, color negative processing, master positives, color release printing; black & white negative processing; black & white workprinting; black & white master F. C. positive and dupe negatives and black & white release printing.

**16mm Services:** color internegative, interpositive, color negative processing, color release printing from inter-negative, color work prints, reversal color release printing, Reduction prints, color and black & white; black & white negative processing, release printing, masters, dupe negatives and sound transfers.

**Special Services:** re-recording.



### REELA FILMS, INC.

17 N.W. Third Street, Miami, Florida

Phones: FR 4-2105/6262 AC: 305

Year of Incorporation: 1951

F. F. (Ted) Sack, *Vice-Pres./General Manager*  
Al Dempsey, *Production Manager*  
J. T. (Trey) Wilson, *Laboratory Manager*  
Ed Thompson, *Still Dept. Mgr.*  
Dave Edwards, *Customer Service*  
C. Biddlecom, *Animation & Art*

**REELA FILMS: MIAMI, CONT'D.**

**35mm Services:** black & white processing; sound transfer; printing.

**16mm Services:** black & white positive, negative printing; color reversal; 16-35mm blow up; 35-16mm reduction printing.

**Special Services:** sound stage rental — all producer's services — animation, titling, graphic arts, music libraries, editing, editing room rental, post recording; sound mix & transfer, lab services through release prints; kinescope transfer from video tape.

**RUSSELL FILM LABORATORIES**

4805 Lenox Avenue, Jacksonville, Fla. 32205  
Phone: 389-2316 AC: 904

Date of Incorporation: January 1, 1965

(Operated under name Russell-Barton Film Co. 1952 through 1964)

Gerden O. Russell, *President & General Manager*

Neil Russell, *Secretary-Treasurer & Lab Manager*

Jim Kelly, *Ass't Lab Manager*

**35mm Services:** black & white negative processing and printing; color release printing. Westrex optical sound recording.

**6mm Services:** black & white reversal processing and printing; black & white negative/positive processing and printing; color reversal printing, ink or print-through edge numbering. Westrex optical sound recording.

**Special Services:** magnetic mixing of tapes; editorial facilities rental, Ektachrome processing will be offered by December 15, 1966.

**SLY-FOX FILMS, INC.**

1025 Currie Avenue, Minneapolis, Minn. 55403

Phone: 336-6777 AC: 612

Year of Organization: 1914; Inc.: 1923

Earle C. Sly, *President*

Richard H. Sly, *Sales Manager*

Robert E. Sly, *Production Manager*

G. Rasmusson, *Lab Manager*

**35mm Services:** black & white developing and printing.

**6mm Services:** black & white negative and positive and reversal developing and printing, including fades and dissolves.

**16mm Services:** reversal developing and printing.

**Special Services:** titles, editing, sound, 35mm slide films in color and black & white, silent and sound photography; 16mm edge numbering, 55 to 70mm black & white negative developing.

**SOUTHEASTERN FILM PROCESSING COMPANY**

1305 Geiger Avenue, Columbia, S. C.  
Phone: 252-3753 AC: 803

Year of Organization: 1953

S. Bernard Lever, *Owner*

Mrs. Florence M. Lever, *Office Manager*

**35mm Services:** black & white positive, reversal, negative processing; printing of negative and reversal.

**SOUTHEASTERN FILM PROCESSING:**

**35mm Services:** black & white processing.

**Special Services:** 16mm magnetic sound, sound recording, editing, preview, film repair, cleaning.

Member: Association of Cinema Laboratories.

**SOUTHWEST FILM LABORATORY, INC.**

3024 Fort Worth Avenue, Dallas, Texas 75211  
Phone: FE 1-8347 AC: 214

Date of Organization: 1950

J. Mammel Hoppenstein, *President*

Jack A. Hopper, *Vice President General Manager*

Charles E. Floyd, *Customer Service*

Ara Carapetyan, *Sound Engineer*

Raymond Bradford, *Producers Service*

Frank Rowell, *Processing Supervisor*

Hope Peters, *Color Timing*

Fran Berger, *B & W Timing*

Bob Cook, *Production Control*

**16mm Services:** Daily processing of Ektachrome Commercial, Ektachrome EF — Daylight and Type B, Ektachrome MS, B&W Reversal, B&W Negative; 1-lite color reversal, B & W Reversal or B & W Positive dailies; yellow ink edge numbering; Exclusive triad color control printing with scene-to-scene color correction from Ektachrome Commercial, Kodachrome and Anscochrome originals on Eastman Reversal print, Type 7387 and/or Ektachrome Reversal Print, Type 7386; Westrex Electro-printing color reversal, B & W reversal and B & W positive, Clip-to-clip optical and contact printing-color or B & W; 1:1 optical color or B & W printing.

**Special Services:** Narration recording, transfer to magnetic film, Westrex optical sound transfer, transfer to magnetic striped print, multiple channel mixing, sound effects, Editing service or rental of editing rooms fully equipped. Equipment rental and sales, studio rental, titles, animation, script, art work.

**LOUIS STUDNA FILMS**

3214 Gillham Road, Kansas City, Mo. 64109  
Phone: LO 1-6300 AC: 816

Year of Incorporation: 1916

Louis Studna, *President*

Phyllis Studna, *Secretary-Treasurer*

**35mm Services:** black & white negative-positive printing and developing, picture and track; dupe negatives and master positives; optical effects.

**16mm Services:** black & white negative-positive and reversal printing and developing, picture and track, dupe negatives and master positives.

**Special Services:** animation and photography, 35mm filmstrip, black & white or color.

**SWIFT MOTION PICTURE LABORATORIES, INC.**

1079 Nelson Avenue, Bronx, N.Y. 10452  
Phone: CY 3-2400 AC: 212 Cable: SWIFT-PIX NEWYORK

Year of Incorporation: 1950

W. G. Snowden, *President*

V. Demerlein, *Vice President*

A. L. Geiger, *Lab Superintendent*

R. J. Smith, *Overseas Manager*

**35mm Services:** 35mm reduction to 16mm and

**FILM LABORATORY GUIDE****SWIFT MOTION PICTURE LABORATORIES:**

16mm blow-up to 35mm color interpositive or color intermediate negative printing.

**16mm Services:** color printing, color reversal printing, color internegative and color positive release printing, 16mm Ektachrome and other camera color original processing, 16mm color masters, scene-to-scene color corrections, also black & white reversal processing and printing.

**Special Services:** sound recording, track transfers, editorial services, negative cutting, title, art photography, animation, interlock facilities, music, script revision, foreign translation, film treatment, nationwide library distribution services.

**TECHNICOLOR CORPORATION OF AMERICA**

6311 Romaine St., Hollywood, Calif. 90038  
Phone: HO 7-1101 AC: 213

**Branch Offices:** 50 Rockefeller Plaza, Room 1022, New York, N.Y. 10020. Phone: CI 7-7934 AC: 212; 905 Sixteenth St., N.W., Suite 503, Washington, D.C. 20006.

Year of Incorporation: 1915

Thomas J. Welch, *Chairman of the Board*  
Paul W. Fassnacht, *President & Chief Executive Officer*

Charles P. Simonelli, *Executive Vice President*  
Patrick J. Frawley, Jr., *Chairman of the Finance Committee*

William C. Chambliss, *Vice President, Corporate Communication*

Gary Thomas, *Vice President, Consumer Photographic Division*

Robert Kreiman, *Vice President, Commercial & Educational Division*

Albert P. Lofquist, Jr., *Vice President & General Manager, Motion Picture & Television Divisions*

Richard M. Blanco, *Vice President, Television Operations*

Willard B. Gorsuch, *Treasurer*

Thomas L. Flattery, *Secretary*

Fred H. Detmers, *Sales, Motion Picture Division*

Paul C. Galanis, *Sales, Nontheatrical*

E. Del Smith, *Manager, Government-Industry Operations, Washington, DC*

**MOTION PICTURE DIVISION**

6311 Romaine St., Hollywood, Calif. 90038  
Phone: HO 7-1101 AC: 213

Ronald W. Bachmaver, *Plant Manager*

**35mm Services:** color and black & white negative and positive printing and processing. Dye transfer color release prints.

**16mm Services:** dye transfer color release prints from 65mm, 35mm and 16mm originals. Black & white release prints.

**5mm Services:** dye transfer color release prints from 35mm and 16mm originals. Black & white release prints. Silent and magnetic striped sound.

**Special Services:** Auto-Selective printing from 35mm color negative. Complete laboratory facilities for Technirama®, Techniscope®, Cinerama and 65mm-70mm processing and printing.

Look to the **Authoritative, Complete Listing** Pages of Business Screen for Quality in Services

## TECHNICOLOR CORPORATION OF AMERICA:

### TELEVISION DIVISION

140 Universal City Plaza, Universal City, California 91605, Phone: 769-8500 AC: 213

Donald J. Sheaft, *Plant Manager*  
(Sales and Administration as above) . . . . .

**35mm Services:** color and black & white negative and positive printing and processing of films for television.

**16mm Services:** color and black & white release printing from 35mm or 16mm originals or dupes. Video tape-to-film transfer, 35mm and 16mm.

### TECHNICOLOR OVERSEAS SERVICES

**Affiliates:** Technicolor Ltd., Bath Road, Harmondsworth, West Drayton, Middlesex, England, Phone: Skyport 5132. Cable: Technicolor West Drayton.

Technicolor Italiana, S. p. A., Via Tiburtina 1135, Rome, Italy, Phone: 116-417. Cable: Technicolor Roma.

### TELEFILM INDUSTRIES INC.

1159 North Highland Ave., Los Angeles, Calif. 90038

Phone: HO 9-7205 AC: 213

Year of Incorporation: 1910

Nathan Lieberman, *President*  
David Papmeyer, *Chief Editor Coordinator*

**16mm Services:** printing, developing.

**8mm Services:** color and black & white; sound transfer.

**Special Services:** editing, titles, hot press, title photography.

### U. S. PHOTOGRAPHIC EQUIPMENT CORPORATION

40-13 — 104th Street, Corona N.Y. 11365  
Phone: NR 2-3140 AC: 212

Year of Incorporation: 1916

(Mrs.) Carolyn Reta, *Manager*

**16mm Services:** duplicates, color and black & white, reductions to 8mm, color and black & white; titles, soundstripping, edge numbering, editing, black & white reversal processing.

**8mm Services:** duplicates, color and black & white; enlargements to 16mm, color and black & white; titles, black & white & color reversal processing; editing, soundstripping.

**Super 8mm Services:** color and black & white. Super 8mm duplicate. Super regular to Super 8mm. Super 8mm reduction to regular Super 8mm. 16mm reduction to Super 8mm. Super 8mm enlarged to 16mm; sound taping Super 8mm.

**Special Services:** film washing, lacquer coating, film repair service, re-perforation work prints, magnetic optical; sound transfer to magnetic tape.

### There's No Substitute for the Facts

☆ Our thousands of subscribers in all agencies, industry, government and trade groups get complete factual data on which to base important buying decisions in these pages

### VARSITY FILM LAB

112 Cascadilla St., Ithaca, New York  
Phone: AR 2-5400 AC: 607

Year of Organization: 1952

J. B. Herson, *Proprietor*  
T. E. Herson, *Business Manager*  
D. B. Herson, *Executive Secretary*

**16mm Services:** black & white reversal processing, reversal duplicating; work prints from reversal. 16mm camera work (SOF and silent).

**8mm Services:** 8mm black & white processing (reversal).

**Special Services:** sports photography; news work.

### VIDEO FILM LABORATORIES

311 W. 43rd St., New York, N.Y. 10036  
Phone: JU 6-7196 AC: 212

Date of Organization: 1919

**16mm Services:** black & white negative/positive, reversal printing and processing; color reversal printing.



### WRS MOTION PICTURE LABORATORY

210 Semple Street, Pittsburgh, Pa. 15213  
Phone: 653-6300 AC: 412

Year of Incorporation: 1952

F. K. Ross, *President*  
F. Jack Napor, *General Manager*  
George A. Farkus, *Lab Manager*  
Donald A. Trimmer, *Technical Director*  
Avrum Fine, *Chief, Producer Services*  
Robert Kalin, *Special Effects Dept.*  
Olaf Kuuskler, *Chief Sound Engineer*  
Harold R. Smith, *Sales Manager*  
Barbara Pytko, *Customer Service*

**35mm Services:** Color negative and positive processing and printing, optical or contact internegatives and interpositives, A & B release printing, additive scene-to-scene color correction, fades and dissolves, zero cuts, 16 35 blowup, ink edge numbering. Black and white negative & positive processing and printing, optical or contact dupes and fine grains, release printing.

**16mm Services:** Color negative, positive, ECO, EF, MS, processing and printing, optical or contact internegatives, interpositives, masters, release printing, additive scene to scene color correction, fades & dissolves, zero cuts, 35/16 reduction printing, Ink Edge numbering 16 or 40 frame. Black & white negative, positive and reversal processing and printing, optical or contact dupes and masters, release printing.

**Sound Services:** All recording, rerecording, mixing, interlock projection, transfer facilities (16, 35, 35 32 RCA royalty free equipment) for 16mm, 35mm, synchronous 1/4" stereo or monoaural either studio or location.

**Producers Services:** Creative editorial of action and track, conforming, scoring-5 music and FX libraries-creative titling.

**Special Effects:** 16 or 35mm, black & white or color, 1 to 1 optical printing, reduction, enlarging, cropping, repositioning, skip or hold frame printing, wipes, fades, dissolves, etc. utilizing Oxberry bench and stand.

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### WESTERN CINE SERVICE, INC.

312 South Pearl, Denver, Colorado 80209  
Phone: SH 4-1017 AC: 303

Year of Incorporation: 1952

John Newell, *President*  
Herman Urschel, *Vice President*  
Mal Jesse, *Treasurer & Secretary*

**16mm Services:** Commercial Ektachrome, Ektachrome ER, black & white reversal, negative, positive developing, printing, edge numbering; sound recording, matching; titling.

**8mm Services:** silent printing, color and black & white.

**Member:** Association of Cinema Laboratories.

## FILM LABORATORIES IN CANADA

### DAVID BIER FILM LABS

265 Vitre St., West, Montreal 1, Quebec.  
Phone: 861-0269 AC: 514

Date of Organization: 1954

David Bier, *President*  
J. L. Lirette, *Manager*  
E. Rudkowski, *Asst. Manager*

**35mm Services:** black and white negative and positive processing and 35 to 16 reduction printing in color or black & white.

**16mm Services:** 16mm colour processing (ECO & ME) and printing b & w processing, 35 to 16 reduction printing; b & w reversal processing. Optical transfers 35 to 16 also 1/4 to 16, 16 to 16. ultrasonic cleaning, edge numbering.

**Special Services:** complete 16mm editing facilities, kinescope recording, complete motion picture dept. and photo dept., sound recording.

**Facilities:** Filmline spray developing machines — 35 and 16mm, Bell & Howell printers, 35 and 16mm. Houston fearless 16mm processors, Magnasync sound recording equipment — dubbers, recorders, console, 1/4" Nagra recorders, Maurer 16mm optical recorders.

### GRAPHIC FILMS LIMITED

(A Subsidiary of Crawley Films Ltd.)

19 Fairmont Avenue, Ottawa 3, Ontario, Canada

Phone: 728-3513 AC: 613

**Branch Offices:** 1 Place Ville Marie, Montreal, Quebec. Phone: 861-9449 AC: 514.

H. E. Strub, *in charge*; 181 Eglinton Ave., Toronto, Ontario. Phone: 485-0325 AC: 416. Miss A. Kloepper, *in charge*.

Year of Organization: 1939

F. R. Crawley, *President*  
Graeme Fraser, *Vice President*  
Charles Everett, *Vice President*  
W. O'Farrell, *General Manager*  
Glenn Robb, *Lab Manager*  
Sally MacDonald, *Producer Services*  
Ronald Kennedy, *Office Manager*

**35mm Services:** black & white negative and positive, spray processing, dupe negative and master positives.

**16mm Services:** Ektachrome processing black & white negative, positive, spray processing dupe

## CANADIAN FILM LABS:

### GRAPHIC FILMS: CONTINUED

negative and master positives, additive color processing, scene-to-scene color correction, A & B roll printing, internegatives, Ektachrome masters, release prints.

Special Services: recording, re-recording, 3/4" tape, 16 magnetic, 8 channel mixing, music (stock or written scores, editing, art and animation.

### PATHE-HUMPHRIES OF CANADA LTD.

9 Brockhouse Road, Toronto 14, Canada  
Phone: CL 9-7811 AC: 416

Year of Organization: 1960

R. J. Beaudry, *Vice President, General Manager*

Ed. Munday, *Lab Manager*

E. Ziplans, *Accounting*

C. Bourne, *Technical Sales Representative*

C. Mangan, *Service Manager*

C. Grimaldi, *Sound Department Head*

O. Jorgensen, *Lab Supervisor*

5mm Services: negative developing & dailies; black & white dupes; masters; black & white release printing.

35mm Services: negative developing & dailies; black & white dupes; master; contact and reaction release; 35/32mm release; Ektachrome masters and reversal color prints, 16 mm. Ektachrome processing ECO and ME-4.

16mm Services: magnetic striping, black & white tinting.

Special Services: Edge coding, 16 & 35mm; titling; sound mixing facilities, 35 & 16mm; all sound transfers, optical and magnetic, 16-35mm, "sync, etc.

## ANIMATION SERVICES

### A.G.S. & R. STUDIOS

178-180 W. Randolph St., Chicago, Ill. 60601  
Phone: FR 2-5555 AC: 312

Branch: 1835 S. Calhoun St., Fort Wayne, Ind. Phone: 744-4255 AC: 219

Aaron Gordon, *President & Asst. Treasurer*  
Arthur C. Allen, *Vice President & Treasurer*  
John J. Cushing, *Secretary & Sales Manager*  
Thomas E. Hirte, *Vice President-Production Mgr.*

Steve P. Pryor, *Vice President - Art Director*  
Harry A. Dean, *Account Executive-Chicago*  
Elliot C. Kallish, *Account Executive - Chicago*

James S. Lund, *Account Executive-Chicago*  
Hal M. Toleman, *Account Executive-Chicago*  
Robert G. Cecka, *Vice President-Fort Wayne*  
Stanley A. Morrow, *Account Executive-Fort Wayne*  
Les Malmloff, Jr. *Account Executive-Fort Wayne*

Services: Producer for all audio-visual media, slides, slidefilms, motion picture animation, overhead projections, retouching, layouts, art, storyboard-on-film, filmstrips. Two Oxberry animation cameras.

### Exclusive Feature for Our Subscribers

These complete, carefully-edited listing pages provide the film producer and sponsor with a dependable source for specializing film services.

### ANICAM

#### Animation Camera Service

6331 Homewood Ave., Hollywood, Calif. 90028

Phone: 465-4114 AC: 213

Jack Buehre, *President*

Jan Buehre, *Vice President*

Bill Tomkin, Jr., Marlyn O'Connor,

Sam DiMaggio, Kim Buehre, Jim Farrell, *Cameramen*

Services: animation photography, black & white and color; scene planning and checking; titles and slidefilms, 35 and 16mm. Animation photography from 2 1/2 field to 43 field.

### ANIFILM STUDIO, INC.

1150 Sixth Ave., New York, N.Y. 10036

Phone: YU 6-7427 AC: 212

Year of Incorporation: 1958

Albert Semels, *President*

Lou LaRose, *Vice President*

Services: animation photography; opticals; special effects; aerial image photography.

### ANIMATION ARTS ASSOCIATES, INC.

1528 Walnut St., Philadelphia, Pennsylvania 19102

Phone: PENNYPACKER 5-0664 AC: 215

Year of Organization: 1963

Harry E. Ziegler, Jr., *President*

Leonard E. Cooper, *Vice-President*

Alice M. Ziegler, *Secretary-Treasurer*

Phyllis Z. Deckert, *Security Officer*

Darwood F. Taylor, *Animation Director*

Services: technical and cartoon animation for motion pictures, stripfilms, slidefilms, storyboards, special effects, titles.

### ANIMATION STAND, INC.

2 W. 46th St., New York City, N.Y. 10036

Phone: JU 6-2226 AC: 212

Year of Incorporation: 1959

Edwin Brit Wyckoff, *President*

Norman Mazin, *Secretary-Treasurer*

Services: full animation, (Oxberry animation stand 16/35,) zooms, dissolves, fades. Color slide, film strip, motion picture photography.

### ANIMATION/VISUAL ARTS DEPT. OF MGM STUDIOS

6290 Sunset Blvd., Hollywood, Calif. 90028  
Phone: 466-3393 AC: 213

Charles M. (Chuck) Jones, *Supervising Dept. Head and Producer*

Les Goldman, *Associate Dept. Head and Producer*

Maurice Noble, *Design and Layout*

Eugene Poddany, *Music and Composition*

Robert Ogle, *Story*

Abe Levitow, *Director*

Irving Spector, *Story*

Oscar Dufau, *Design*

Services: animation, direction, background, photography, editing, scoring, all pre-production and post-production. Equipment and personnel for: matte-painting, special effects; sound stages; recording, transfer and dubbing; projection, live and animated. Film library; standing sets; optical and title design.

## ART & ANIMATION SERVICES

### THE ANIMATORS

1104 Keenan Building, Pittsburgh, Pa. 15222

Phone: 391-2550 AC: 412

Year of Organization: 1959

Robert A. Wolcott, *Production Supervisor*

William J. Wolcott, *Sales Manager*

Carol M. Heuber, *Office Manager*

Services: designed motion pictures, animation, titles, filmstrips.

### CREATIVE ARTS STUDIO, INC.

814 H. St., N.W., Washington, D. C. 20001

Phone: 737-0302 AC: 202

Date of Incorporation: 1912

Milton R. Tinsley, *President*

Phillip C. Arnest, *Vice President*

William Watson, *Treasurer*

William De La Vergne, *Producer/Writer*

Bela Orban, *Camera Director*

Edward C. Santelmann, *Director, Animation*

Services: animation: technical, cartoon, filmograph technique. Titles: hand lettered and hot press. Storyboard and film planning, including live action. Filmstrips and slides. 16mm and 35mm Oxberry animation stand, filmstrip and title stands, editorial facilities, research and writing staff; still photo lab.

### F. HILLSBERG INC.

421 West 54th St., New York, N.Y. 10019

Phone: PL 7-1525 AC: 212

Frank Hillsberg, *President*

Peter Diaferia, *Art Direction & Gen. Mgr.*

Bill Draxdorf, *Hot Press Dept. Manager*

Services: General art, color corrections, hand lettering, animation props, hot press titles, charts, retouching, title design.

### KEITZ & HERNDON, INC.

3601 Oak Grove, Dallas, Texas 75204

Phone: LA 6-5268 AC: 214

Year of Organization: 1950

L. F. Herndon, *President*

R. F. Keitz, *Executive Vice President*

Tom Young, *Vice-Pres., Art Director*

John Bronaugh, *Vice President, Chief of Photography*

Don Lusby, *Sales Manager*

Services: animation specialists; also live photography, 16 & 35mm, b&w and color; sound recording, editing; filmstrips; slides. Optical printing. Lighting, animation and sound recording equipment.



### L & L EASTERN EFFECTS, INC.

219 E. 44th St., New York, N.Y. 10017

Phone: 697-7980 AC: 212

Year of Incorporation: 1958

Services: art; special effects; pre-optical effects; stop-motion; animation camera photography; optical effects with aerial image camera; Filmograph camera effects with automatic movement.

STANART STUDIOS: CONTINUED

Services: animation; title design; storyboard specialists, art service.

MILLS ANIMATION

712 Sansome Street, San Francisco, California 94111

Phone: 362-4149 AC: 415

Robert J. Mills, *Owner*  
Joe Wallace, *Graphics Director*  
Tom May, *Contact*

Services: complete art and animation service; special photographic effects (for photo-animation) equipment, slides, strip film, 8, 16, 35mm film production; TV commercials, industrial and special information and sales films; brochures, point of purchase art, advertising art and other graphics material. Full cartoon animation & animated graphic material, i.e. animated design, technical animation, photo animation and other graphic techniques.

PAGANELLI ANIMATION & TITLES

21 W. 46th St., New York, N.Y. 10036  
Phone: JU 2-2599 AC: 212

Albert Paganelli, *Owner*

Services: animation: technical, medical, maps and charts. Titles: hand lettered, hot pressed; film-strip; art and photography; 35mm Bell & Howell & 16mm Maurer camera and animation stands.



PARTHENON-REEL/3

5439 Melrose Ave., West Hollywood, Calif. 90069

Phone: OLive 3-0630 AC: 213

Date of Organization: 1963

Richard Earle Spies, *Executive Producer*

Services: technical, instructional and theatrical animation services; animation integrated with live-action. Art, editorial and camera equipment for animation work.

PICTOCRAFT, INC.

405 Mamaroneck Ave., Mamaroneck, New York

Phone: OW 5-3447 AC: 914

Year of Organization: 1957

Elwood Fyfe, *President*  
Charles Amy, *Production Manager*  
Audrey Stennetz, *Office Manager*

Services: specialist in filmstrip and slide negative and print service.

PILGRIM FILM SERVICES, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland  
Phone: 773-7072

Year of Incorporation: 1959

Robert S. Pilgrim, *President*  
Robert H. Vance, *Vice President*  
Dennis C. Pilgrim, *Secretary, Treasurer*

Services: art, animation, animation photography; titles, opticals and special effects.

STANART STUDIOS

45 W. 45th St., New York, N.Y. 10036  
Phone: JU 6-0445 AC: 212

Stan Popko, *Owner*

TECHNICAL COMMUNICATIONS, INC.

10340 Santa Monica Blvd., Los Angeles, Cal. 90025

Phone: 273-1440 AC: 213

New York Area Office: 2337 Lemoine Ave., Fort Lee, New Jersey 07024

Phone: 947-0371 AC: 201

Leon Vickman, *President*  
Fritz Miller, *Vice Pres., Animation Director*  
W. R. Goowin, *Vice President*

Services: animation, script writing, editing, complete production services and facility.

TELEMATED MOTION PICTURES

S W. 40th St., New York, N.Y. 10018

Phone: LO 5-5341 AC: 212

Year of Incorporation: 1947

Saul S. Taffet, *Producer-Director*

Services: animation and live action, production facilities. Scripts, storyboards, consultation, film planning services.

VIDEART, INC.

62 West 45th Street, New York, N.Y. 10036  
Phone: MU 2-2363 AC: 212

Year of Organization: 1951

Joe Zuckerman, *President*

Services: complete animation and art service; titles; optical effects.

ZAPTEL STUDIOS, INC.

615 N. Wabash Ave., Chicago, Ill. 60611  
Phone: 757-2755 AC: 312

Year of Incorporation: 1954

Owen A. Zapel, *President*  
A. L. Zapel, *Exec. Vice President*

Services: animation; optical effects production; story-boards; filmstrip animation; art and photography.

FILM EDITING SERVICES

CINE METRIC, INC.

35 West 45th Street, New York, N.Y. 10036  
Phone: LT 1-6220 AC: 212

Morton Fallick, *President*  
Lawrence Plastrik, *Vice President*  
Morris Albenda, *Secretary*  
Michael J. Calamari, Jr., *Treasurer*  
Harry Semels, *Comptroller*

Services: completing commercials, documentaries, TV series, theatrical films, from dailies through release prints.

CITY FILM CENTER, INC.

66-40 69th St., Middle Village (Queens, NYC), New York 11379

Phone: TWining 4-7800 AC: 212

Date of Incorporation: 1957

John R. Gregory, *President*  
Herbert Avvenire, *Executive Vice President*  
Douglas Mitchell, *Vice President*

FILM EDITING SERVICES

CITY FILM CENTER: CONTINUED

Clarence Schmidt, *Vice President*  
Joseph W. Harrop, *Secretary*

Services: editing services include creative, custom and routine editing and cutting of picture and tracks. Negative conforming, negative cutting, and preparation of A & B rolls, opticals and masters. Sound synchronizing and mixing preparation. Picture completion from workprint (or processed/unprocessed original) to answer/release print including hot-press titling and insert or retake photography (studio or location). Production management. Security handling.

Facilities: Moviolas; interlock projection; narrator's booth; music and effects library; studio rental (silent or sound stage); and sound department for custom recording/transferring of narration, music and sound effects tracks on tape or sprocketed film.

FOTOSONIC, INC.

15 W. 46th St., New York, N.Y. 10036  
Phone: JU 6-0355 AC: 212

Year of Incorporation: 1948

Leo Steiner, *President*  
F. Coffman, Fred Tjong, *Editors*  
Anthony Kirk, *Assistant Editor*  
Pat Santomauro, *Stockshot Coordinator*  
Charlotte Nelson

Services: film editing; commercials, tv shows, industrials, shorts & features; cutting rooms; interlock projection; color stock shot library; film completion from dailies to answerprint. Photo projections.

BEN KANTROWITZ-CINEMATECH

45 W. 45th St., New York, N.Y. 10036  
Phone: CI 6-8922 AC: 212

Year of Organization: 1961

Ben Kantrowitz, *Owner*  
Nina Martin, *Cutter*

Services: editing; negative cutting, matching.

BILL KING EDITORIAL SERVICES

18 W. 45th St., New York, N.Y. 10036  
Phone: YU 6-5707 AC: 212

Year of Organization: 1961

William E. King, *Owner*

Services: editing and completion services.

GLEN MCGOWEAN & SON  
Correlated Film Service

161 E. Grand Ave., Chicago, Ill. 60611  
Phones: 943-7742/3 AC: 312

Year of Organization: 1961

Glen McGowean, John McGowean, *contacts*

Services: 16, 35mm film editing, 16, 35mm black & white and color optical effects printing.

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this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

## FILM EDITING SERVICES

### PROJECTED FILM EDITING SERVICE, INC.

45 West 45th St., New York, N.Y. 10036  
Phone: LT 1-1030 AC: 212

Year of Incorporation: 1961

Bert Feldman, *President*  
Dick Cohen, *Secretary, Treasurer*

Services: complete editorial service, 16 and 35mm for live action and animation; film consultants.

### WILL SHAW FOUNDATION

3 East Huron Street, Chicago, Ill. 60611  
Phone: Superior 7-0110 AC: 312

Jim Bourgeois, *Music & SFX Editor*  
John Gibbs, *Editor*  
John Reese, *Editor*

Services: Complete editorial and conforming services. Complete 16 and 35mm editing facilities.

### STAHL EDITING & TITLING SERVICE

33 W. 42nd St., Suite 1114, New York, N.Y. 10036  
Phone: PE 6-9517 AC: 212

Miss W. E. Stahl, *Owner*

Services: editing and titling of 16mm and 8mm motion picture film.

### TELE-CRAFT FILM SERVICE, INC.

630 Ninth Ave., New York, N.Y. 10036  
Phone: Circle 5-4909 AC: 212

Year of Organization: 1948; Inc.: 1960

Maxwell S. Seligman, *President*  
John Martin, *Production Vice President*  
Kenneth McIlwaine, *Supervising Editor*  
Irene Halpern, *Sales Representative*

Services: editing; consultation; sponsored theatrical distribution; editorial facilities, 35mm & 16mm camera equipment.

### TELIC, INC.

Film Center, 630 Ninth Avenue, New York, N.Y. 10036  
Phone: JU 2-3450 AC: 212

Woody Siegel; Ed Boughton

Services: complete 35-16mm editorial and co-production services; 8mm release print services.

### ZAVALA-RISS PRODUCTIONS, INC.

1600 Broadway, New York, N. Y. 10019  
Phone: 582-5869 AC: 212

Year of Organization: 1962

Sheldon Riss  
Pablo A. Zavala

Services: editing to completion; production and post production facilities and services.

### A Listing of Professional Specialists

☆ The companies invited to submit listing data for this Buyer's Guide are recognized professional specialists within the service groups alphabetically indexed for the convenience of our worldwide reader family.

## EFFECTS AND OPTICALS

### HOWARD A. ANDERSON COMPANY

751 N. Fairfax Ave., Hollywood, Calif. 90046  
Phone: OL 3-4550 AC: 213

Howard A. Anderson, Jr., A.S.C., *President*  
Darrell A. Anderson, *Secretary Treasurer*  
Robert K. Ryder, *Camcraaman*  
Gary Crandall, *Optical Camcraaman*  
Garson Citron, *Artist*  
Donald W. Simonds, *Comptroller*

Services: special photographic effects, titles, inserts, matte shots, miniatures. Sound stage, studio, optical department, Oxberry printer equipment.

### CINEEFFECTS, INC.

115 W. 45th St., New York, N.Y. 10036  
Phone: CI 6-0951 AC: 212

Year of Organization: 1939

Isaac Hecht, *President*

Services: optical and special effects, 16mm, 35mm, 8mm to 35mm, 8mm to 16mm, color and b&w, inserts, table-top photography, etc.

### CINEMA RESEARCH, INC.

716 N. La Brea Ave., Hollywood, Cal. 90038  
Phone: WEBster 3-9301 AC: 213

Year of Organization: 1947

Harold A. Scheib, *President*  
Jack Glass, *In-Charge of Production*  
Luis McManus, *Staff Artist*  
Vic Czerkas, *Staff Artist*

Services: for 16 35 70mm; special effects; trick work; traveling matte; miniatures; inserts; combination animation and live action; optical printing; duplicate negatives; wipes; fades, dissolves; enlargements; reductions; combinations. Titles: hand-lettering and hot press; backgrounds; color correction of packages, film correction; layouts, stock shots, counseling. Story boards: artist available to produce story boards on location and at customer's plant or office.

### COASTAL FILM SERVICES

A Division of Coastal Film Industries, Inc.  
45 West 45th Street, New York, N. Y. 10036  
Phone: JU 2-7780 AC: 212

Year of Incorporation: 1958

Manuel A. Casiano, Jr., *President*  
Lon LeMont, *Exec. Vice President*  
Dick Swanek, *Vice-President*  
Donald S. Hillman, *Vice President, Sales & Creative Development*  
George Ottino, *Art. Dept. Supervisor*  
Lewis Cohen, Ed Tricomi, *Art Directors*  
Barnett Farberman, *Client Services*  
Irwin Schweizer, *Business Manager*  
Joseph Avets, *Operational Supervisor*

Services: optical effects, animation, 16mm & 35mm black & white and color, fluid gate 16mm work, aerial image optical and animation cameras, stop motion studio, art department, laboratory, still photography studio, ultrasonic film cleaning.

Editor's Note: these listings were compiled through diligent research, with three mailings used to request data from all known sources in the field. Any corrections or omissions from these pages will be provided in a subsequent Service Buyer's Guide Supplement to be published early in the coming year.

## EFFECTS AND OPTICALS

### FILM EFFECTS OF HOLLYWOOD, INC.

1140 North Citrus, Hollywood, Cal. 90035  
Phones: HO 9-5808/5811 AC: 213  
Cable: FILMEFX

Year of Organization: 1946

Linwood G. Dunn, ASC, *President*  
Don W. Weed, *Vice President, General Manager*  
Cecil D. Love, *Vice President, Technical Director*

Services: specialized laboratory printing in 16-35-65-70mm color and b&w duplicating; titles; optical printing; matte paintings; miniatures; inserts. Photographic advisory and technical services from story idea to screen; equipment design.

### K & W FILM SERVICE CORP.

1657 Broadway, New York, N.Y. 10019  
Phone: CI 5-8050 AC: 212

Services: opticals, titles, special effects; animation and stop-motion photography.



### L & I EASTERN EFFECTS, INC.

219 E. 44th St., New York, New York 10017  
Phone: 697-7950 AC: 212

Sam Lang, *President*  
Len Zoref, *Vice President*  
Rod Friedson, *Vice President—Production*  
Ed Berger, *Vice President—Quality Control*  
Chris Grodewald, *Vice President—Production*  
Larry Lippman, *Vice President—Animation*  
Les Price, *Vice President Admen. Coord.*

Services: optical effects and special effects in color and black & white; animation; stop motion photography still photography/ultrasonic film cleaning; art and design; insert stage; liquid gate printing; color & black & white film laboratory; day and evening shifts.



### MANHATTAN EFFECTS INCORPORATED

321 West 54th St., Color Service Building  
New York, New York 10019  
Phone: 765-0930 AC: 212

Bernie Barnett, *President*  
Mo Weitzman, *Vice President & Gen. Mgr.*  
Terry O'Neill, *Manager, Camera Animation Dept.*  
Tom Malone, *Manager, Optical & Printing Dept.*  
Bill O'Sullivan, *Supervisor, Layout & Timing Dept.*  
Frank Matich, *Supervisor, Research & Engineering Dept.*  
Martin O'Malley, *Sales Manager*

Services: Complete optical and special effects in color and black and white in all size film formats (35mm, 16mm, and 8mm). Animation stand photography for titles, filmographs and running footage, preparation of duplicate film formats in all type emulsions including blow-ups, reduction and one to one masters. Title and art prepared.

Facilities: Oxberry animation stands, Oxberry aerial image optical benches, acme registration hi-speed printers, Bell & Howell printers, Ultrasonic cleaning. Specialties: complete duplicate

#### MANHATTAN EFFECTS: CONTINUED

film formats via custom liquid gate system, duplication of masters to read as originals, rejuvenation and mastering of shrunken and worn originals. A&B blow-up and reductions. Cinemascope and Techniscope unsqueezing in 35mm and 16mm formats. Preparation of color corrected 16mm reduction internegatives for TV spot release printing.

#### RAY MERCER & COMPANY

4241 Normal Avenue, Hollywood, Calif. 90029  
Phone: NOrmandy 3-9331 AC: 213

Year of Organization: 1925

Ray Mercer, *General Partner and Manager*  
George Rohan, *Production Supervisor*  
James Handschuegl, *Technical Advisor*  
M. J. "Bud" Bassett, *Sales Representative*

Services: Optical special effects, titles, inserts, trick shots, underwater and surface photography, miniatures, animation, paintings for backgrounds, scenic material, idea counselling, optical printing.

#### PILGRIM FILM SERVICES, INC.

2502 50th Ave., Tuxedo, Hyattsville, Maryland  
Phone: 773-7072

Year of Incorporation: 1959

Robert S. Pilgrim, *President*  
Robert H. Vance, *Vice President*  
Dennis C. Pilgrim, *Secretary, Treasurer*

Services: art, animation, animation photography, titles, opticals and special effects.

#### TELEFEX FILM PRODUCTIONS

902 Wentworth Ave., North Vancouver, B. C., Canada  
Phone: 988-0453 AC: 604

Frank E. Fleming, *General Manager*

Services: motion picture backgrounds for use with supered slides, rental service to tv stations; black & white and color. Optarama special-effects process.

#### TRI-PIX SERVICE, INC.

49 West 45th St., New York, N.Y. 10036  
Phone: JU 2-0650 AC: 212

Year of Incorporation: 1960

Guy Varrichio, *President*  
Alfred Terone, *Exec. Vice-President*  
Robert Bushell, *Treasurer*  
James E. Hayhow, *Secretary*

Services: art, animation, optical effects, titles, and lettering, slide-films, lithographs, filmed storyboards for agency presentation, in 16mm or 35mm, black & white or color. Oxberry animation stands, Oxberry aerial split beam optical printers, Ultra Sonic film cleaning machine for 5mm and 70mm film.

#### VIDEART, INC.

62 West 45th Street, New York, N.Y.

Services: special optical effects, 16mm, 35mm, b&w and color. (See complete listing under Animation Services, this section.)

#### WESTHEIMER COMPANY

736 Seward St., Hollywood, Cal. 90038  
Phone: HO 6-5271 AC: 213

Year of Incorporation: 1955

Joseph Westheimer, A.S.C., *President*

Services: opticals and inserts for television, incl. commercials, b&w and color; titles. Traveling matte work; aerial image setup.

#### FILM TREATMENT AND FILM REJUVENATION

#### COMPREHENSIVE FILMTREAT, INC.

250 West 64th Street, New York, N. Y. 10023

Phone: 799-2500 AC: 212

Branches (service centers): at 250 West 64th Street, New York; and 829 North Highland Avenue, Hollywood, California

Year of Incorporation: 1930

Michael Freedman, *President*  
Jules Leni, *Vice President & Treasurer*  
Stanley Gitner, *Vice President-Operations*

Services: restoration of original scratch-free photographic quality to motion picture originals and prints.

Member: Association of Cinema Laboratories.

#### LEONARD FILM SERVICE

1700 East Walnut Street, Pasadena, California  
Phone: MU 1-9950 AC: 213

Year of Organization: 1958

Kenneth L. Dymmel, *Owner*  
Germaine M. Gage, *Production Supervisor*

Services: Vite-a-Lize Film Treatment; inspection, repair and cleaning; film distribution.

#### PEERLESS FILM PROCESSING CORPORATION

250 West 64th St., New York, N.Y. 10023

Phone: 799-2500 AC: 212

Cable: PEERFILPRO

Branch Office: West Coast Laboratory at 829 N. Highland Ave., Hollywood, California

Year of Incorporation: 1934

Stanley Cohen, V.P. — *New York Operations*

Services: protective treatment; reconditioning services including scratch removal, inspection & repair, shrinkage reduction, correction of brittleness, buckle and curl; supplies for cleaning & repair.

#### PERMAFILM, INC.

79 Fifth Ave., New York, N. Y. 10003

Phones: AL 5-5757/8/9 AC: 213

Cable: PEBMAFILMS

Year of Incorporation: 1955

Paul N. Robins, *President*  
Robert M. Howse, *Vice President*  
Anthony Bennet, *Treasurer*  
Edwin Weiser, *Secretary*  
Les Bozmos, *Production Manager*

Services: film protection, negatives and positives; film rejuvenation, negatives and positives; film

#### FILM TREATMENT

#### PERMAFILM, INC. CONTINUED:

scratch removal system for negatives and positives. Franchised treatment facilities in all film centers.

#### PERMAFILM OF CALIFORNIA, INC.

7266 Melrose Ave., Hollywood, Calif. 90046  
Phone: WEBster 3-8245 AC: 213

Year of Incorporation: 1957

Sol J. Cohen, *Secretary/Treasurer*  
Ben Brogdon, *Lab. Manager*

Services: Film protection, scratch removal, cleaning & rejuvenation of positive and negative material.



#### RAPID FILM TECHNIQUE, INC.

37-02 27th Street, Long Island City 1, N.Y.

Phones: ST 6-4600/1/2/3 AC: 212

In New York City: 21 W. 46th St.

Year of Incorporation: 1940

Henry Lloyd, *President*  
Jerome Gober, *Secretary/Treasurer*

Services: rejuvenation and scratch-removal of used, damaged 8mm, 16mm and 35mm motion picture negatives and prints; distribution and inspection.

#### ROBERT H. REDFIELD, INC.

831 S. Wabash Ave., Chicago, Ill. 60605  
Phone: HA 7-3046 AC: 312

Year of Incorporation: 1946

R. H. Redfield, *President*  
Wayne Collander, *Vice President*  
Farrell W. Redfield, *Secretary, Treasurer*

Services: film treatment; recording service (tape) for Salesmate (35mm) and La Belle Courier; library.



#### VACUUMATE CORPORATION

427 West 42nd Street, New York, N. Y. 10036  
Phone: LO 4-1886/7 AC: 212

Year of Incorporation: 1947

Samuel H. Bunchez, *President*

Services: inspecting, cleaning, repairing, rejuvenation, scratch removal, cutting and canning of filmstrips, breakdown of TV commercials, packing and shipping of filmstrips and motion pictures; film preservation Vacuumate Process; "No-En" film treatment.

#### FILM STORAGE AND HANDLING SERVICES

#### AFP DISTRIBUTORS, INC.

1540 Broadway, New York, N.Y. 10036  
Phone: 582-1900 AC: 212

Robert Gross, *President*  
Sheldon Abramowitz, *Vice President*  
Lawrence A. Glesnes, *Secretary*  
Howard Lesser, *Board Chairman*  
Harvey Hecker, Sr. *Agency Liaison*



## FILM STORAGE AND HANDLING SERVICES

### AFP DISTRIBUTORS: CONTINUED

John Wengen, *Agency Liaison*  
Murray Kahn, *Agency Liaison*  
Harriet Hester, *Director-TV Activities*  
Carl Enright, *Traffic Manager*

**Services:** preparation and distribution of film and videotape commercials; editing, film and videotape storage; negative and positive cutting rooms; projection rooms. Additional storage vaults in AFP Film Exchange, Ft. Lee, N.J. Other facilities in Hollywood.

### AMERICAN FILM REGISTRY DIVISION Robert H. Redfield, Inc.

831 S. Wabash Ave., Chicago, Ill., 60605  
Phone: HA 7-2697 AC: 312

R. H. Redfield, *President*  
Wayne Collander, *Vice President*  
Farrell W. Redfield, *Secretary-Treasurer*

**Services:** storage, handling and distribution of sponsored films, rental of religious and entertainment films; 16mm motion picture film rental library; films electronically inspected.

### BEKINS FILM CENTER

1025 N. Highland Ave., Hollywood, Cal. 90035  
Phone: 466-5131 AC: 213

Year of Organization: 1958

Joseph C. Raymond, *Director*

**Services:** complete library services, storage and cataloging of production and point materials. Immediate reference service; shipping and receiving worldwide. Special nitrate vaults including continuing daily inspection.

### BONDED SERVICES

#### A Division of Novo Industrial Corporation

630 Ninth Avenue, New York, N.Y. 10036  
Phone: JU 6-1030 AC: 212

Branches: 160 E. Illinois St., Chicago, Ill.  
Phone: 467-1466 AC: 312. Carolyn Chinn, *Manager*; 8290 Santa Monica Blvd., Los Angeles, Calif. Phone: OL 4-7575 AC: 213. Stanley Halperin, *Vice President-Manager*.  
Canada: Bonded TV Film Service Canada Ltd., 15 Saint Mary's St., Toronto, Ontario. Phone: WA 5-2826, Harold J. Eady, *Vice President and General Manager*.

Bonded Services International, NV. The Atom Building, Schiphol Airport, Amsterdam, Holland, David Frost, *Gen. Manager*

Bonded Services International, S. A. de C.V. Villalongin #195 Mexico City, D.F. Mel Giniger, *General Manager*

Bonded Services International Pty. Limited 76-80 Myrtle St., Chippendale N.S.W., Sydney, Australia. John Tyson, *Gen. Manager*

Bonded Services International Pty Ltd. Godown #22, Hong Kong. Phillip Chu

Chester M. Ross, *President*  
Emanuel Kandel, *Executive Vice President*  
Ira S. Stevens, *Vice President/Treasurer*  
Donald M. Hine, *Vice President, Sales & Marketing*  
Robert Rawson, *Vice Pres.-Mgr., VideoRecord*  
Alex Leslie, *Vice Pres.-Sales Manager, Agency Service*

### BONDED SERVICES: CONTINUED

Phil Tenerello, *Mgr., TV Program Service*  
Len Kaiser, *Comptroller*  
Aaron Ray, *Office Manager*

### BONDED STORAGE

Bonded Park, 550 Main Street, Ft. Lee, N.J.  
Phone: JU 6-1030

Jim Stone, *Vice President*  
Ed Hoey, *Mgr., Storage Services*  
Lou Falkoff, *Mgr., Theatrical Distribution*

**Services:** film distribution, inspection, repair & rejuvenation, cleaning, scratch removal, commercial insertion, storage, print procurement, shipping, editing, Storage Facilities: standard, air conditioned, humidity controlled, refrigerated vaults at all sites; maximum security, optimum environmental storage available in Wichita underground site.

### REGISTERED FILM STORAGE, INC.

1430 Bergen Blvd., Fort Lee, New Jersey  
Phone: 947-5300 AC: 201

Year of Incorporation: 1962

Robert B. Pell, *President*

**Services:** de-humidified, air conditioned, air controlled film storage facilities; 24 hour recall deliveries.

## MUSIC FOR THE FILM

### BOULEVARD RECORDING STUDIOS

632 N. Dearborn St., Chicago, Ill. 60610  
Phone: WH 4-2752 AC: 312

Year of Organization: 1956

Iral Kaitchuck, *President*

**Services:** music scoring to picture, live in studio; music library. Narration recording to picture; editing; slidefilm recording, tape duplicating.

### CAPITOL PRODUCTION MUSIC (CAPITOL RECORDS)

Hollywood & Vine, Hollywood, Calif. 9002S  
Phone: HO 2-6252 AC: 213 Cable: CAP-RECORD

Year of Organization: 1955

Ole Georg, *Manager*  
Sandy Kasten, *Secretary*

**Services:** source of the Hi-Q music library for film scoring. Available on lease basis throughout U. S. to industrial film producers and sound labs. Locally, audition rooms available for scoring TV films and spots.



### CINEMUSIC, INC.

353 W. 57th St., New York, N.Y. 10019  
Phone: PL 7-3795 AC: 212

Date of Organization: 1919

Joan Barry, *Manager*

**Services:** Background music libraries in many varied fields. Mood music on disc and tape, mono and stereo. "Miniature" libraries in Sets of 20 L.P.'s Set #1 and #2 available now.

Also refer to advertising pages for data.

## MUSIC FOR THE FILM



### CORELLI-JACOBS FILM MUSIC, INC.

25 West 45th St., New York, N.Y. 10036  
Phone: JU 6-6673 AC: 212

Date of Organization: 1951

Fred Jacobs, *President*  
Alfonso Corelli, *Vice President*  
Morris Goldstein, *Music Editorial*  
Dan Barrie, *Music Editorial*

**Services:** create music and sound effects scores for films and slidefilms from own music library. Also lease background music library on disc or 1/4" tape.

### SAM FOX FILM RIGHTS

1541 Broadway, New York, N.Y. 10023  
Phone: Circle 7-3890 AC: 212 Cable: SAM-FOX

Year of Organization: 1930

Frederick Fox, *Vice President*  
Howard Lerner, *General Manager*  
Midwest Representative: Esther Frank 3319  
W. Outer Drive, Detroit, Michigan 48221

**Services:** comprehensive libraries of recorded background music available on record and tape; creation of original music scores.

### H-R PRODUCTIONS, INC.

17 East 45th St., New York, N.Y. 10017  
Phone: OXford 7-0725 AC: 212

Year of Organization: 1951

Herbert Rosen, *President*

**Services:** background music of over 500 selections for dubbing and re-recording. Available on "needle-down-once", annual lease or outright purchase basis.

### JOHNSEN FILM SERVICE CO.

4501 Zion Ave., San Diego, California

Year of Organization: 1959

Paul Johnsen, *President*  
Nancy Johnsen, *Secretary*

**Services:** original music for films and records, including composing, arranging, copying and musical direction.

### MUSIC FOR FILMS, INC.

49 West 45th St., New York, N.Y. 10036  
Phone: Circle 7-3577 AC: 212

Year of Incorporation: 1956

Herman Fuchs, *President, Treasurer*  
Louis Turchen, *Vice President, Secretary*

**Services:** supply and edit music and sound effects for films and tv commercials.

### MUSIC SOUND TRACK SERVICE

1600 Broadway, New York, N.Y. 10019  
Phone: Circle 6-4657 AC: 212

Year of Organization: 1937

Theresa M. Craig  
George H. Craig  
Danny Hart, *Music Editor*  
Jim Petriccione, *Asst. Editor*

#### MUSIC SOUND TRACK SERVICE:

Services: music scoring for motion pictures and television from music library, editing.



#### MUSICUES CORPORATION

117 W. 46th St., New York, N.Y. 10036  
Phone: 765-1742 AC: 212

Bernard Rubinsten, *President*  
Edmund Mitchell, *Manager*  
Harvey Kugler, *Music Consultant*

Services: Music library and sound effects; production services, complete recording facilities including 16mm, 35mm dubbers, projection and interlock system, tape duplication, cartridge pulsing and winding



#### MUSIFEX, INC.

45 West 45th St., New York, N.Y. 10036  
Phone: CI 6-4061 AC: 212

Year of Incorporation: 1958

F. Robert Velasco, *President*  
Richard Laysky, *Secretary*

Services: background music scoring for motion picture, tv, radio and slidefilm producers; sound effects, musical sound effects discs for outright sale, music library for lease; sound effects for outright sale, original scores; special sound effects made to order, transfer facilities.



#### THOMAS J. VALENTINO, INC.

150 W. 46th St., New York, N.Y. 10036  
Phone: CI 6-4675 G AC: 212

Year of Organization: 1932

Thomas J. Valentino, *President*  
Michael Valentino, *Vice President*  
Elsie Valentino, *Secretary*

Services: background music library and sound effects library; services for film and tape (video-tape); production departments for tv, newsreels, theatrical productions and film releases, etc. Available on records and tape.

## SOUND RECORDING SERVICES

#### AERCO

Box 171, Pennsauken, New Jersey 08110  
Phone: 663-8154 AC: 609

Services: Magnetic sound striping 5mm, super 8mm and 16mm by liquid dispersion method. 16mm raw stock sound striping.

#### A & R Recording, Inc.

112 W. 48th St., New York, N.Y.  
Phone: JU 2-1070 AC: 212

#### AUDIO EFFECTS COMPANY

1600 N. Western Ave., Los Angeles, Cal. 90027  
Phone: HO 9-3692 AC: 213

Services: complete sound recording services; 6mm, 35mm, 1/4" re-recording.

#### CINE MAGNETICS, INC.

520 N. Barry Ave., Mamaroneck, New York  
Phone: MU 2-2750 AC: 212  
695-3434 AC: 911

Year of Incorporation: 1961

Everett Hall, *President*  
Allan A. Armon, *Exec. Vice President*  
Kent Bateman, *Prod. Vice President*  
Ronald Wertheim, *Service and Price Contact*

Services: magnetic sound striping (8 & 16mm), sound dubbing to stripe, 8 & 16mm picture duplication, reduction from 16mm to 8mm, color and black & white, 8 & 16mm sound duplication, tape and film, creative film editing, negative film cutting, 16mm optical re-recording; music and voice mix; AV equipment sales & rentals, film distribution.

#### CINEMA RECORDING CORPORATION

21 W. 46th St., New York, N.Y. 10036  
Phone: JU 2-3745 AC: 212

Val Peters  
Henry Markosfeld

Services: sound recording. Optical and magnetic recording facilities. Mixing with 12 channel reversing system. Specializing in film transfers to and from all media.

#### CINESOUND COMPANY, INC.

915 N. Highland Ave., Hollywood, Cal. 90038  
Phone: HO 4-1155 AC: 213

Rose Layos Green, *President*  
Austin Green, *Vice President*  
Isabel Zavada, *Secretary*  
Irv Nafshun, *Recordist*

Services: motion picture sound recording, all phases; foreign picture dubbing (instant sync); library music scoring.

#### E M C CORPORATION

(Universal and Radio Recorders Division)  
7000 Santa Monica Blvd., Hollywood, Cal.  
Phone: HO 3-3282 AC: 213

David Feinberg, *President*  
Jerome Greenfield, *Vice President*

Services: film, tape and disc recording services; motion picture scoring; slidefilm recording; mastering and processing; three track and four track stereo capabilities; 16 and 35mm wild film recording, projection facilities; personnel and facilities cleared for classified work.

#### FINE RECORDING, INC.

115 W. 57th St., New York, N.Y. 10019  
Phone: CI 5-6969 AC: 212

Robert Fine, *President*  
George Piro, *Vice President*

Services: sound recording for motion pictures, tv, radio and phonograph industries. Film mixing, transfer, optical negatives, editing, dubbing, mastering and pressing facilities. Tape duplicat-



this symbol, appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

## SOUND RECORDING SERVICES

#### GLEN GLENN SOUND COMPANY

6624 Romaine Street, Hollywood, Cal. 90038  
Phone: HO 9-7221 AC: 213

Year of Organization: 1937

R. G. Goodwin, *President*  
Joseph D. Kelley, *Vice President and Chief Engineer*  
Tom T. Kobayashi, *Treasurer*  
Jack Phillips, *Scheduling & Sales*  
Robert McKie, *Quality Standards & Methods Verification*

Services: motion picture and television sound recording from original production to final optical negative; transfer, scoring, dubbing; final 35 and 35 32 optical negative recording.

#### GOTHAM RECORDING CORPORATION

2 W. 46th St., New York, N.Y. 10036  
Phone: JU 6-5577 AC: 212

Herbert M. Moss, *President*  
Robert Volkell, *Vice President & Gen. Mgr.*  
Ralph L. Savarese, *Director of Film Facilities*  
Harry Bell, *Director of Sales and Services*

Services: live and recorded music scoring; tape and film editing, 16 and 35mm projection; mag transfer; "instant search" music and effects libraries.

#### HORIZON SERVICES

Div. of Longmoor-Nelson, Inc.

301 West 73rd Street, Kansas City, Missouri 64114  
Phone: EM 3-3585 AC: 816

Year of Incorporation: 1952

William V. Longmoor, *President*  
Allen Jacobs, *Vice President*  
James P. Jouras, *Secretary-Treasurer*  
Maurice Prather, *Producers' Services Director*  
Robert C. Webb, *Sound Recordist*

Services: Motion picture sound recording, sound stage and location sync and voice-over; magnetic tape and film and optical recording. Transfer, scoring, dubbing, music, sound effects libraries; editing, script services. Eight-channel console mixing theater, Magnasync and Ampex recorders, four 16mm magnasync Selsyn-Interlocked dubbers, Magna-Tech (Rangertone) transistorized playback synchronizer, graphic equalizer, Westrex 35 32 mm and 16mm optical recorder. Sound stage, editing facilities, crews and equipment available to clients.



#### MANHATTAN SOUND COMPANY (Division of Pellin Enterprises, Inc.)

460 West 54th Street, New York, New York 10019  
Phone: PL 7-9800 AC: 212

Fred B. Adair, Jr., *President*  
John S. House, *Exec. Vice President*  
John J. Gordon, *Vice President*  
Gustave E. Mortensen, *Vice President*  
Norman F. Dahl, *Sales Representative*

Services: motion picture and tv sound recording; transfer, including optical; dubbing; scoring; 35, 35 32mm and 16mm optical negative recording.

Also refer to advertising pages for data.



### PATHE SOUND SERVICES

105 E. 106th St., New York, N.Y. 10029

Phone: TR 6-1120 AC: 212

(See complete data under Film Laboratories)

### RECORDED PUBLICATIONS LABORATORIES

(Div. of Recorded Publications Mfg. Co., Inc.)

1504 Pierce Avenue, Camden, New Jersey

08105

Phones: 963-3000 AC: 609; 922-8555 AC: 215

Year of Organization: 1918

Edward J. Goodman, *President*

David H. Goodman, *Vice President, Sales*

Ernest W. Merker, *Chief Engineer*

Services: sound recording services for motion picture, filmstrip, audio-visual applications. Vast sound effects and music scoring libraries, film sound editing, mixing, scoring, mono and stereo disc mastering, pressings, high speed tape duplication, all automatic film advance synchronizing systems on tape, disc or cartridge. Client may submit tapes or be present for production. 16mm and 35mm interlock sound recording and mixing — 6 channel. Three recording studios, 3 banks of Ampex high speed tape duplicators, Neuman-Vestrex stereo disc cutting facility, special tape cartridge duplication facilities.

Special Services: preparation of sound tracks for motion picture and filmstrip entailing the entire production from client's script, including providing talent, music, effects, insertion of synchronizing tones.

### RKO SOUND STUDIOS

(A Div. of RKO-General, Inc.)

1440 Broadway, New York, N. Y. 10018

Phone: LO 4-8000 AC: 212

John B. Hayes, *President*

Services: recording of sound for motion pictures, slide films, television and radio commercials including transfer, scoring, mixing, editing, re-recording. Also screening theater, 16 and 35mm projection, closed circuit TV, sound effects and music libraries, talent services, pressings, high-speed tape duplication, all types tape cartridge mastering and duplication.

### RECORDING STUDIOS, INC.

1639 Broadway, New York, New York 10020

Phone: PLaza 7-8855 AC: 212

Year of Incorporation: 1958

Morton Schwartz, *President*

Robert J. Kingsley, *Vice President*

Services: recording, mixing, post-synchronizing and transfer studios; music film scoring stage.

### REEVES SOUND STUDIOS

A Division of Reeves Broadcasting Corp.

304 E. 44th St., New York, N.Y. 10017

Phone: OR 9-3550 AC: 212

Chester L. Stewart, *President*

John F. Vorisek, *Vice Pres., & Gen. Mgr.*

Richard J. Vorisek, *Vice President—Film*

Robert W. Byloff, *Vice President—Video*

Services: Motion picture and television sound recording and mixing Video tape recording, editing and mixing in black & white or high band

### REEVES SOUND STUDIOS: CONTINUED

color. Video tape duplicating and kinescoping; film processing laboratory; plumicon color camera rental; Specialties: sound mixing with forward-reverse-overdub system; post sync sound looping with instant playback; high band color video tape mixing and electronic editing; recording color video tape in your studios, with our camera on the set and sending picture and sound over telephone lines to be recorded in our studio.

### SONIC FILM RECORDING

1230 W. Washington Blvd., Chicago, Ill. 60607

Phones: CH 3-2600/4 AC: 312

Date of Organization: 1916

Jack H. Lieb, *President*

Warren H. Lieb, *Vice Pres., Production*

Don Richter, *Chief Engineer*

Chas Kite, *Music Editor*

Peggy Spillane, *Music Librarian*

Services: 16 35mm interlock screening and projection; RCA optical recording; Neo-pilot, pilot tone, on Fairchild 14KC pulse Ranger Tone transfer & recording; recording to 35 or 16mm picture, loop racks, click tracks and interlock for picture and track available; 1/4" dubbing and mixing for slidefilms; Moviola editing available 16 or 35mm; 1/4" editing; music recording studio, 60x40 with natural echo chamber and Steinway piano; narration studio; music library and sound effects available.

### SOUND STUDIOS, INC.

230 N. Michigan Ave., Chicago, Illinois 60601

Phone: 236-4514 AC: 312

Michael Eisenmenger, *President*

Earl Glickman, *Vice President*

Services: recording of sound for slidefilms, motion pictures, TV, radio, including signals, scoring, mixing, magnetic tape editing and sound effects; record pressing plant.

### SPECTRA-SOUND, INC.

6110 Santa Monica Blvd., Hollywood, Calif. 90035

Phone: HO 2-6951 AC: 213

Paul Tayler, *President*

Está J. Tayler, *Secretary*

Bon Norberg, *Chief Engineer*

Services: 1/4" and 1/2" magnetic tape recording; reference and master disc recording; transfer to or from 1/4" or 1/2" tape, disc, 16mm, 17 1/2mm or 35mm film; 35mm and 16mm film scoring, looping, dubbing and projection; location recording on 16mm film or 1/4" sync tape; Nagra rentals; script typing, duplication.

### SYNCHRO-SOUND, INC.

62 West 45th Street, New York, N.Y. 10036

Phone: OX 7-2985 AC: 212

Year of Organization: 1961

Win Sharples, Jr., *President*

Bob Scholp, *Effects Editor*

Cliff Baxter, *Effects Editor*

Cecile Abramson, *Music Editor*

Services: music available on 35 magnetic or 1/4" tape or disc. Transfer facilities including 35mm and 16mm magnetic and optical; voice recording and dialogue direction; editing facilities for pic-

## SOUND RECORDING SERVICES

### SYNCHRO-SOUND: CONTINUED

ture, music, effects, background music, original or track.

### TV RECORDERS

6054 Sunset Blvd., Hollywood, Calif. 90028

Phone: 469-8201 AC: 213

Virginia Acholtz, *President & Manager*

James Acholtz, *Vice-President*

Services: sound recording service from production through re-recording (dubbing) for motion pictures and TV. Magnetic transfer, RCA variable area optical transfer, transfer to 16mm and 8mm striped release prints.

### TELESOUND STUDIO

6296 Melrose, Hollywood, Cal. 90035

Phone: WE 1-8161 AC: 213

Clarence Thompson, *Owner*

Services: sound studio, stage narration and dubbing 16mm; transfer service; location equipment; 16mm shooting on stage and location.

### TODD-AO

1021 N. Seward St., Hollywood, Cal. 90035

Phone: HO 3-1136 AC: 213

Salah Hassanein, *President (N.Y.)*

Fred Hynes, *Vice President, General Manager,*

*West Coast Studio*

Services: sound services, from 8mm through 70mm, 6 track.

### UNITED FILM & RECORDING STUDIOS, INC.

161 E. Grand Ave., Chicago, Ill., 60611

Phone: SU 7-5114 AC: 312

William L. Klein, *President/Exec. Producer*

Marilyn L. Friedel, *Executive Vice-Pres./*

*Audio-Visual Director*

Services: technical and editorial services — motion pictures, slidefilms, recordings, sound effects, music libraries; music scoring; foreign language programs. Facilities for tape and disc recording and duplication; record masters and pressing work; sound slidefilm technical equipment. Western Electric RCA sound systems (35mm 17.5 16mm); Stencil-Hoffman and Mauer magnetic and optical interlock systems for transfer and mixing. Marketing and distribution assistance.

### UNIVERSAL RECORDING CORPORATION

46 E. Walton Place, Chicago, Ill. 60611

Phone: MI 2-6465 AC: 312

A. B. Clapper, *President*

Mason Copping, *Vice President,*

*Chief Engineer*

R. A. Weber, *Secretary, Treasurer*

John Brix, *Production Supervisor*

Services: location lip sync recording, 35, 16mm or pulse; re-recording, 35mm mag. or 16mm mag.; interlock screening; music scoring to picture or click track; transfers, 1/4" to 35 and 16mm, music scoring, narration, re-recording, projection, location equipment.

Look to the **Authoritative, Complete Listing** Pages of Business Screen for **Quality** in Services

## RECORDING SERVICES

### COLUMBIA RECORD PRODUCTIONS

49 East 52nd St., New York, N.Y. 10019  
Phone: 765-4321 AC: 212

Calvin Roberts, *Vice Pres./General Manager*

Branch Offices: 630 North McClurg Court, Chicago 11, Ill., WI 4-6000; Richard Hutter, 6121 Sunset Blvd., Hollywood 2S, Calif., HO 6-2181; Michael Coolidge, 2990 West Grand Blvd., Detroit, Mich., TR 1-6100; Tom Van Gessel.

Subsidiary: Bradley Recording Studios, 804 16th Avenue South, Nashville, Tennessee. Phone: 254-5578. Cecil Scaife, *In-Charge*.

Services: recording studios as listed above; music library; sound effects, and record duplication from masters for slide-film promotional records.

### RCA CUSTOM RECORD SALES

155 East 24th Street, New York, N.Y. 10010  
Phone: MU 9-7200 AC: 212

Contact James L. Head

Branch Offices: 445 North Lake Shore Drive, Chicago 11, Ill., WI 4-3215; William Reilly, 800 17th Avenue South, Nashville, Tenn., AL 5-5781; Edward J. Hines, 6363 Sunset Boulevard, Hollywood, Calif., HO 1-9171; G. B. Bennett.

Services: slide-film and record pressing, music libraries for dubbing; sound effects library and studios available.

### COLOR STOCK LIBRARY

#### Lem Bailey Productions

7934 Santa Monica Blvd., Hollywood, Cal. 90046

Phone: 654-9550 AC: 213

Lem Bailey, *President*

Bernice Davis, *Secretary, Treasurer*

Services: stock shots (16mm black & white, color, 35mm black & white, color) for industrial, educational or documentary films, theatre or tv commercials, live or filmed tv productions; shoot to order in 16 or 35mm; educational film department.

### THE DASHIELL FILM LIBRARY

725 N. Seward St., Hollywood, Calif. 90038  
Phone: HO 2-6001 AC: 213

Doris Dashiell, *Owner*

Services: color stock film in 35, 16mm from world-wide sources available for motion picture, tv, commercial and industrial producers.

### FOTOSONIC, INC.

15 W. 64th St., New York, N.Y. 10036  
Phone: JU 6-0355 AC: 212

Services: 35/16mm stock shots in color & black & white, catalog available, stock shots to order; research.

(see complete listing under *Editing Services*)



this symbol appearing over a listing in these pages indicates that display advertising containing additional useful reference data appears in other pages of this Buyer's Guide.

## LIBRARIES

### STOCK SHOTS, INCORPORATED

333 West 52nd St., New York, N.Y. 10019

Phone: JU 2-6155 AC: 212

Maurice Zonaty, *contact*

Services: libraries include NBC News, National Association of Manufacturers, Miles Library, Films for Industry Color Library, also various production libraries.

### STOCK SHOTS TO ORDER, INC.

550 Fifth Ave., New York, N.Y. 10036

Phone: CI 6-1626 AC: 212

R. A. Phelan, *President*

H. C. Miller, *Vice President*

Anthony Brook, *Secretary*

Services: stock film library in 16 and 35mm, color and black & white; also shoot material to order (rear projection plates, inserts, interviews, tv commercials, etc.); location filming; editing facilities.



### UNITED AIR LINES (Publicity Department)

230 Statler Center, 900 Wilshire Boulevard, Los Angeles, California 90017

Phones: HU 2-3300 AC: 213 (Los Angeles); 922-5225 (New York City); RA 6-5500 (Chicago); RE 7-6830 (Washington, D.C.)

Services: stock footage: jet, piston, historical, in-flight, airport scenes; catalog available.

## TITLES FOR THE FILM

### CREATIVE ARTS STUDIO, INC.

514 H Street, N.W., Washington, D.C. 20001

Phone: 737-0302 AC: 202

Services: animated, hand lettered, hot press titles for motion pictures, tv, graphic presentations, slides.

(see complete listing under *Animation Services*)

### FILM EFFECTS OF HOLLYWOOD

1153 N. Highland Ave., Hollywood, Cal. 90038

(see complete listing under *Effects/Opticals*)

### HOT PRESS COMPANY

2 W. 46th St., New York, N.Y. 10036

Phone: CIrele 5-6350 AC: 212

Bud Wyckoff

Services: color typography for film titles, slides, filmstrips, flip cards, comps, short runs.



### KNIGHT STUDIO

159 E. Chicago Ave., Chicago, Ill. 60611

Phone: SU 7-5069 AC: 312

Date of Organization: 1912

Ivend H. Krohn, *Owner, Manager*

Arthur F. Krohn, *Sales Manager*

Services: hot stamping of motion picture, slide-film and slide titles in b&w and color. Production of presentations and typographic consultation and service.

## TITLES FOR THE FILM



### KNIGHT TITLE SERVICE OF NEW YORK

145 West 45th St., New York, N.Y. 10036

Phone: CO 5-2080 AC: 212

Year of Organization: 1938

Robert B. Knight, *President*

George Mayer, *Vice President & General Manager*

Services: Professional typographers and hot-press craftsmen for motion pictures, filmstrips, presentations, art overlays, comprehensives and production proofs. More than 1000 alphabets, C & P, Kensol, Kraus and Vandercook presses.

### KEITH LaBAR

179 N. Martel Ave., Los Angeles, Calif. 90036

Phone: WE 4-1126 AC: 213

Services: printed motion picture titles.

### PILGRIM FILM SERVICES, INC.

2502 50th Avenue, Tuxedo, Hyattsville, Maryland

(see complete listing under *Animation Services*)



### QQ MOTION PICTURE AND TELEVISION TITLES

247 W. 46th St. New York City, N.Y. 10036

Phone: CI 7-2126 AC: 212

Irving Sheib, *Supervisor*

Julius Eisenberg, *Production Manager*

Edward Dillman, *Layout*

Clyde Strohsal, *Art Director*

Services: main and credit titles, printed or hand lettered and photographed, artwork, for animation, television, slides, supers, flips. Filmstrips — complete or any part thereof. Hot press equipment with 3000 fonts of type on premises for printing in white or color on clear cells, cards or coloraid. Rapid delivery of titles on cards or film and also slides for industrial or TV use including all artwork and lettering.

### TITLE-CRAFT

1022 Argyle St., Chicago, Ill. 60640

Phone: RA 8-4821 AC: 312

Rex Soice; Boots Soice, *Co-owners*

Services: titles for 8mm-16mm film and 2x2 slides.

## SPECIAL FILM SERVICES

### Cinematography: Filmstrips



### CREATIVE ARTS STUDIO, INC.

514 H Street, N.W., Washington, D.C. 20001

Phone: 737-0302 AC: 202

Services: Osberry camera and stands; script, art and sound; promotion and distribution.

(see complete listing under *Animation Services*)

Order Additional Copies of This Buyer's Guide from Business Screen, Chicago 60626. \$1.00 each.

## Cinematography: Filmstrips



### BARNETT FILM INDUSTRIES

Division of Manhattan Effects, Inc.

321 West 54th St., Color Service Building,  
New York, New York 10019  
Phone: 765-0930 AC: 212

Bernie Barnett, *President*  
Mo Weitzman, *Vice President and Gen. Mgr.*  
Terry O'Neill, *Supervisor, Filmstrip & Slidefilm Dept.*  
Tom Malone, *Supervisor, Filming, Printing & Processing Eastman 5385, 5251, 6008*  
Frank Matich, *Supervisor, Engineering and Control Dept.*  
Mattie Mobley, *Supervisor, Cutting, Canning and Slide Mounting Department*  
Martin O'Malley, *Sales Manager*

**Services:** Complete facilities under one roof for negative and reversal filmstrip and slidefilm photography. Daily processing of negatives and color balanced answer prints. Printing and timing of over 100,000 feet of filmstrip daily. Cutting, canning and labeling including loading all type filmstrip cartridges. Automatic slide-mounting facilities including numbering and collating. Vacuuming and distribution facilities also.  
**Facilities:** Osberry animation stands, Mitchell slidefilm stands, Bell & Howell printers, Byers automatic mounting machines.

**Specialties:** Shooting of special format filmstrips including vistasell, Anamorphic, widescreen, double frame and double frame Cinemascope filmstrips, reproduction of masters negatives from all types original material including art and transparencies. 35mm and 16mm motion picture footage. A&B filmstrip preparation and printing. Large quantity slide duplication including automatic services for numbering, collating and boxing.

## Cinematography: Motion Pictures

### CINEMATOGRAPHY SAN FRANCISCO

2030 Vallejo Street, San Francisco, Calif. 94123  
Phone: WEst 1-4454 AC: 415

Verne Carlson, Sylvia Carlson

**Services:** cinematography; unit management; equipment rentals. 16 & 35mm production equipment. Location services.

### COLORAMA PRODUCTIONS HAWAII

1618 S. King St., Honolulu, Hawaii 96814 —  
POB 5018  
Phone: 996-003 AC: 808

Chester Lau, *Owner*

**Services:** motion picture photography in 16/35mm, color and black & white; shoot to order. Production equipment, trucks, etc.

### SUBMARINE CINEMATOGRAPHY

P.O. Box 22603, Ft. Lauderdale, Florida 33315  
Phone: 522-7709 AC: 305

Dimitri Rebikoff, *Partner*  
Richard A. Winer, *Partner*

**Services:** Undersea cinematography; all phases of dry land filming. Equipment includes Arriflex, Mitchell 16, Millikin, B&H, Rolleimarine, Linhol, Iasselblad, Pegasus self-propelled underwater

### SUBMARINE CINEMATOGRAPHY: CONT'D

cameras with full color and distortion-corrected lenses, built-in lights, reserve power supply and remote and manual controls. 16mm and 35mm.

### TOM WILLARD CINEMATOGRAPHY

25 West 43 St., New York, N.Y. 10036  
Phone: 564-0144 AC: 212

Date of Organization: 1962  
Thomas W. Willard, *Owner*

**Services:** specializes in motion picture photography, including provision of crew, equipment, film and laboratory processing.

### ELI WHELLOCK PRODUCTIONS INC.

#### Producers Service Division

(A Subsidiary of Willard Pictures, Inc.)  
45 W. 45th St., New York, N.Y. 10036  
Phone: JU 2-0441 AC: 212

John M. Squiers, Jr., *President*  
David C. Hessey, *Vice President*  
Frank Brittain, *Production Manager*  
Frederick Porrett, *Dir. of Photography*

**Services:** New York location and studio photography; editing and completion services; New York casting; recording and projection. 16, 35mm camera equipment including Mitchells, Arriflex, Maurer, Bell & Howell, Bolex, etc.; 16 35mm Moviolas, etc.; cutting rooms; client private offices; 35 and 16mm projection room; studio; lights, truck and wagons.

### Photo-Science Specialist

#### ROLAB STUDIOS

(Rolab Photo-Science Laboratories)

Walnut Tree Hill, Sandy Hook, Conn. 06482  
Phone: 426-2466 AC: 203

Date of Organization in New York City: 1928;  
in Connecticut: 1933

Henry Roger, *Owner-Director*  
E. H. Roger, *Secretary*

**Services:** complete and partial production, assistance to other producers utilizing our facilities; camera and sound; sound stage for rent; specialists in highly technical and scientific camera work; scientific laboratory for time lapse, biological and engineering research; consulting; micro and macro equipment.

### Producer Service Facilities

#### BECKETT MOTION PICTURE EQUIPMENT CO.

1659 N. Western Ave., Hollywood, Calif.  
90027  
Phone: 465-7141 AC: 213

Charles Beckett, *President*  
John P. Beckett, *Vice President*

**Services:** Camera and lighting equipment as well as professional crews needed for a production. Sound stage.

### EVEREST SERVICES, INC.

20 Beckman Place, New York, N. Y. 10022  
Phone: HA 1-3777 AC: 212

Charles Mountain, *President*  
Christopher Mountain, *Vice President*  
Olga K. Rohlls, *Vice President*  
Elsie Kaufman, *Secretary-Treasurer*

**Services:** producers service organization supply-

## STUDIO FILM SERVICES

### EVEREST SERVICES: CONTINUED

ing free-lance creative and technical personnel on a per production basis from script research to final editing and mixing.

### TV & FILM PRODUCTION CENTER

3805 W. Magnolia Blvd., Burbank, Cal. 91505  
Phone: 845-3709 AC: 213

Jack Rourke, *Owner*

**Services:** service center for producers of industrial, commercials, educational films, etc. 16mm dubbing, transferring, recording, air conditioned sound stage, editing room, projection rooms, music scoring library. 16 35mm Magnasync recorders, dubbers, Ampex 34", 16mm Mauer, Auricon cameras, Fisher booms, Mole-Richardson lighting equipment.



### RAMPART STUDIO

2625 Temple St., Hollywood, Calif. 90026  
Phones: 385-3911; 383-7205 AC: 213

Date of Organization: 1954

W. T. (Ted) Palmer, *Studio Manager*

**Services:** full Hollywood production services (such stage sequences, etc.) on sub-contract to business-film producers. Studio rental (The Parthenon and Wolff stages) and contract crews.

### ROSS-GAFFNEY, INC.

21 W. 46th Street, New York, N.Y. 10036  
Phone: JU 2-3744 AC: 212

Year of Incorporation: 1955

Angelo Ross, *President*  
James Gaffney, *Vice President*

**Services:** producers service organization supplying preproduction and post production services: film editing, music library, sound effects, equipment rental. Editing rooms, sound studio for transfers, mixing, reversing interlock up to 12 tracks.

### Film Insurance

#### Saul Kornreich & Sons, Inc.

Pan Am. Bldg., 200 Park Ave., New York, N.Y.  
10017  
Phone: TN 7-7730 AC: 212

Saul Kornreich, *President*  
Matthew R. & Morton A. Kornreich, *V.P.'s*

**Services:** film insurance; specialists in all forms of insurance for tv and film producing companies.

### Film Salvage

#### Film Salvage Company

3602 S. Crenshaw Blvd., Los Angeles, Cal.  
90016  
Phone: 731-2349 AC: 213  
Cable: FILMSCRAP

Ian Friedman, *President*  
Barry M. Stultz, *Exec. Vice President*  
Lawrence M. Friedman, *Western Plant Mgr.*  
Lionie M. Allen, *Eastern Plant Mgr.*

**Services:** Purchase all types scrap film; sell reclaimed magnetic film and used reels and cases; certificate of destruction of film upon request.

### PREVIEW THEATER, INC.

1600 Broadway, New York, N.Y. 10019  
Phone: CI 6-0865 AC: 212

William B. Gullette, *President*  
Mort Hartung, *Manager*

Services: four screening rooms for 16mm and 35mm. Optical, magnetic; interlock; Cinema-Scope, Stereophonic; equipped cutting room rental, outside rental of editorial equipment; repair department for editorial equipment.

### PARK AVENUE SCREENING CORP.

445 Park Avenue, New York, N.Y.

Sylvia Baxt, *Manager*

Services: 12-seat theater for 16 and 35mm; elevated stage for demonstrations, meetings, auditions, etc.

### JOHNNY VICTOR THEATER

RCA Exhibition Hall, 40 W. 49th St., New York, N.Y. 10020

Phone: MU 9-7200 AC: 212

Miss Madeline B. Matterson, *Secretary*

Services: screening room for film preview.



### FOREIGN LANGUAGE CINEMA SERVICE

Div. of Foreign Language Service Co.

7046 Hollywood Blvd., Los Angeles, Cal. 90028

Phone: HO 7-5128/9 AC: 213

Cable: AMATEAU

Albert J. Amatean, *President*  
Paul Harris, *Vice President*  
Alex B. Taranto, *Vice President*  
Bekita Amatean, *Treasurer*  
Marianne Ahlborg, *Secretary*

Services: Translation and or adaptation of translated material of technical conventional script or copy to fit narration or lip synchronization of films. Narrators, voices, directors and editors in any language. Recording, editing, developing and printing of 8mm, 16mm, or 35mm black & white or color films. Translation from or into any language of technical manuals, parts catalogues, brochures, advertising material, legal documents, contracts. Proofreading and correction of printed galleys. Consultation on foreign markets, language films and distribution of business or industrial films.

### MARIO NOVIELLO

3911 Cole Ave. 103, Dallas, Texas 75204

Phone: LA 8-7705 AC: 211

Services: Foreign language translation and narration in Italian, French and Spanish. Full sound recording and screening facility.



this symbol appearing over a listing in these pages indicates that the play advertising appears in other pages of this issue.

### ACME FILM LABORATORIES, INC.

1161 N. Highland Ave., Hollywood, Calif. 90038

Phone: HO 7-7471 AC: 213

Videotape Services: 35 and 16mm tape transfer to film, video tape to tape, film to tape, editing, viewing, black & white or color.  
(See complete listing under film laboratories)

### TELE VIEW RECORDING SERVICES, INC.

6324 Santa Monica Blvd., Hollywood, Cal. 90038

Phone: HO 6-5254 AC: 213

Charles VerHalen, *President*  
Gilbert R. Scott, *Secretary-Treasurer*  
Bradley Kemp, *Vice President-General Manager*

Services: videotape transfers to 16mm sound film; making of duplicate videotapes, editing of videotape.

### VIDEOTAPE PRODUCTIONS

OF NEW YORK, INC.

Videotape Center, 101 West 67th Street, New York, New York 10023

Phone: TR 3-5800 AC: 212

Date of Organization: 1958

John B. Lanigan, *President*  
George K. Gould, *Exec. Vice President*  
Thomas Tausig, *Vice President, Director of Programming*  
Charles Adams, *Vice President, Director of Commercial Sales*  
Nathan Weiss, *Treasurer*  
William Boyd, *Controller*  
Charles Holden, *Director of Production*  
Lucien Lessard, *Director of Creative Services*  
Cadwell Swanson, *Advg./Pub. Relations Mgr.*

Services: TV commercials and shows black & white and color. Three fully-equipped ground level studios or on location. Professional personnel and equipment to produce, edit and duplicate black and white or color commercials. 24 hour traffic department service all TV stations.

### A REFERENCE GUIDE TO

# Film Writers

A LISTING OF CREATIVE SPECIALISTS  
EXPERIENCED IN AUDIO-VISUAL MEDIA

### ARMINGTON & MEISTER

220 East 54th St., New York, N.Y. 10022

Phone: MU 8-3909 AC: 212

Date of Organization: 1960

H. F. Armington, *Writer-Director*  
I. W. Meister, *Industrial P. R. Consultant*

### JOHN C. BANCROFT

5855 N. Sheridan Rd., Chicago, Ill. 60626

Phone: ARdmore 1-7747 AC: 312

### SHERMAN BECK

207 East 43rd St., New York, N.Y.

Phone: OXford 7-1459 AC: 212

### LESTER S. BECKER

11 Cob Drive, Westport, Conn.

Phone: 226-0300 AC: 203

Lester Becker, *Writer-Director*

### WILLIAM BERNAL

203 Glen Ave., Sea Cliff, L.I., N.Y. 11579

Phone: OR 6-1664 AC: 516

Date of Organization: 1946

William Bernal, *Writer-Producer*

### SPENCER BOSTWICK'S PLANFILM, INC.

3212 "O" Street, N.W., Washington, D.C. 20007

Phone 337-2181 AC: 202

Date of Organization: 1958

Spencer Bostwick, *Owner - Head, Script Production and Storyboard Services*

Susan Elizabeth Johnson, *Editorial Assistant*

### RICHARD W. BRUNER

777 Third Ave., New York, N.Y. 10022

Phone: 688-2019 AC: 212

197 Bradley Ave., Bergenfield, N.J. 07621

Phone: DU 5-3751 AC: 201

Date of Organization: 1963

### COE-PEACOCK

Governor's House, 8400 Wisconsin Ave. Washington, D.C. 20014

Phone: 656-5240 AC: 301

Date of Incorporation: 1961

Lowry N. Coe, Jr.; Clifford L. Peacock

### DEAN COFFIN & ASSOCIATES

7261 Hollywood Blvd., Hollywood, Calif. 90046

Phone: 576-8975/9 AC: 213

W. D. Coffin, *Associate*  
Robert A. Thom, *Midwest Associate*  
Dean Coffin, *Executive Associate*  
Barbara Whitney, *Office Manager*

### TED DE ALBERICH

14 Yarmouth Rd., Chatham, New Jersey

Phone: 635-8678 AC: 201

Ted de Alberich, *Writer-Director*

### EDITORIAL SERVICES, INC.

1276 West Third Street, Cleveland, Ohio 44113

Phone: TOWER 1-4577 AC: 216

Date of Incorporation: 1952

William D. Ellis, *Senior Writer*  
Everett L. Dodrill, Jr., *Staff Writer*

(Mrs.) Pauline G. Fanslow, *Office Manager/Secretary to President*

### DON FRIFIELD

55 West 42nd St., New York, N.Y. 10036

Phone: 565-5230 AC: 212

Date of Organization: 1957

Don Frifield, *Writer-Director*

### OEVESTE GRANDUCCI

P.O. Box 1473, St. Thomas, U. S. Virgin

Islands, 00802 (Air Mail, please)

Phone: 774-2770 AC: S09 — call collect

Date of Organization: 1946



## Now, show slides 8, 17, 43, 80, 22 as smoothly as 1, 2, 3, 4, 5

### New Kodak random-access projector . . .

With the new KODAK CAROUSEL RA-950 Slide Projector your slides are always in perfect sequence no matter where they are in the tray.

You can put any slide in the 80-slide tray on the screen in 3½ seconds or less. Just dial the slide's number, press a button, see your slide on the screen. Refer back to any slide or jump ahead as smoothly as though slides were in perfect order.

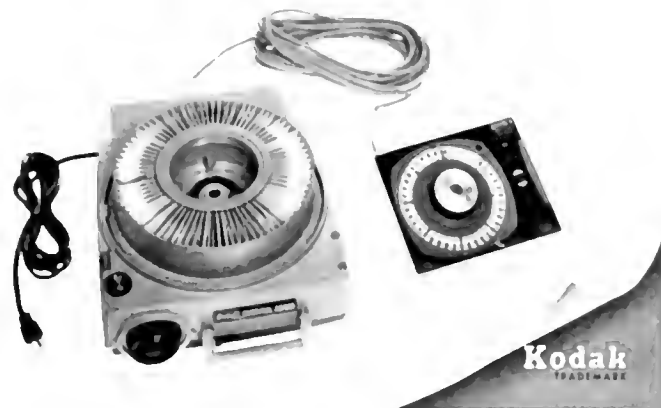
If you teach, or make speeches, train people, sell, or have to retrieve pictorial information for any reason, this new projector will give you a new flexibility and smoothness for answering questions, for relating words to pictures, for showing whatever you want to display. And it does it fast.

Remote control, of course. One simple control panel lets the presenter run the show even in large auditoriums. He never has to worry about slide

jamming. Its dependable gravity feed makes this KODAK CAROUSEL RA-950 Projector jamproof.

It's so dependable it can be plugged into computers in training and referencing systems. It can be used for screen, console, overlay, and video-information display systems.

For a demonstration, call the Kodak educational markets dealer nearest you.



**DWINELL GRANT**

Solebury, Bucks County, Pennsylvania 15963  
Phone: 297-5201 AC: 215

Date of Organization: 1975

Dwinell Grant, *Science Writer & Animation Designer*

**ROBERT HECKER**

745 N. Highland Ave., Hollywood, Cal. 90038  
Phone: WE 7-1016 AC: 213

Date of Organization: 1960

**BRUCE HENRY**

Victory Heights, Stone Lake, Wisconsin. 54576  
Phone: S65-2937 AC: 715

(operates from mobile travel office when on assignment; mail to Stone Lake address is forwarded.)

**PAUL W. JENSEN**

115 South Benton St., Palatine, Ill.  
Phone: 358-1137 AC: 312

Date of Organization: January, 1963

**PHILIP KALFUS**

1323 51st Street, Brooklyn, N.Y. 11219  
Phone: GEdney 5-1075 AC: 212

Date of Organization: 1953

**ALEXANDER KLEIN**

521 West 112th St., New York, N.Y. 10025  
Phone: AC 2-7634 AC: 212

Martin Fass, *Senior Writer*  
Joseph Rosner, *Special Consultant*

**DAN KLUGHERZ**

18 Arrandale Avenue, Great Neck, New York  
Phone: HUter 2-5737 AC: 516

**WAYNE A. LANGSTON**

2266 Howell Mill Rd., N.W., Atlanta, Ga. 30318

Phone: 355-2422 AC: 404

Wayne A. Langston, *Writer-Director*

**SUMNER J. LYON**

515 5th St., Wilmette, Illinois  
Phone: AL 6-1526 AC: 312

Date of Organization: 1961

Sumner J. Lyon, *Film Writer-Consultant*

**JOHN K. MacKENZIE**

957 Park Ave., New York, N.Y. 10025  
Phone: BE 7-4091 AC: 212

Date of Organization: 1958

**DOUGLAS C. McMULLEN - Script Services**

16 Kellogg Drive, Wilton, Conn.  
Phone: 762-3145 AC: 203

Date of Organization: December, 1960

Douglas C. McMullen, *Writer*

**OSMOND MOLARSKY**

P.O. Box 6, Sacramento, California  
Phone: 922-6563 AC: 916

Date of Organization: 1946

**BRUCE MOODY**

372 Central Park West, New York, N. 10025  
Phone: UN 5-5278 AC: 212

Date of Organization: 1961

## Your Reference Guide to FILM WRITERS:

**BYRON MORGAN ASSOCIATES, INC.**

1032-33rd St., N.W. Washington, D.C. 20007  
Phone: 333-5155 AC: 202

Date of Organization: 1961 - Inc.: 1965

Associated with: Gotham Rhodes Ltd., at Columbia Pictures Corp., 438 Gower St., Hollywood, California

Byron Morgan, *Writer*  
Tony Lazzarino, *Writer*

**EDWARD R. MURKLAND, Writing**

27 Bank Street, Box 35, New Milford, Conn. 06776

Phones: EL 4-3301/5660 AC: 203

Date of Organization: 1962

**NICK NICHOLSON**

6222 Rex Drive, Dallas, Texas 75230

Phone: EM 8-0903 AC: 214

Date of Organization: 1957

**EDDIE O'BRIEN - THE WRITER**

67 Old Highway, Wilton, Conn.

Phone: 762-8400 AC: 203

Date of Organization: 1960

**WILLIAM E. O'CONNELL**

17 Irving Place, Pelham, New York

Phone: PE 8-5348 AC: 914

**STAN PHILLIPS**

1060 Bannock St., Denver, Colo. 80204

Phone: 534-6494 AC: 303

Date of Organization: 1962

Stanley C. Phillips, *Writer-Consultant*

**HENRY R. POSTER & ASSOCIATES**

South Farm Road, Port Washington, N.Y. 11050

Phone: PO 7-1310 AC: 516

663 Fifth Avenue, New York, N.Y. 10022

Phone: PL 2-7510 AC: 212

Date of Organization: 1961

Henry R. Poster, *Writer, Director*  
Joyce Keys Poster, R.N., *Research*

**HARRY PRESTON**

1279 W. Forest Ave., Detroit, Michigan 48201

Phone: 831-1786 AC: 313

Date of Organization: 1952

Harry Preston, *Writer, Director, Producer*

**CARL PUGH**

13123 S.W. 64th Court, Miami, Fla. 33156

Phone: MOhawk 1-9440 AC: 305

**LEON S. RHODES**

King Road, Bryn Athyn, Pennsylvania 19009

Phone: Wilson 7-4044 AC: 215

Date of Organization: 1962

**MARSHALL RIGGAN**

2300 Stanley, Fort Worth, Texas

Phone: WAhnt 4-9669 AC: 817

**M. G. RIPPETEAU**

1427 Church St., Evanston, Ill. 60201

Phone: UN 4-9043 AC: 312

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2407½ Eye St. N.W., Washington, D.C. 20037

Phone: FEderal 3-7514 AC: 202

Date of Organization: 1958

**RAY SPERRY, Free Lance Writing**

2332 Manchester Ave., Cardiff-by-the-Sea, Calif. 92007

Phone: 753-7118 AC: 714

Date of Organization: 1961

**GENE STARBECKER, film builder**

475 Fifth Ave., New York, N.Y.

Phone: MU 3-1093 AC: 212

Gene Starbecker, *Writer*

Cal Stevens, *Research Assistant*

Rita Franklin, *Secretary*

**J. M. STARBECKER, INC.**

5700 Manchester Rd., Silver Spring, Md.

Phone: 587-8648 AC: 301

Date of Organization: 1954

J. M. Starbecker, *President*

Eugene Starbecker, *Writer-Director*

Jerry Ward, *Associate Writer*

Marcia Marlow, *Associate Writer*

Isabell Frank, Irma Einheber, *Secretaries*

**KENNETH STUBBS**

1334 Wisconsin Avenue, N.W.

Washington, D.C. 20007

Phone: 338-4449 AC: 202

Date of Organization: 1954

Kenneth Stubbs, *Writer and Artist*

**PETER J. STUPKA**

6950 Maple Street, N.W., Washington, D.C. 20012

Phone: RAndolph 3-6427 AC: 202

Date of Organization: 1945

**DON SWEET**

3402 - 153rd St., Flushing, N.Y. 11354

Phone: 463-9095 AC: 212

Date of Organization: 1963

**JOHN TATGE**

322 East 34th St., New York, N.Y. 10016

Phone: LE 2-3697 AC: 212

Date of Organization: 1961

Washington Representative: Gene Felton, Felton Studio, 1830 Jefferson Pl., N.W., Washington 36, D.C. Phone: FE 8-1291.

**HOWARD TURNER**

57 West 75th Street, New York, N.Y. 10023

Phone: TRafalgar 3-3211 AC: 212

**DICK UPTON**

*Scripts and Copy*

418 S. Fourth Ave., Libertyville, Illinois

Phone: 362-0174 AC: 312

Date of Organization: 1960. (Cont'd on Pp. 111)

Detailed Listings of Experienced Film Writers  
Are Also Published in the Production Review



**W. J. VAN DE MARK**

502 Linden Place, Cranford, New Jersey 07016  
Phone: 276-9649 AC: 201  
Date of Organization: 1962  
W. J. Van De Mark, *Writer-Director*

**BENJAMIN S. WALKER**

11317 Marcliff Road, Rockville, Maryland 20852  
Phone 469-8998 AC: 301  
Date of Organization: 1963

**HUGH GORMAN WHITTINGTON**

1216 Connecticut Ave., N.W., Washington, D.C. 20036  
Phones: FEderal 8-6198; EMerson 2-7326  
Date of Organization: 1962  
Hugh Whittington, *Writer-Director-Editor*

**GEORGE E. WOLF**

18 West 45th St., New York, N.Y. 10036  
Phone: YU 6-5707 AC: 212  
George E. Wolf, *Writer-Director*



**PAUL C. WOODBRIDGE, Writes**

Bragpatch Scriptshop Upcountry  
White River Junction, Vermont 05001  
Phone: 295-3400 AC: 802  
Date of Organization: 1945  
Paul C. Woodbridge, *Writer-Consultant*

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Jack Gilbert, 1355 Conant St., Dallas, Texas, Phone: ME 1-7290 AC: 214

**Denver**

R. Bennett, 5225 East 38th St., Denver 7, Colo., Phone: 388-9261 AC: 303

**Detroit**

F. Schaezling, 27236 Southfield Rd., Latrup Village (Detroit) Mich., Phone: 357-1151, AC: 313

**Los Angeles**

George Alexander, Phil Singer, 1025 Grand Central Ave., Glendale, Calif. 91201, Phone: 246-8141 AC: 213

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Kent Rooks, 1185 Bayshore Blvd., San Francisco, Calif. 94124, Phone: DE 3-7569 AC: 415

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**Northeastern**

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H. B. Buble, *District Manager*, J. W. Blotcher, R. A. Falcinelli, *Field Sales Managers*, P.O. Box 10486, 3120 Commonwealth Drive, Dallas, Texas 75247 *Technical Representative*: C. S. Mowbray, Southwestern District Office, Phone: ME 1-7810, AC: 214.

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Monica Blvd., Los Angeles, Calif. 90035, Phone: 469-5147, AC: 213. *Technical Representatives*: R. L. McCallister, San Mateo, Calif., Phone: Diamond 2-2822; W. A. Cushman, W. R. Holm, Los Angeles District Office.

**Washington, D.C.**

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Canada

C. F. Ashmore, Vice President & Sales Manager, Ansco of Canada Ltd., 2403 Stanfield Rd., Cooksville, Ontario. Phone: 705 277-0381.

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AFP Distributors will amplify its present facilities for film handling and inspection, as well as for shipping and general film servicing. AFP's present computerized distribution system, using IBM equipment, will be expanded in the new installation. Space has also been provided for additional administrative and clerical staff.

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For further information, write Safe Car Educational Institute, P.O. Box 157, Butler, N.J.

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The school, the only one of its kind in the country, ties in with Liberty Mutual's concept of "Decision Driving" — automatic, trained reflexes in emergency situations.

The Boston-based insurance firm says it hopes the skid school concept will one day be part of

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The six skids, according to Liberty Mutual engineers, are:

1. Front-wheel lock, when the car's front tires slip on ice or oil slick, causing the driver to lose steering control.

2. Rear-wheel lock, when the driver slams on the brakes on slippery pavement, causing the car to make a 180-degree turn with the rear end of the car whipping around to the "front."

3. All-wheel lock, when brakes are jammed too hard, causing all



High-speed skid that could result in fatal accident on open highway is demonstrated at Liberty Mutual "skid school" in Massachusetts town.

four wheels to lose traction with the road. The car can slide unpredictably in any direction.

4. Power skid, when the car is accelerated too fast for road conditions, causing the rear wheels to spin quickly while the car "fish-tails" back and forth.

5. Spinout, caused by entering a turn too fast and the rear end of the car breaks loose and whips the car off the road.

6. Hydroplaning, the front tires literally riding at high speed atop a thin film of water, with no tire contact with the road. Sudden wind gust caused by a passing vehicle could push the car right off the road.

Liberty Mutual engineers say there are four basic steps to take when a car skids: de-clutch, counter-steer, take foot off the brakes and take foot off the gas pedal.

When all four wheels are locked, the film demonstrates, the car can be slowed down by "stabbing" the brakes, repeatedly hitting them quickly until the front end of the car goes down and releasing the brakes until the hood rises.

Produced by Dynamic Films, Inc., of New York, the 29-minute color film is being distributed to the television stations by Modern Talking Picture Service. School and club bookings may be made directly with Liberty Mutual at 175 Berkeley St., Boston 02117 •

\* \* \*

National Safety Film Directory Available from Business Screen

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Branch: 826 N. Cole Ave., Hollywood, Calif.

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### Bach-Auricon, Inc.

3902 Romaine St., Hollywood, California 90038. Phone: (213) HO 2-0931.

Manufacturer of the Auricon line of 16mm sound-on-film motion picture cameras and full line of associated accessories.



### Bell & Howell Company

7100 McCormick Road, Chicago, Illinois 60645. Phone: (312) 262-1600.

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### Cinema Beaulieu

921 Westwood Blvd., Los Angeles, Calif. 90024. Phone: (213) 477-8641 and 155 W. 68th St., New York, N.Y.

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Motion Picture and Education Markets Division

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Phone: (516) WE 8-9601.

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Manufacturer of optical products & lenses; special optical systems.

### Elgeet Optical Company, Inc.

838 Smith St., Rochester, N. Y. Phone: (716) BE 5-8080.

Manufacturer of lenses; optical instruments and accessories.

### Kollmorgan Optical Corporation

347 King Street, Northampton, Mass.

Manufacturer of motion picture and television lenses, aerial camera lenses, and other optical photo-instrumentation systems.

### Tiffen Optical Company

71 Jane St., Roslyn Heights, Long Island, New York 11577

Optics-mirrors, prisms, windows, vacuum coatings, photographic filters.

### Carl Zeiss, Incorporated

444 Fifth Ave., New York, N. Y. 10018  
Phone: (212) PE 6-6070.

U. S. agents for lenses and precision optical systems.

### Zoomar, Incorporated

55 Sea Cliff Avenue, Glen Cove, N. Y. 11542

Manufacturer of Zoomar lenses; optics for TV and ITV, camera assemblies for photo-instrumentation.

## Sound Equipment

### Amega Corporation

11817 Wicks St., Sun Valley, California

Manufacturer of Amega Sound Systems for the motion picture industry.



### Ampex Audio Division

401 Broadway, Redwood City, Calif.

# MANUFACTURERS & DISTRIBUTORS OF FILM PRODUCTION EQUIPMENT IN U.S.A.

## AMPEX AUDIO: CONTINUED

Manufacturer of professional magnetic tape equipment and related accessories.

### Boch Auricon, Inc.

(see previous listing under cameras)

Manufacturer of sound-on-film recording equipment including single & multi-track recording on prestripped 16mm film.

### Kudelski

6, ch. de l'Etang, Paudex — Lausanne, Switzerland.

Manufacturer of professional portable lip-sync tape recorders and sound systems including the Nagra III.

### Magnasync Corporation

5547 Satsuma Avenue, North Hollywood, Calif. 91601. Phone: (213) TR 7-0965. Cable: MAGNASYNC.

Manufacturer of professional sound recording equipment and sound systems; dubbers and interlocked reproducers for transfer work, assembly and magnetic mixing.

### Precision Laboratories

Division of Precision Cine Equipment Corporation, 928-930 East 51st Street, Brooklyn, New York, 11203

Manufacturer of sound editing equipment.

### RCA — Broadcast & Communications Products Division

2700 W. Olive Ave., Burbank, Cal. 91505; or 36 W. 49th St., New York, N.Y. 10020

Manufacturer of professional recording and reproducing systems, including the RCA PM-77 and Unilock, a complete 1/4" sync tape system.

### Reevesound Company, Inc.

5 Great Pasture Road, Danbury, Conn. 06810

Manufacturer of Reevesound recorders for optical and magnetic motion picture sound track recording.

### Stancil-Hoffman Corporation

21 North Highland Avenue, Hollywood, Calif. 90038. Phone: (213) HO 4-7461.

Manufacturer of magnetic tape recording equipment.

### Westrex Company

(Division of Litton Industries)

601 Vantel Avenue, Canoga Park, California

Manufacturer of sound recording and editing equipment.

## Animation Equipment



### Oxberry Corporation

25-15 50th Street, Woodside, New York 11377

Branches: 7445 Sunset Blvd., Hollywood, Calif. Phone: HO 9-7080. 33 Liberty Lane, Addlestone, Surrey, England.

Manufacturer of the Oxberry line of animation stands, aerial-image equipment and all related accessories.

## Manufacturers of Lighting for Studio and Location Use

### Century Lighting, Inc.

512 West 43rd Street, New York, N. Y. 10036. Phone: (212) CH 4-7050.

Manufacturer of Lekolite and Fresnel spotlights, floodlights and scoops and a variety of striplights; many other related accessories.



### ColorTran Industries

(A Berkey Photo Company)

1015 Chestnut Street, Burbank, California 91502.

Specializes in the manufacture of high-intensity light sources and systems, systems for explosion-proof atmospheres; absorbing and reflecting heat filters and other accessories.

### General Electric Company

Lamp Division

Nela Park, Cleveland, Ohio 44112

Manufacturer of the Portable Cinema Light and many other types of lighting equipment and accessories.

### Lowel-Light Photo Engineering

429 West 54th Street, New York, N. Y. 10019. Phone: (212) PL 7-2125.

Manufacturer of the Uni-6 lighting kit.

## Specialists in Lighting Equipment Rental & Sales



### Jack A. Frost

234 Piquette, Detroit, Michigan 48202  
Phone: (313) TR 3-8030.

Canadian Office: 336 Bering, Toronto, Canada. Phone: BE 9-1145.

Rentals, sales and service of lighting equipment; also handles other types of production equipment; specializes in "package deals."

### L.A. Stage Lighting Company

451 Venice Boulevard, Los Angeles, Calif. 90006 Phone: (213) DU 4-1241.

Rental, sales and service of lighting equipment and related accessories.



### J. G. McAlister, Inc.

1117 N. McCadden Place, Hollywood, Calif. 90038 Phone: (213) HO 3-3253.

Bardwell & McAlister lighting equipment, generators; both sales and rentals.

### Mole-Richardson Company

937 N. Sycamore Avenue, Hollywood, Calif. 90038 Phone: (213) OL 4-3660.

Manufacturer of specialized lighting equipment for motion picture and television studios.

### Naren Industries, Inc.

2104 North Orchard Street, Chicago, Ill. 60614. Phone: (312) DE 7-0446.

Manufacturer of lighting equipment and related accessories.

### Nova, Division of Ascor

25-15 50th St., Woodside New York 11377. Phone: (212) 932-4040

Professional lighting equipment.

### Packaged Lighting Services Inc.

36-38 Woodworth Ave., Yonkers, New York 10701

Manufacturer of studio lighting equipment and related accessories.

### Sylvania Electric Products, Inc.

730 Third Avenue, New York, N. Y. 10017 Phone: (212) 551-1000.

Manufacturer of the Sun Gun professional light and accessories; other lighting equipment.

### Westinghouse Electric Corporation

Lamp Division

1 MacArthur Road, Bloomfield, New Jersey 07003.

Manufacturer of lamps for all motion picture and TV studio flood and spot light requirements.

## Lighting Accessories

### The Brewster Corporation

Old Lyme, Connecticut 06371.

Manufacturers of the "Polecat", aluminum pole support for lights, reflectors, etc.

## Professional Studio Editing Equipment Manufacturers

### Hollywood Film Company

956 N. Seward St., Hollywood, Calif., 90038. Phone: (213) HO 2-2384

Branches: 122 W. Kinzie, Chicago, Ill. Phone: (312) 644-1940. 524 W. 43rd St., New York, New York 10036. Phone: (212) LO 3-1546.

Manufacturer of precision editing equipment and accessories for professional cine use.

### F & B/Ceco, Inc.

315 West 43rd St., New York, N.Y. 10036 Phone: (212) JU 6-1420.

Manufacturers of F & B Ceco professional viewers, editing tables, film barrels, guillotine splicers, splicing blocks and magic mylar splicing tape.



### Moviola Manufacturing Company

5539 Riverton Ave., North Hollywood, California 91601. Phone: (213) TR 7-2173.

Manufacturer of Moviola editing equipment and all related editing accessories.

### Neumade Products Corporation

250 W. 57th St., New York, N. Y. 10019  
Phone: (212) JU 6-5810.

Manufacturer of Neumade editing equipment.

## Film Splicing Equipment

### Maier-Hancock Sales Co.

14106 Ventura Blvd., Sherman Oaks, California.

Distributor of film splicing equipment and accessories for 35/16/8mm films.

### Permacel

U.S. Highway No. 1, New Brunswick, New Jersey.

Manufacturer of splicing equipment and Permacel film splicing tape.

### Prestoseal Manufacturing Corporation

37-12 108th St., Corona, N. Y. 11368  
Phone: IL 7-5566

Manufacturer of film splicing equipment.



### Charles Ross, Incorporated

333 West 52nd Street, New York, N. Y. 10019. Phone: (212) CI 6-5470.

Rental, sales and service of specialized lighting equipment including generator trucks & trailers, grip equipment and props.

### Studio Lighting Company

2212 North Halsted Street, Chicago, Ill. 60614. Phone: (312) EA 7-2800.

Rental, sales and service of lighting equipment including lights, cable boxes, and grip equipment.

## Rental, Sales, Service of Professional Cine Equipment

### ABC Camera Corporation

52 W. 44th St., New York, N. Y. 10036  
Phone: (212) JU 2-1441.

Rental, sales and service of cine equipment and related accessories.



### Behrend Cine Corporation

51 E. Grand Ave., Chicago, Ill. 60611,  
Phone: (312) 527-3060

Rental, sales and service of cine equipment lighting, editing and sound equipment.

### Birns & Sawyer Cine Equipment

424 Santa Monica Blvd., Hollywood Calif. 90038. Phone: (213) HO 4-5166.  
Cable: Birnsaw.

Rentals, sales and service of cine equipment and all related accessories. Specializes in Arri equipment.

### Burke & James, Inc.

33 W. Lake St., Chicago, Illinois. 60606. Phone: (312) 372-5422.

Rentals and service of photographic and cine equipment and all related accessories.



### The Camera Mart, Inc.

845 Broadway (at 60th St.), New York N. Y. 10023. Phone: (212) PL 7-6977.  
Cable: Cameramart.

National rental, sales and service of professional cine equipment and accessories.



### Camera Service Center

33 West 52nd St., New York, N. Y. 10019. Phone: (212) PL 7-0906.

Rental, sales and service of cine equipment and accessories.

### Cine 60

30 9th Ave., New York, N. Y. 10036.  
Phone: (212) JU 6-8782

Rental, sales and service of cine equipment. Specialize in Arri attachments.

### Victor Duncan Motion Picture Cameras & Equipment

50 Piquette Ave., Detroit, Michigan 48202. Phone: (313) TR 4-2334.

Rental, sales and service of cine equipment and related accessories.

### J. P. Filbert Co., Inc.

2007 S. Vermont, Los Angeles, Calif. Phone: (213) 734-1196

Equipment rental, sales and service, audio and video; specialize in Xenon light projection. Creative consultants.



### F&B/Ceco, Inc.

315 W. 43rd St., New York, N. Y. 10036  
Phone: (212) JU 6-1420

Branch: 51 E. Tenth Ave., Hialeah, Florida. Phone: TU 8-4604.

National rental, sales and service of professional cine equipment, cameras, lights, recording, projection and editing equipment; consultation services for producers.

### General Camera Corporation

321 W. 44th Street, New York, N. Y. 10036. Phone: (212) 581-1061.

Rental, sales and service of cine equipment and related accessories.

### Gordon Enterprises

5362 N. Cahuenga, North Hollywood, Calif. 91601. Phone: (213) PO 6-3725.

Rental, sales and service of professional cine and photographic equipment, and related accessories.

### Hollywood Camera Exchange

1607 North Cosmo Street, Hollywood Calif. 90028. Phone: (213) HO 9-3651

Rental, sales and service of professional cine and photographic equipment and related accessories.

### Motion Picture Camera Supply Inc.

424 W. 49th St., New York, N. Y. 10017.  
Phone: (212) 586-3626

Rental, sales and service of cine equipment and all related accessories

### Jack Pill's Camera Equipment

6510 Santa Monica Blvd., Hollywood, Calif. 90038. Phone: (213) HO 6-3238

Rental, sales and service of cine equipment and related accessories.

### S. O. S. Photo-Cine-Optics, Inc.

387 Park Ave., S., New York, N. Y. 10016  
Phone: (212) MU 9-9150

Branch: 10635 Burbank Blvd., N. Hollywood, Calif. Phone: (213) 877-5326

National rental, sales and service of cine, photographic equipment and all related accessories for the producer.



this symbol, appearing on a company listing in these pages, refers to informative advertising appearing in other pages of this Annual Buyer's Guide to Film Production Services and Production Equipment.

This listing is selective, including only those principal sources of products and services used in the field.

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## Manufacturers of Laboratory & Printing Equipment



### Bell & Howell Company

Professional Equipment Division

7100 McCormick Road, Chicago, Ill. 60645. Phone: (312) 262-1600.

Manufacturer of film printing equipment for motion picture laboratories, including 16mm, 35mm, 35 32mm, 65 70mm, and 70mm sizes.

### Calumet Manufacturing Company

6550 N. Clark Street, Chicago, Ill. 60626. Phone: (312) SH 3-2442.

Manufacturer of print processors, mixing and storage tanks, washers, sinks, and other laboratory accessories.

### Oscar F. Carlson Company

2600 Irving Park Road, Chicago, Illinois. 69618. Phone: (312) JU 8-6720

Manufacturer of Depue motion picture film printers, automatic light control boards and microfilm printers.

### Computer Measurements Company

Division of Pacific Industries

12970 Bradley Avenue, San Fernando, California. Phone: EM 7-2161.

Manufacturer of Unicorn products, including the Unicorn solvent film cleaner, and the Unicorn automatic film splicer.

### Andre Debrie of New York

432 West 45th St., New York, N. Y. 10036.

U.S. distributors of Andre Debrie film processors; lab equipment.



### Eastman Kodak Company

Motion Picture and Education Markets Division

343 State, Rochester, New York 14650  
Phone: (716) 325-2000.

High-speed film processing equipment.

### Filmline Corporation

43 Erna Street, Milford, Connecticut.

Manufacturer of black & white and color motion picture film processing equipment for 16mm, 35mm, and 70mm film.

### Oscar Fisher Company, Inc.

P.O. Box 2306, Newburgh, N.Y. 12550

Manufacturer of processal "dry" spray immersion film processor; Mark film processors; other processing equipment.

### Frank Herrfeld Engr. Corp.

5716 Camille Ave., Culver City, Calif.

Manufacturer of continuous and step motion picture printing equipment.

### Hi-Speed Equipment, Inc.

73 Pond St., Waltham, Mass. 02154

Manufacturer of full line of Hi-Speed products for the laboratory including processing machines and related systems.

### Houston Fearless Corporation

Westwood Division

11801 West Olympic Blvd., Los Angeles, Calif. 90064. Phone: (213) BR 2-4331.

Manufacturer of Houston Fearless motion picture film processing machines and related equipment.

### Lipsner-Smith Corporation

7334 N. Clark St., Chicago, Ill. 60626.  
Phone: (312) 673-4030.

Manufacturer of the CF-2 Ultrasonic Film Cleaner.

### Macbeth Instrument Corporation

P.O. Box 950, Newburgh, N.Y. 12553  
Phone: JO 1-7300. Cable: ARTDAY.

Manufacturer of motion picture laboratory equipment.

### J. A. Maurer, Inc.

37-01 31st Street, Long Island City, New York. 11101.

Manufacturer of Maurer-Matic film processor, 16 35mm model and 70mm model, and other laboratory equipment.

### Motion Picture Printing Equipment Co.

8107 N. Ridgeway Ave., Skokie, Ill.  
Phone: (312) OR 5-8220

Manufacturer of Peterson contact printer and related accessories.

### Producers Service Company

1145 N. McCadden Pl., Hollywood, Calif. 90038.

Manufacturer of Acme optical printer for special-effects motion picture printing.

### Research Products, Inc.

716 N. LaBrea Ave., Hollywood, Calif. 90038. Phone: (213) WE 3-9301.

Manufacturer of Research Products Optical Printers in 70mm, 35mm, 16mm, 8mm. Agents for sale of Acme cameras, projectors, registration contact printers, animation equipment. Custom-built special effects equipment to order.

### Sickles Sales and Service Company

Route 1, Box 726, Scottsdale, Arizona. 85257. Phone: WH 6-4323.

Manufacturer of slide duplicators, optical printer, color printers, film strip printer.

## Specializing Laboratory Equipment Manufacturers



### Treise Engineering, Inc.

1949 1st St., San Fernando, Calif.  
Phone: (213) EM 5-3124.

Manufacturer of continuous film processing equipment and accessories, sound track applicators, precision film sprockets and rollers, etc.

### Uhler Cine Machine Company

15762 Wyoming Avenue, Detroit, Michigan 48238. Phone: UN 1-4665.  
Cable: UHLICIMA.

Manufacturer of motion picture laboratory equipment.

## Manufacturers & Distributors of Reels & Containers

### Filmstrip Containers

#### Buckeye Stamping Company

555 Marion Road, Columbus, Ohio. 43207 Phone: (614) 443-9458

Manufacturer of filmstrip cans, etc.

#### Plastican Corporation

Box 157, Butler, New Jersey

Full line of plastic containers.



#### Richard Manufacturing Co.

5914 N. Noble Ave., Van Nuys, Calif.

Full line of plastic containers.

### Film Shipping Cases



#### Fiberbilt Sample Case Co.

601 W. 26th St., New York, N.Y. 10001.  
Phone: (212) WA 9-7772.

Manufacturer of Fiberbilt shipping cases for film requirements.



#### William Schuessler

361 W. Superior St., Chicago, Ill. 60610  
Phone: (312) SUPERIOR 7-6869.

Manufacturer of complete line of film shipping cases for motion picture and sound slidefilm requirements; etc.

#### Compco Corporation

1800 N. Spaulding, Chicago, Ill. 60647  
Phone: (312) EV 4-1000.

Manufacturer of Compco line of film cans and reels for all sizes.

This listing is selective, including only those principal sources of products and services used in the field.

## Camera Tripods and Camera Pan Heads

### Quick-Set, Inc.

8121 North Central Park Avenue, Skokie, Illinois. Phone: (312) OR 3-1200.  
Manufacturer of full line of tripods, pan heads, stands, dollies, and mobile instrument positioning equipment.

### F & B/Ceco, Inc.

315 West 43rd St., New York, N.Y. 10036 Phone: (212) JU 6-1420  
Manufacturer of "PRO JR" line of tripods, dollies, triangles and accessories.

### TA Manufacturing Corporation Cinema Products Division

4607 Alger Street, Los Angeles, Calif. 90039. Phone: (213) CH 5-3748.  
Manufacturer of Thomas fluid pan heads.



### Comprehensive Service Corp.

250 W. 64th St., New York, N. Y. 10023  
Phone: (212) 799-2500.

Branch: 829 N. Highland Ave., Los Angeles, Cal. Phone (213) HO 2-0969.

Motion picture reels, cans, equipment

### Goldberg Bros.

3535 Larimer, Denver, Colo. 80217.

Manufacturer of film reels and cans.



### Mastereel Industries, Inc.

25 Home St., White Plains, N. Y. 10606.  
Phone: (914) 946-4884; in New York: (212) 933-1488

Specialized film handling equipment; interchangeable split reels.



### Plastic Reel Corp. of America

612 Boulevard East, Weehawken, N. J.

Manufacturer of Plio-Magic plastic film shipping cases, reels and accessories.

### Probe & Develop, Inc.

The Whitcomb (Penthouse) 1231 Market St., San Francisco, Cal. 94103.  
Phone: (415) 626-1919

Manufacturer of P-D Filmpack, plastic film shipping containers.



### Taylorreel Corporation

185 Murray St., Rochester, N. Y. 14606

Manufacturer of Taylorreel line of film cans and reels for all sizes.



## Film Editing & Inspection Equipment

### The Harwald Company

245 Chicago Avenue, Evanston, Ill.  
60202 Phone: (312) DA 8-7070.

Manufacturer of Inspect-O-Film line of professional film inspection equipment, with all related accessories and modifications. Also professional splicing equipment, film storage equipment, etc.

### Kidde Machine Corporation

35 Farrand St., Bloomfield, N.J.

Manufacturer of Kidde inspection equipment and related film editing accessories.

### Paulmar, Incorporated

464 Central, Northfield, Ill. 60093

Manufacturer of Paulmar line of film inspection equipment and related accessories.

## Other Specialized Sources

### Hurletron Incorporated

Electric Eye Equipment Division

1938 East Fairchild St., Danville, Ill.

Manufacturer of automatic shutter control systems for high-speed motion picture printers; other lab accessories.

### Midwest Visual Equipment Co.

3518 W. Devon Ave., Lincolnwood, Ill.  
Phone: (312) IR 8-9820 and 571 W.  
Randolph St., Chicago, Ill. 60606.

Rental, sales and service of cine equipment and related accessories.

### Photomechanisms, Inc.

15 Stepar Place, Huntington Station,  
New York.

Manufacturer of Rapidata Processing equipment (negative & positive).

### Rank Precision Industries, Ltd.

Woodger Road, Shepherds Bush,  
London W. 12, England.

Manufacturer and distributor of professional motion picture and television camera equipment and related accessories.

### Ryder Sound Services, Inc.

1161 North Vine Street, Hollywood,  
Calif. 90038 Phone: (213) HO 9-3511

Rental of magnetic sound recording equipment for production.

## Photographic Chemicals

### Philip A. Hunt Chemical Co.

Roosevelt Place, Palisades Park, N.J.

Manufacturer of photographic, graphic arts and x-ray chemicals.

## Cinematographers Find That Color Adds Interest in Social Service Spots

☆ With color now reaching beyond network shows and into local tv programming, the question of b/w or color for public service television spots is of increasing importance.

Economy is one good and practical reason for producing film spots in 16mm b/w for non-profit agencies. Some producers feel also that the stark quality of b/w adds to the drama of the harsher realities of life often depicted in these spots.

But it can work the other way, as well. Community Service Society, a New York City social service agency, recently commissioned Cinematographers, Inc., a New York industrial film and TV commercial producer, to create and produce for them a one-minute public service television spot.

Cinematographers Ed Schultz and Bill Doherty felt that a departure from the gloomy nature of many public service films was called for. They recommended visualizing the positive side of CSS' work with people. They also urged the use of color to add impact to the feeling of hopefulness in their concept.

The up-beat spot, consisting of seven exterior scenes, was shot on 16mm Commercial Ektachrome and is now attracting favorable attention on all New York City television stations.

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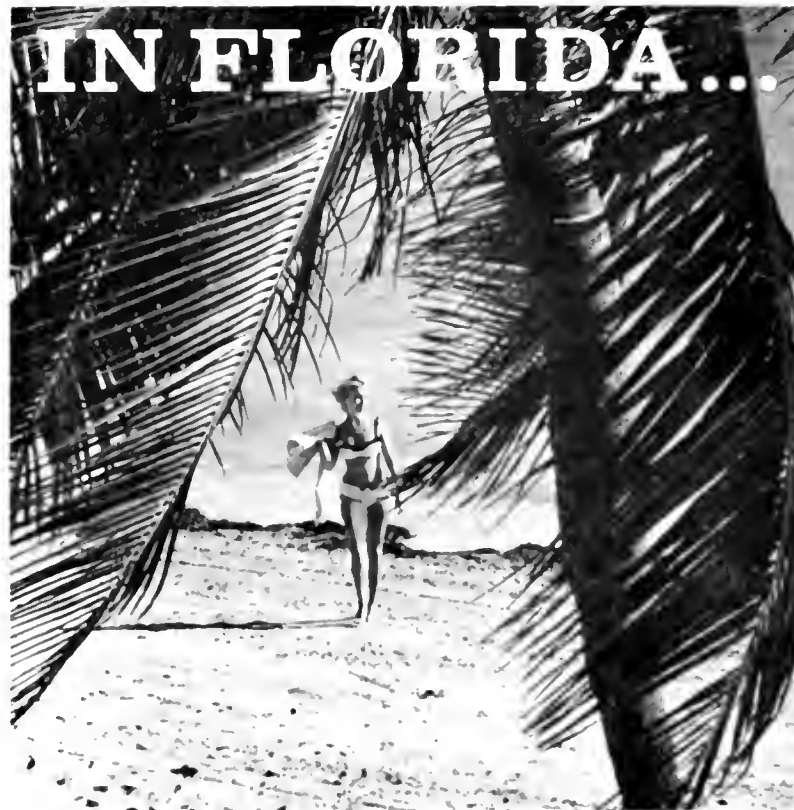
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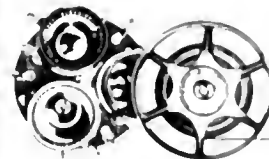


ci 6-4061

A Special Feature in These Pages Next Month: "Pictures of the Year!" Award-winning motion pictures and slidefilms of 1966 (and those which made notable contributions) will be reviewed in our annual consensus report on "Pictures of the Year"—a feature of the forthcoming Number Eight edition.



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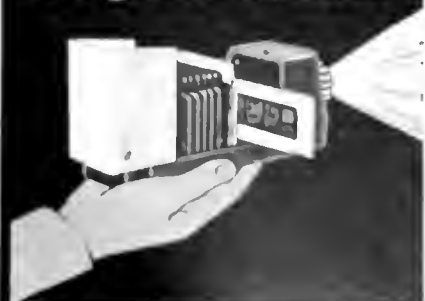
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**THE INDUSTRIAL FILM AT VENICE:**

(CONTINUED FROM THE PRECEDING PAGE 52)  
roads, bridges, extension of navigation facilities, cable-laying and industrialised building in Italy itself.

Each of these was a major international industrial film and all offered interesting comparisons. *In Your Life* sponsored by Italsider, the Iron and Steel combine, has the same purpose as the US *Steel & America* — directed at the Italian public. *Chilometri 1696* deals with a gas pipeline — so does *Gaz du Nord*, a Dutch film. *La Diga di Kainji* shows the construction of a hydroelectric scheme, which will transform the economy of northern Nigeria — and the Portuguese film *Alto Robago* describes a similar installation which will have a similar effect in northern Portugal.

In all there were over 20 films on major construction projects throughout the world. Not only are these films used give inspiration to the developing countries, but they have the hard commercial value of promoting further business for the contractors, the steelmakers and the engineers responsible for them.

Other films which come to mind were about roads — Italy's *Una Strada d'Acciaio* and France's *Route des Vacances*, underlining Europe's need for better communications.

In the building industry group the Swedes and Italians dominated with systems-building techniques and the Germans, Austrians and Spanish had films about lightweight concrete, glass and ceramics. Italy and Finland had films about textiles.

Motor manufacturers films covered research, design and sales — offered by Holland, Sweden, Italy, USA and Britain.

The Germans dominated the chemical and atomic energy field — there were 12 iron and steel films from a number of countries.

Along with all these films about projects and machinery, there were some *very human* subjects — *Like Rings on Water* from Sweden. This fine black & white film makes us ask, as it intends us to do, what is to be the end of this constant move from the country to build bigger and bigger urban complexes? We can relax with *Philips Cavalcade — 75 Years of Music* from Holland, or Britain's *The Tortoise and the Hare* sponsored by Pirelli's UK subsidiary.

In the training field *Visual Aids* offered by the British Navy and *Les Clients Sont ce qu'ils Sont* from France reveals the power of film as an instructional medium. *Sunrise at Eastern* sponsored by Eastern Airlines at first shocked European for its frankness in revealing the methods employed by a company in bad shape to recover its corporate dignity and profitability.

As one speaker said at the Festival — "through the Festivals, sponsors and producers have been encouraged to improve their production techniques to make films which really play their part in industrial communications." But he also claimed that industry in Europe does not really understand what it can do with its films — it has not been encouraged to explore and exploit the avenues of distribution. This perhaps is the lesson we should learn from the 7th Industrial Film Festival.



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- 16mm plastic reels, 50' to 2200'
- 8mm plastic reels, 50' to 400'
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**THE EDITORIAL VIEWPOINT:**

CONTINUED FROM THE PRECEDING PAGE 18)  
Australia, Finland, Greece, Japan, Mexico, Hawaii, Norway, South Africa, Denmark, England, Switzerland, Germany, Belgium, and Turkey. U. S. member companies are represented in 30 states.

The network aim is to broaden the scope and raise the standards of non-theatrical film making around the world. Members will work together by helping each other with location assignment of photography and recording in their areas. They will exchange information on available personnel and equipment and share their experiences with new equipment and materials.

Vice-president of IQ is Matt Farrell, president of Matt Farrell Productions, New York. Secretary-treasurer is Jack R. Rabius, president of K & S Films, Inc., Cincinnati, Ohio. Three board members complete the officer structure. They are Knut-Jorgen Erichsen, managing director of Centralfilm A/S in Oslo, Norway; D. M. Sapra, chairman of Asia Telefilms, Hyderabad, India; and Howard J. Silbar, managing director of Time-Life Productions, Grand Rapids, Michigan.

Founder of the organization was Walter J. Klein, president of Walter J. Klein Company in North Carolina. All business for the network will be conducted from the offices of Crawley Films in Ottawa. The organization is not actively soliciting additional memberships but will periodically review applications from film companies in other areas of the world. Prospective members are required to submit financial statements, extensive references, films and production lists.

**Influential Negro Audiences Offer Good Potential for Useful Sponsored Pictures**

Don't overlook the influential Negro audience for sponsored films which truly serve the interests of this very large segment of the total American community. Strong devotees of both television and the theaters, Negro viewers can also be reached by direct distribution of product and service films through their well-attended lodge, club and community organizations via 16mm prints, 8mm rear-screen sound projectors, set up in stores and at other sites. They will also attract good viewing audiences.

Home care and remodeling ideas, personal products, driver-training skills and a wide range of other subjects have indicated wide appeal among Negro viewers.

**Documentary Films Which Portray West Invited to Compete for "Wrangler" Award**

The Western Heritage Awards, sponsored by the National Cowboy Hall of Fame and Western Heritage Center in Oklahoma City, has again extended an open invitation to producers and sponsors of films which provide an accurate portrayal of the West to compete for one of their Wrangler Awards.

The 1965 winner of this trophy for outstanding Western documentary films was *The Beautiful Tree, Chiskale*, produced by the University of California's Extension Media Center. In 1964, the National Film Board of

Canada received this award for *Age of the Buffalo*.

Entry deadline for 1966 films of this type close: January 6, 1967. Although 35mm prints are accepted, preference is expressed for 16mm. Write or wire the Public Relations Department, National Cowboy Hall of Fame, 1700 Northeast 63rd Street, Oklahoma City, Okla. 73111. Or phone them at Greenfield 8-1811, area code 405, if you have a title that's suitable for this award.



The General Electric "Mare 300" lamp enables class to view bright image in outdoor setting.

**Brilliant Images for 16mm Color Films Made Possible by General Electric Lamp**

The American premiere of *City in the Kingdom*, held last month in the large Community House of Christ Church in Winnetka, Illinois, was a memorable experience in modern projection techniques as well as affording the privilege of sharing this challenging Coventry Cathedral film with the more than 400 suburban Chicagoans who attended.

The Editor of BUSINESS SCREEN arranged with Midwest Audio-Visual Equipment Company, representatives of Bell & Howell, to demonstrate the latest in Bell & Howell 16mm projection. The showing was brilliant and the image on the screen in the sizeable auditorium was bright and sharp. Give full credit not only to a superb new projector but also to the new General Electric "Mare 300" lamp. In the picture on this page, the lamp is shown as capable of beating outdoor light but you'll seldom encounter that problem.

But what users of factual films can count on is that Bell & Howell, Graflex and other 16mm projectors equipped with this new lamp will reproduce today's fine color processes, bringing out the best in beautiful pictures.

**ANA Issues Useful New Booklet on Basic Requirements for Meeting Room Facilities**

A 20-page booklet describing the factors which should be considered in designing meeting rooms and selecting conference sites has been published by the Association of National Advertisers Audio-Visual Committee. It's title: "Basic Requirements of Meeting Room Facilities for Effective Audio-Visual Communications."

The booklet was prepared by O. H. Peterson, recently retired from the American Oil Company, and now an audio-visual consultant. (CONTINUED ON THE FOLLOWING PAGE 111)

**The Squibb Institute finds need for two Da-Lite Executive Electrol™ projection screens.**

A pair of Da-Lite Executive Electrol projection screens, one in the main conference room of the new Biological Research Building and the other in the Building's specialized Pathology conference room, have proved to be useful pieces of equipment in The Squibb Institute for Medical Research, New Brunswick, New Jersey. The reasons?

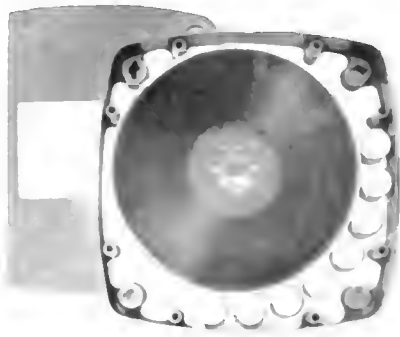
- Fully automatic operation • Built-to-last construction • Space conservation • Ease of handling • Sensible prices • Long range economy

Electrically operated Da-Lite screens (4 models in all) are designed for easy installation on wall, ceilings or within the ceiling. Sizes from 50" x 50" thru 20' x 20', with a price for every budget. The Squibb Institute purchased their Da-Lite screens from Raven Screen Corp., New York. Write for complete information and the name of a franchised Da-Lite dealer near you.



# a-v equipment trade fair

NEW PRODUCTS AND ACCESSORIES FOR PRODUCTION AND PROJECTION



Plio-Magic Filmstrip Case

## Plio-Magic Filmstrip Disc Case Introduced by Plastic Reel Corp.

☆ The introduction of the Plio-Magic Filmstrip Phono Record Shipping Case by the Plastic Reel Corporation brings a new answer to industry's need for handling of widely-used sound slidefilm (filmstrip) media. The new case holds eight filmstrip containers and discs, has a strong handle for easy carrying.

Plio-Magic products may be purchased direct from the Plastic Reel Corporation of America, 612 Boulevard East, Weehawken, N. J. On the West Coast, contact PRC offices at 1133 Cole Avenue in Hollywood.

## New Lightweight Vidifilm Camera Provides Improved Picture Image

☆ Vidifilm, Inc., has a new lightweight combination video and film camera, the Model VC-16-1FA, which weighs only 32 pounds, complete with lens and containing 400 feet of film. The new Vidifilm camera exposes 16mm color film while simultaneously televising the exact film images to any number of television monitors.

New configuration improves t.v. picture quality while cutting size and weight by more than 25 per cent, according to the manufacturer. Use of the Eclair NPR 16mm camera permits self-blinded synchronous operation while maintaining professional film standards. Magazine change time remains under 10 seconds.

This specializing manufacturer Vidifilm Model VC-16-1E/A camera,



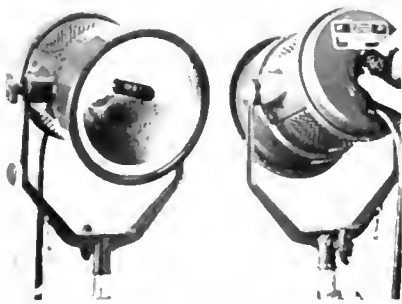
also has a new Console Control Station, Model MSK-1000 which is a transistorized, miniaturized version of previous components. The new, smaller console measures only 32" wide by 16" deep and 20" high. Three Vidifilm cameras can be monitored from this station, with communication by the director to each cameraman by headsets. Entire unit, including three cameras, operates from a single 110-volt, 15-amp wall outlet.

Write Vidifilm, Inc., Suite 500, 8730 Sunset Blvd., Hollywood, Calif. 90069, for descriptive technical literature and availabilities. •

\* \* \*

## Mole-Richardson "Mickey Mole" Offers Focusable Quartz Light

☆ The new "Mickey-Mole" a focusable 1,000-watt quartz light with variable beam from spot to flood has been announced by the Mole-Richardson Co. The studio lighting fixture can be used with 12



different, standard ASA-coded quartz tungsten-halogen globes.

The globe is mounted in a stationary socket, only the reflector moves when focusing. Mickey-Moles are available with a complete group of accessories and in easy-to-carry kits. Write for bulletin 108 to: Mole-Richardson Co., 937 No. Sycamore Ave., Hollywood, Calif. 90038. •

\* \* \*

## Angenieux 10 x 24 F/2.6 Zoom Lens Available for Mitchell BNC

☆ An Angenieux 10 x 24 (24mm to 240mm) F/2.6 zoom lens with viewfinder for Mitchell BNC cameras is available now from Zoomar International, Inc. The lens is supplied with an integral camera base lens support assembly and was designed for rapid set-up in studio or location operations. Design features include a large 4:1 zoom crank clutched at both ends for another zoom action. Ask our New Products Desk for further descriptive data if desired. •

## New "Rotomatic" Slide Projector Features a 500-Watt Quartz Lamp

☆ The new Sawyer's Rotomatic 707AQ slide projector provides automatic focus and uses a 500-watt quartz iodine projection lamp for maximum screen brightness.

Introduced by Sawyer's Inc. (subsidiary of GAF) through their



Rotomatic 707AQ slide projector.

U. S. marketing agents, H. A. Bohm & Company, this new projector features a solid-state electronic focus system. The user manually adjusts focus for the first slide and then the auto-focusing system takes over.

The Sylvania Super Q (quartz-iodine) lamp used in this equipment has a rated life of 50 hours and provides constant high light output at full 500-watts through its entire life, without yellowing or dimming with age and use. The Rotomatic 707AQ projector operates on ordinary household current, 105-125 volt, 50-60 cycle AC, without need for special adapters, plugs or transformers. Magazine (tray) capacity is 100 slides. Ask our New Products Desk to obtain descriptive data and dealer sources.

\* \* \*

## Audiscan System Puts 26 Minutes of Sight Sound in One Cartridge

☆ A completely self-contained lightweight portable projector which features synchronized sight/sound in one sealed cartridge is the new Audiscan System. The unit weighs less than 13 lbs. and provides up to 26-minutes of screen time in its cartridge.

The projector is made by Audiscan, Inc., Bellevue, Wash. •

\* \* \*

## Need More Data on Products? Drop Line to our Reader Service

☆ A single airmail postcard or your company letterhead request to the New Products Desk, BUSINESS SCREEN, 7064 Sheridan Road, Chicago, Ill. 60626, will bring complete product literature on any items reviewed in these pages.

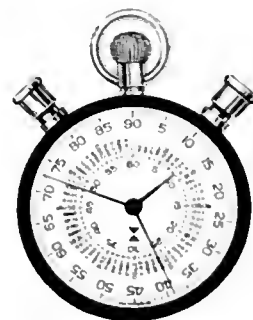


Ampex closed-circuit TV monitor.

## Ampex Unveils Three Professional Quality Closed-Circuit Monitors

☆ The Ampex Corporation has introduced three new professional-quality closed-circuit television monitors, usable with any t.v. system of this type. Models now available are the 17-inch VM-617, solid-state, selling at \$499.95; a 23-inch monitor, VM-623, also solid-state, at \$549.95; and Model VM-627, a vacuum-tube 27-inch monitor listed at \$499.95.

All three monitors are said to provide a high-quality picture and have a horizontal line resolution of 800 at the center of the screen. All feature front operating controls and are offered in all-metal cases with side-carrying handles.



## "Film Master" Timer Watch for Instant "Read-Out" of Footage

☆ A new film timer, the "Film Master" provides instant "read-out" for elapsed film footage during 35mm production. It has been introduced by the Feldmar Watch Company of Los Angeles. Twin film scales are calibrated in single-foot and 90-foot increments, respectively, to a total of 5,400 feet. A third scale indicates elapsed time in seconds and minutes.

The timer is Swiss-crafted with Incabloc shock protection and it includes a "split-action" mechanism that permits "take-offs" and interval timing for specific scenes and film sequences. Priced at \$60, it also features a separate reset control activated only when stopwatch is not in motion. Direct inquiries to our New Products Desk

F&B/Ceco Has U.S. Exclusive for New Color Process Make-Up Kits

F&B/Ceco, Inc., motion picture equipment supplier, has been appointed exclusive U.S. distributor for the Research Council of Make-Up Artists' new color process professional make-up products.

A complete RCMA basic kit containing over 65 items of foundation bases, eye color, lip color, mascara, lotions, brushes, puffs, etc., plus an attractive compact case and step-by-step instructions, will sell for \$75. The kit has been carefully prepared to include all the make-up items required for the latest type color film stocks, including Eastman Kodak Ektachrome ECO 7255, EMF 7256, EF 7257, and EF 7258, color negative 5251 and Anscochrome professional 242. It is also suited for tele and taped color compatible television use, as well as theatrical make-up applications.

The make-up kits will be available from all F&B/Ceco branches plus leading film equipment dealers throughout the country. In addition, a large individual and replacement stock will be carried at F&B/Ceco's main New York office. A complete description and price list will be sent free upon request to Ron Groen, F&B/Ceco, 25 West 43rd Street, New York.

\* \* \*

#### Cine-Chrome Laboratories Adds 35mm Daily-Basis Color Service

Cine-Chrome Laboratories, Inc., Palo Alto, California, has added facilities to provide daily service in the developing of 35mm Eastman color negative and color prints. Also available are 35mm silent or sound release prints, scene-to-scene color and exposure corrected, and Cinex strips.

The West Coast laboratory continues its services for developing original 16mm Ektachrome, IS, EF, reversal print, color internegative and color positive release material as well as related services. A complete price list and service data are available on request from Cine-Chrome Laboratories, Inc., 4075 Transport St., Palo Alto, California 94303.

\* \* \*

#### Announce Expanded Services for Stokes' Slide and Filmstrip Dept.

Several new services have been announced by the Slide and Filmstrip Department of Bill Stokes Associates, Dallas, Texas. The firm now supplies super-slide duplicates from any size transparency.

This unique service is the result of new camera equipment designed and engineered by executive vice-president John Stokes. The camera uses 100-foot rolls of 46mm film.

Four years ago, Bill Stokes began using Eastman 6008 internegative material for shooting filmstrip masters. Currently, the Texas firm which bears his name is animating an average of more than two filmstrip masters per day and it uses Eastman 6008 internegative exclusively for the production of 35mm duplicates in large quantities.

Audio tapes and discs for filmstrips are also produced. Jack Benton, formerly with the Society for Visual Education in Chicago, heads the department, located at 5527 Dyer, in Dallas.

\* \* \*

#### All-Day Processing of ECO-2/7255 Announced by Bebell & Bebell

☆ A new all-day processing service on Commercial Ektachrome ECO-2/7255 motion picture film is now available at Bebell & Bebell Color Laboratories, Inc., New York.

By installing a separate processing machine, the Bebell lab is now offering producers, optical houses and animation firms ECO-2/7255 processing in mornings and afternoons as well as in the evening. Previously all processing of this emulsion was available only during the night hours.



## Egghead FOR HIRE

*... works on premise that a picture is worth as many words as it fails to speak ... designs visuals that help make pictures talk ... writes disciplined audio to insure they talk persuasively.*

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PAUL C. WOODBRIDGE *Writes*

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Which Were the Important Films in 1966? See These Pages Next Month! Were the "Pictures of the Year" the award-winners or were there other notable films which made important contributions in 1966 and didn't win prizes? See these pages next month for our annual review of great films of the year.

Motion Picture Titles • Scroll-Crawl-Roll-Pan Titles • Filmstrip Captions • Film Presentations • Sales Portfolios • Jumbo Sales Presentations • Color Chips  
Overhead Projector Slides • Designer Comprehensives • Small Signs • Banners-Streamers • Reproduction Proofs • Reverse Proofs • Trade Marks-Logotypes  
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# FILM PRODUCTION SERVICE COMPANIES IN ENGLAND AND CONTINENTAL EUROPE

## Film Laboratory Companies in England

**COLOUR CENTRE CINE LTD.**  
Farnham Royal, Slough, Bucks  
Phone: Farnham Common 4443  
J. Hornsby

SERVICES: 16mm color duplicating; 16mm Anselm processing, 16mm Ektachrome commercial processing.

**COLOUR FILM SERVICES, LTD.**  
22-25 Portman Close, Baker St.,  
London W. 1, England  
Phone: HUNter 2551

Cable: Colorphilm, London, W. 1.  
B. G. F. Chase, *Director*

SERVICES: 16mm Ektachrome processing, Color & B & W cutting prints; Editing, Sound Recording and dubbing; release printing Kodachrome 5269 and Eastman Color; Preview theatre facilities.

**FILMATIC LABORATORIES LTD.**  
Lonsdale Road, London W. 11  
Phone: Bayswater 9391

J. C. P. M. Davis, *Managing Director*  
B. F. Elbbetts, *Technical Director*

SERVICES: 16mm processing and printing, Ektachrome; Eastmancolor B & W reversal, neg./pos. etc. 35/16mm and 16/8mm reduction in color and B & W neg. cutting and edge numbering.

**FILMPRINT SERVICES LIMITED**  
71 Grosvenor Street, London  
W. 1.

Phones: Mayfair 2456, 0600  
Cable: Filmprin, London  
D. J. Aldridge, *Director*  
L. C. Osliff, *Director*

SERVICES: 35mm — reduction to 8mm or 16mm, colour and black & white; 16mm — contact and reduction to 8mm, colour and black & white. Processing, cutting, editing, titling, etc. 8mm magnetic stripping and sound transfer; Cassette loading facilities for Technicolor 800 series, Fairchild, Videotronic, Jayark projectors

**GEORGE HUMPHRIES & CO., LTD.**  
78/81 Whitfield Street, London  
W. 1

Phone: Museum 3636  
Cable: Humphrilab London  
Telex: 262907

P. Adorian, *Chairman*  
H.S.A. Baillie, *Dept. Chairman*,  
*Joint Managing Director*  
B. Litchfield, *Joint Managing Director*  
R. G. Ellis, *Laboratory Manager*

SERVICES: Full laboratory processing facilities. 35mm B & W; Eastmancolor; opticals; traveling matte; neg. cutting, etc. 16mm B & W or color; negative and reversal, Eastmancolor; Ektachrome; Kodachrome, etc. Contact and reduction printing. 8mm B & W and color.

Magnetic striping 16/8mm. Animation, titling, recording and re-recording. Preview theatre and conference room at 111 Wardour St.

### KAY LABORATORIES LTD.

49A Oxford Road, Finsbury Park,  
London

Phones: Labs: ARC 3050/Studios: MAI 1141

Ernest C. Roy, *Managing Director*

SERVICES: Processing, color and black & white, all gages; sync studios; RCA recording and dubbing; cutting rooms; filmstrips.

### THE RANK ORGANIZATION

#### Film Processing Division

Denham, nr. Uxbridge, Middx  
Phone: Denham 2323

Cable: Denlab Uxbridge

Olympic Laboratory  
School Road, London N.W. 10

Phone: Elgar 4030

Cable: Harles London

W. M. Harcourt, *Mging, Director*  
R. Dibley, *General Manager*

SERVICES: Complete processing facilities for 35mm, 16mm, 8mm, Eastman Color, Kodachrome, Ferrania-color, Ektachrome, Gevacolor and black and white. Dupes, reduction printing to 8mm. Film cleaning and protection. Projection: 35mm, 16mm married and double film. Sound and Dubbing: 35mm optical (five channels); magnetic three channels). Transfers: magnetic and optical to 16mm. Post synch. and commentary recording.



### TECHNICOLOR LIMITED

Bath Road, Harmondsworth,  
West Drayton, Middx.

Phone: Skypost 5432

Cable: Technicolor West Drayton

A. Allan, *Managing Director*

F. George Gunn, *Director — Sales*  
Frank C. Littlejohns, *Plant Mgr.*

SERVICES: see Technicolor, U. S. A.

### Animation Services

#### BIOGRAPHIC FILMS LTD.

90 Dean Street, London W. 1

Phone: Gerrard 9652/4579

SERVICES: Animation; Photo-animation; Live action; All services 35mm.

#### CARTOON ANIMATION SERVICE

The Colonnade, Maidenhead,  
Berks.

Phone: Maidenhead 21756

Cable: Cart Anim

SERVICES: Animation for all purposes. Stop motion, diagram photoanimation, etc.

### Animation Services:

#### HALAS & BATCHELOR CARTOON FILMS LTD.

Lysbeth House, 10a Soho Square,  
London W. 1; 3 — 7 Kean St.,  
London W. C. 2.

Phones: Gerrard 7651/2

Cable: Habafilm London

Studios: 2, 3 & 4 Dean St., London, W. 1; Animation Stroud, Church Road, Caincross, Stroud, Gloucester.

Associates in United States: Stephen Mann, RTV International, Inc., 405 Park Avenue, New York, N.Y. 10022. Phone: HA 1-0650; Louis de Rochemont Associates, Inc., 18 E. 48th St., New York, N.Y. Phone: PLaza 5-9710

Associates in Germany: European Artists, Kampehauss 12, Hamburg 205. Phone: 718675. Eberhard Kruger.

John Halas, *Producer, Director*  
Joy Batchelor, *Producer, Director, Scriptwriter*  
Richard Taylor  
S. Eckman, Jr., C.B.E., *Director*  
Harold Whitaker, *Key Animator*  
Tom Bailey, *Chief Designer*  
Bernard Gitter, *Manager of Sales*  
Jack King, *Chief Editor*

SERVICES: Full, semi, photo animation; special effect photography in 16mm, 35mm, wide screen formats; studios for 3-dimensional model work; cutting and editing facilities.

#### STEWART HARDY FILMS LTD.

Imperial Studios, Maxwell Road,  
Elstree Way, Boreham Wood,  
Herts.

Phones: Elstree 3730/4743

Ken Hardy, *Managing Director*  
Peter Dards; Ken Gay; Joyce Messenger; Louis Dahl, John Williams, *Animation Directors*  
Guy Fergusson, *Writer, Producer*

SERVICES: Diagram and cartoon animation for educational, technical, scientific, medical and industrial films. Specialized animation for TV commercials; 35 & 16mm editing, cutting rooms, theatre, Rostrum cameras.

#### "THE LARKINS STUDIO" LTD.

51 Charles Street, London W. 1  
Phones: MAY 1135/GRO 7432

Miss Beryl Stevens, *Joint Managing Director*

D. R. Gilpin, *Joint Managing Director*

W. Leach, *Editor*

D. Jensen, *Animator*

Miss S. Keenan, *Designer*

SERVICES: Treatment/scripts; storyboards; animation — cartoon and diagram; graphics; photo animation; live action inserts; model and stop frame; matte work; titles, Rostrum and Model cameras; cutting room; theatre with double head projection, optical and magnetic.

## PRODUCER SERVICES

### Editing and Recording

#### ASSOCIATED BRITISH-PATHE LTD.

(Production Division)

Film House, 142 Wardour Street,  
London W. 1

Phone: Gerrard 0444

Cable: Patherima Rath London

Harry Field, *Director/Gen. Mgr.*  
Lionel Hoare, *Producer, Documentary Department*

SERVICES: Sound recording and dubbing theatres in 35/16/8mm; cutting rooms and a comprehensive camera department. Pathe library of news-reel material dating back to 1896. Studios available at Wardour Street and Elstree. Complete production facilities available.

#### BIRMINGHAM COMMERCIAL FILMS LTD.

Film House, 28 Sutton St., Birmingham 6

Phone: ASon X 4294

Offices and City Centre Preview Theatre: 14 Colmore Circus, Birmingham 4. Phone: Central 1055.

Year of Organization: 1963  
Harold Juggins, *Chairman*  
Godfrey Davies, *Managing Director*

John Hatton, *Retail Sales Director*

SERVICES: Recording, film editorial work, titling and rostrum camera filming; location filming facilities; equipment hire with or without technicians; Perfectone synch pulse recording; editing rooms; preview facilities for 16mm magnetic/optical and 35mm optical, single or double head; equipment sales.

#### CAMPBELL FILMS LTD.

355 Strand, W. C. 2, London  
Phones: Temple Bar 7036/7

Year of Organization: 1960

John Ham-Campbell, *Managing Director*

Sam Hindley; Joan Hall Campbell, *Directors*

SERVICES: 35/16mm synch shooting scriptwriting, direction, etc. 3 cutting rooms for 35/16mm editing; foreign and domestic language versions. Arrillex cameras, Acmiola and Acmade editing machines. Production & post production plant available.

#### CINEMA LIAISON LTD.

##### Troding As: Sound Film Services

22-27a Charles Street, Cardiff  
Phone: Cardiff 25402

R. Colwyn Wood, M.I.E.R.E.  
A. James Hiett; A. Watson, O.B.E.

SERVICES: 16mm editing services sound recording suite and preview theatre; production facilities.

EDITOR'S NOTE: Producers are listed in detail in the pages of each Annual Production Review issue, on first number of each publication year

**HALLIFORD STUDIOS LTD.**

Manygate Lane, Shepperton,  
Middx.

Phone: Walton-on-Thames 26341

Cable: Hallifilms Shepperton

Eugene Andrews, *Studio Manager*

SERVICES: Two sound stages with total floor area 6,000 sq. ft.; 1,000 amps available on each stage. Dubbing theatre; preview theatre; dressing rooms; offices; workshops.

**KAY CARLTON HILL STUDIOS**

72a Carlton Hill, London N.W. 5

Phone: Maida Vale 1141

E. G. Roy, *Managing Director*

C. T. Parkhouse, *Studio Manager, Director*

SERVICES: Synch studio production services, preview theatre.

**KAY RECORDING STUDIOS**

22 Soho Square, London W. 1

Phone: Gerrard 7811

SERVICES: Recording; dubbing; RCA 5mm, 17.5mm, 16mm, 8mm. (See Ray Laboratories Ltd. for services)

**DERRICK KNIGHT & PARTNERS LTD.**

8/12 Broadwick Street, London W. 1

Phone: Gerrard 0761/2

Derrick H. Knight, *Producer/Dir.*  
Robin Douet, *General Manager*

SERVICES: 35/16mm editing services, cutting rooms for hire, with without crews; Hollywood Movias and ancillary equipment; scriptwriting and research. Complete 35/16mm production facilities.

**LEEVERS-RICH & CO. LTD.**

Cinema House, 80/82 Wardour Street, London W. 1

Phone: Gerrard 4161

Reginald Barnes-Heath; Fred Fleming, *Joint Studio Managers*

SERVICES: Sound transcription service; 35mm optical and magnetic; 35mm optical and magnetic (edge or center track); 17.5 magnetic; Disc 1 speeds; 1/4" tape; Synchropulse; Magra; Perfectone; Fairchild and angertone at all standard speeds. Any of these may be cross-transcribed. Overnight transcription. 35/8mm striped prints recorded on any sprocketed master. Dubbing theatre facilities; 35/16/8mm projection interlocked to six 35mm opt/mag tracks. Six 16mm magnetic tracks. Four-way Gram turntables. Live mike for commentary/angles. Location and editing facilities.

**R.C.A. GREAT BRITAIN LTD.**

Lincoln Way, Windmill Road,  
Sunbury-on-Thames Middx.

Phone: Sunbury-on-Thames 5511

Cable: RCA London

Telex: 28608

SERVICES: Complete service for stripping and recording 35mm and 16mm release films from producer's 35mm monaural, multiple track, or stereophonic sound masters employing one through six sound tracks. Film bonding facilities available.

**STANLEY SCHOFIELD PRODUCTIONS LTD.**

6-8 Old Bond Street, London W. 1

Phones: Mayfair 4642/3

Cable: Eskofilms London W. 1

Year of Organization: 1943

Stanley Schofield, *Managing Director/Producer*

Kenneth Rittener, *Asst. Producer*

Robert E. Eaves, *Production Supervisor*

Gordon Pitt, *Chief Sound*

*Recording Engineer*

Alan Haynes, *Electronic Engineer*

SERVICES: Studio, preview theatre, sound recording studio, cutting rooms, etc.

**SHERATON PRODUCTIONS LTD.**

171 Wardour Street, London W. 1

W. 1

Phone: Regent 2089

Digby Turpin; G. Neale

SERVICES: Complete production service for live action and animation. Sheraton Preview Theatre, 8-35mm double head.

**SIXTEEN SERVICES LTD.**

Kinocrat House, Cromwell Road,  
London S.W. 7

Phone: Frobisher 2242

Cable: Kinocrat London

Year of Organization: 1937

Gerald Cookson, FIBP, *Managing Director*

Brian Gibson, FIBP, *Technical Director*

Odran Walsh, *Director*

Alec Snowden, *Production Manager*

Eric Thirer, *Chief Editor*

Innes-Watson, *Sales Director*

SERVICES: Script writing; studio and location filming (16mm); editing; sound recording; dubbing; preview theatre, double head optical, quadruple head magnetic; cutting rooms; negative room; recording and dubbing studio; closed-circuit tv.

**DIGBY TURPIN FILMS LTD.**

171/173 Wardour Street, London W. 1

Phone: Regent 2074

Digby Turpin; G. Neale

SERVICES: Complete production services for live action and animation.

**ZONAL FILM FACILITIES LTD.**

Zonal House, Westfields Road,  
Acton, London, W. 3

Phone: Acorn 6841

Cable: Zonagram London

Year of Organization: 1950

F. V. Royce, FCA, *Chairman & Managing Director*

J. E. Coxhill, *Director*

B. V. Royce, FCA, *Director*

D. R. Bedford Smith, FCA,  
*Director*

SERVICES: Magnetic striping of films of all gauges from 8mm to 70mm. Permafilm protection and Perma New scratch removal of film of all gauges. Sole agents for MPO Video-tronic-S sound projector.

**Musical Libraries****BERRY MUSIC COMPANY LTD.**

10 Denmark Street, London W. C. 2

Phone: Temple Bar 1653

C. S. Agent. Ad. Ascher, Emil

Ascher Inc., 745 Fifth Avenue,

New York 22, New York; 1617

El Centro Avenue, Hollywood

Bld., Hollywood, Cal. Phone:

Hollywood 3-2051 AC; 213

R. Berry; R. C. Denton

SERVICES: Controy recorded music library on tape or disc.

**SOUTHERN LIBRARY OF RECORDED MUSIC LTD.**

8 Denmark St., London W. C. 2

Phone: Temple Bar 4524

Cable: Southmusic London

Mrs. M. I. Peer-Morris; Ralph

Peer II; T. H. Ward; T. F.

Ward; Robert Kingston, *Directors*

Dennis Berry, *Managing Director*

SERVICES: Library of recorded music on tape and disc for tv, radio, film and transcription use.

**SYNCHROFOX MUSIC LIBRARY**

21, Parke Road, Barnes, London,  
S. W. 13

Phone: Riverside 1633

Cable: Synchrofox London SW13

Frederick Fox, S. Kaufman, S. J.  
Marks, *Directors*

Andrew Adorian, *General Manager*

SERVICES: Library of recorded music on tape and disc (78' & 33's) for TV, radio, film.

**Location & Studio Equipment****GOLDHAWK STUDIOS, LTD.**

Godolphin Road, Shepherds Bush,  
London W. 12

Phone: SHE 4466/7/8

Year of Organization: 1961

Fred J. Robertson

SERVICES: Film shooting, set building; cutting rooms, sound stages, numbering machine, lighting equipment, crews, Westrex sound, Movias, Vinten velocitators, Newall and Arriflex cameras, 3 stages; 65x 35x25; 12x26x20; 35x13x10 projection theatre.

**Consultant Services****AUDIO-VISUAL CONSULTANTS**

136 Grand Buildings, Trafalgar  
Square, London W. C. 2

Phone: Museum 0641

R. P. Rigg; J. L. D. Senior

SERVICES: Preproduction planning; scriptwriting services, negotiation of contracts, production liaison services; film distribution and promotion.



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## EASTERN STATES

### • MARYLAND •

Stark-Films (Since 1920). Howard and Centre Sts., Baltimore 1. LE. 9-3391.

### • MASSACHUSETTS •

Cinema, Inc., 234 Clarendon St., Boston 02116.

### • NEW YORK •

Buchan Pictures, 122 W Chippewa St., Buffalo 2, N. Y.

The Jam Handy Organization, 1775 Broadway, New York 10019. Phone 212/Judson 2-4060.

Training Films, Inc., 150 West 54th St., New York 19. CO 5-3520.

Visual Sciences, 599BS Suffern.

### • PENNSYLVANIA •

Appel Visual Service, Inc., 12 Eighth St., Pittsburgh 15222.

Oscar H. Hirt, Inc. 41 N. 11th St. Philadelphia, 19107. Phone: 215/923-0650.

J. P. Lilley & Son, Inc., Box 3035, 928 N. Third St., Harrisburg 17105, (717) 238-8123.

The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

## SOUTHERN STATES

### • GEORGIA •

Colonial Films, 71 Walton St., N. W., JA 5-5378, Atlanta.

### • LOUISIANA •

Delta Visual Service, Inc., 715 Girod St., New Orleans 70130. Phone: 504/525 9061.

## MIDWESTERN STATES

### • ILLINOIS •

Robt. H. Redfield, Inc., 831 So. Wabash Ave., Chicago 60605.

The Jam Handy Organization, 230 North Michigan (Chicago) 60601. State 2-675

Midwest Visual Equipment, Inc. 3518 W. Devon, Chicago 60646. Phone: 312/IR. 8-9820, or West Randolph, Chicago 60609. Phone: 312/263-5076.

### • MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313 IR 5-2450.

### • MISSOURI •

Swank Motion Pictures, Inc., 621 N. Skinker, St. Louis, Mo. 63130, PA 6-3333.

### • OHIO •

Academy Film Service, Inc., 2110 Payne Ave., Cleveland 44114.

Films Unlimited Productions, 564 Park Avenue, Mansfield.

Fryan Film Service, 2929 Prospect Ave., Cleveland 44115.

Sunray Films, Inc., 2005 Chester Ave., Cleveland 44114.

Twyman Films, Inc., 329 Salem Ave., Dayton 45401.

M. H. Martin Company, 1118 Lincoln Way E., Massillon.

## WESTERN STATES

### • CALIFORNIA •

#### LOS ANGELES AREA

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28. HO 6-1651.

The Jam Handy Organization, 305 Taft Building, 1680 N. Vine St., Hollywood 90028. HO. 3-2321.

Photo & Sound Company, 5515 Sunset Blvd., Hollywood 90028. Phone: 213/Hollywood 6-7681.

Ralke Company, Inc. A-V Center, 641 North Highland Ave., Los Angeles 36, 933-7111 (A/C 213).

#### SAN FRANCISCO AREA

Photo & Sound Company, 116 Natoma St., San Francisco 94105. Phone: 415/GArfield 1-0410.

### • COLORADO •

Cromars' Audio-Visual Center, 922 Bannock, Denver 80204.

### • OREGON •

Moore's Audio Visual Center, Inc. 234 S.E. 12th Ave. Portland 97214 Phone: 503/233-5621.

### • UTAH •

Deseret Book Company, 44 East South Temple St., Salt Lake. 10.

# FILM PRODUCTION SERVICE COMPANIES

## FRANCE

### — Film Laboratories —

#### COMPAGNIE LYONNAISE de CINEMA S. A.

71 rue de la Republique, Lyon Rhone, France

Phone: 37-85-92

Laboratory and screening room: 274 cours Emile Zola a Villeurbanne (Rhone). Phone: 84-87-9S

Henri Giraud, *President of Administrative Council*

Victor Kandelraft, *Administrator-Director General*

Andre Jalibert, *Commercial Director*

SERVICES: 35mm developing, printing, editing, titling; 16mm printing, titles; screening room, double head.

#### LABORATORIES CINEMATOGRAPHIQUES C.T.M.

66 rue Pierre-Timbaud Gennevilliers (Seine)

Phones: GRE 473 46-00

#### LABORATORIES FRANAY TIRAGES CINEMATOGRAPHIQUES L. T. C.

19, Rue Marius Franay, Saint Cloud (S & O) France

Phone: MOLitor 69-20

Cable: Labofranay, Paris

Albert Passy, *Co-Director*

Jacques Hawadier, *Co-Director*

SERVICES: 35mm: black & white and color; *generiques*; special effects, trick work, mattes; titling, all languages, chemical and optical; theatre 70mm: negative processing; workprints and 35mm optical reduction; film treatment, 6 track magnetic re-recording and 4 track (35mm); trick work; *generiques*. 8 mm/16mm services at Tirage 16mm, 69, Ave. Pasteur, Montreuil (Seine). Phone: AVRon 35-50.



#### VITFER / E. LEZE

#### CINE TV LABORATORIES

1 Rue Charles Marie Widor, Paris XVIeme, France

Phones: AUT 88-05; MIR 53-50

Branch: Issy, 47 Rue Victor Cresson, Phone: MIC 46-99

Year of Organization: 1934

Emile Leze, *President*

Jean Vernay, *Technical Director*

SERVICES: 35mm: black & white processing, printing, Eastmancolor printing. 16mm: Ektachrome, processing, printing, A & B rolls, special effects, negative, positive, reversal. Special services: 16mm sound transfer, optical or magnetic; animation stands—16/35mm. One hour service for TV newsreels.

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### —Music Libraries—

#### CHAPPELL S. A.

85, Boulevard Houssman, Paris 8  
Phone: 357-4293

### —Equipment Hire—

#### CINE LUMIERES DE PARIS

60, rue Carnot, Boulogne, S/Seine  
Phone: Molitor 41.37

Year of Organization: 1955

Mme. Christian Duvalaix,  
*President, Directrice Generale*

SERVICES: Lighting equipment.

## AUSTRIA

### — Film Laboratories —

#### WIEN-FILM Ges. m. b. H.

Cobenzgasse 32, Vienna 19  
Phone: Vienna 36-22-52

Telex: 01-2824

SERVICES: Studios, 35mm, 16mm, b&w and color laboratories; dubbing, recording, re-recording facilities; cutting rooms; camera hire.

## DENMARK

### — Film Laboratories —

#### JOHAN ANKERSTJERNE

Lygten, 47-49, Copenhagen, N. V.  
Phone: Aegir 1700

SERVICES: 35mm, 16mm, b&w; Eastman Color.

#### A/S NORDISK FILMS TEKNIK

Redhavnsvej-Frihavn, Copenhagen

Phone: Tria 2601

Telex: 5006

SERVICES: 35mm, 16mm, b&w and color laboratories; preview theatre; sub-titles.

### Recording Studios

#### TIVOLIS CONCERT HALL

Vesterbrogade, Copenhagen  
Phones: ML 1001/1010

## GERMANY

### — Film Laboratories —

#### Cutting Rooms/Sound Studios

#### ARNOLD & RICHTER K. G.

Turkenstr. 89, S Munich 13  
Phone: 36591

Cable: Arrifilm

### — Sound Recording Studios —

#### BERLINER UNION-FILM

#### GMBH & CO. STUDIO KG

Oberlandstr. 26-35, 1 Berlin 42 (Tempelhof)

Phone: 70 00 11

Cable: Berlinunionfilm

Dr. Hermann Schwerin, *Business Manager*

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## THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 105)

ant. It is designed to assist architects, hotels and companies in the initial design or modification of conference facilities. Noting the number of such installations by both large and small concerns throughout the world (and others impending) this booklet serves a real need. It should also prove helpful to those who must evaluate conference sites for meetings, seminars, conventions and other activities involving sizeable group participation.

Included in the report are 25 key points to be considered in meeting room planning, schematic drawings and photographs for a typical conference room, lighting and seating diagrams, a planner's guide developed for the American Oil Company, and a bibliography on the subject which includes numerous references to such features which have appeared in the pages of BUSINESS SCREEN.

The report is available to non-members of the Association as well as its members. The member price is \$3.00 per copy; the non-member price is \$5.00. Quantity discounts are available. Contact the Publications Department, Association of National Advertisers, 155 East 44th Street, New York, N.Y. 10017.

\* \* \*

### Brief Notes About Men Who Make Pictures

David W. Nelson has been appointed director of production services at Swanson Productions, Inc., Milwaukee, Wisconsin.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 39, United States Code). 1. Date of filing: October 28, 1966. 2. Title of publication: Business Screen Magazine. 3. Frequency of issue: eight times annually at six-week intervals. 4. Location of known office of publication: 7064 Sheridan Road, Chicago, Cook, Illinois 60626. 5. Location of the headquarters or general business offices of the publishers: same. 6. Names and addresses of publisher, editor, and managing editor: Publisher: O. H. Coelln, 7064 Sheridan Road, Chicago, Illinois 60626. Editor, Managing Editor: same.

7. Owner: Business Screen Magazines, Inc., 7064 Sheridan Road, Chicago, Illinois 60626; Otto H. Coelln, 7064 Sheridan Road, Chicago, Illinois 60626; Robert Seymour, Jr., 442 W. 17th St., New York City, N.Y. 10019.

8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: none.

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10. This item must be completed for all publications except those which do not carry advertising other than the publisher's own and which are named in sections 132, 231, and 132, 234, Postal Manual Sections 435a, 435b, and 435c of the United States Code. A. Total no. copies printed (net press run) average no. copies each issue during preceding 12 months: 8000. Single issue nearest to filing date: 8,600. B. Paid circulation: 1. Sales through dealers and carriers, street vendors and counter sales (average no. copies each issue during preceding 12 months): 300. Single issue nearest to filing date: 383. 2. Mail subscriptions (average no. copies each issue during preceding 12 months): 7,100. Single issue nearest to filing date: 7,632. C. Total paid circulation (average no. copies each issue during preceding 12 months): 7,400. (Single issue nearest to filing date: 8,017. D. Free distribution (including samples) by mail carrier or other means (average no. of copies each issue during preceding 12 months): 1,040. (Single issue nearest to filing date): 583. E. Total distribution (Sum of C and D) (average no. of copies each issue during preceding 12 months): 8,400. (Single issue nearest to filing date): 8,600. F. Office unaccounted (spoiled after printing) (average no. copies each issue during preceding 12 months): 100. (Single issue nearest to filing date): none. G. Total (sum of F and 10) should equal net press run shown in A): (average no. copies each issue during preceding 12 months): 8,600; (single issue nearest to filing date): 8,600.

I certify that the statements made by me above are true and complete.

O. H. Coelln, Publisher

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Via Tiburtina, 1135, Rome  
Phone: 416-447

Dr. Giulio Monteleoni, *Director General*

Renzo Avanzo, *Sales*

Dr. Guido Marpicati, *Plant Manager*

SERVICES: see Technicolor, U.S.A.

### SPAIN

— Film Laboratories —  
FOTOFILM S. A. E.

Traversera de Dalt, 117 y 119,  
Barcelona

Phone: 235-01-00

Cable: Fotofisa

Branch Office: Fotofilm Madrid,  
S. A. Pila de Zaragoza, 30,  
Madrid, Phone: 255-36-07

Daniel Aragones, Ramiro Ara-  
gones, Antonio Pujol, *Managers*

SERVICES: 65mm, 70mm, 35mm,  
16mm, 8mm, black & white and  
color. Special effects, titles.

#### FOTOFILM MADRID, S. A.

Pilar de Zaragoza, 30, Madrid

Phone: 255-36-07

Cable: Quiminsa

(See complete listing under Fotofilm  
S.A.E., Barcelona)

### SWEDEN

#### Film Laboratory

##### AB NORDISK FILMKOPIA

Norra Stationsgatan 79-81, 7 tr.  
Stockholm

Phone: 23-47-85

Cable: Filmkopia

Oskar Ertmaes, *Manager*

SERVICES: 35mm, black & white and  
color; 16mm, black & white and  
color; reversal print, black & white  
and color. Wetprinting; chemical  
subtling; optical printing; sound  
studio.

#### —Equipment Hire—

##### AB SANDREW-ATELJEERNA

Filmstaden Solna 2

Phone: 83 04 30

Cable: Sandrewstudio

Eric Wennerholm, *President*

SERVICES: Photographers; studio  
hire; equipment hire.

#### Sterling Movies' Chicago Office Now Located at 69 W. Washington

The Chicago regional office of  
Sterling Movies, Inc., sponsored  
film distribution company, has  
moved to new and larger quarters.  
The operations staff has moved to  
309 West Jackson Boulevard,  
while the expanded sales staff has  
been relocated in the new Brun-  
swick Building at 69 West Wash-  
ington Street.

Frank Havlicek, vice-president,  
formerly in charge of Sterling's  
Washington, D.C. branch, has  
moved to Chicago to head up Mid-  
Western sales and operations. •

## REFERENCE SHELF

### AMA to Publish Revised Edition of Medical-Surgical Film Catalog

The American Medical Associa-  
tion's catalog of selected medical  
and health films, containing des-  
criptive listings of more than 4,000  
film titles, will have a new and  
revised edition on January 2. More  
than 1,000 new entries have been  
added since the first edition was  
released in 1964.

The first catalog of films pro-  
duced by automated handling of  
data, it is primarily directed to  
those concerned with the educa-  
tion of medical students, interns,  
residents, physicians in all speci-  
alties and participants in fields  
allied to medicine. All films listed  
are readily available in the United  
States and have been found useful  
by recognized review groups.

The revised edition not only up-  
dates previous material but also  
features a refinement and reorgani-  
zation of format. A more compre-  
hensive and more generic ap-  
proach to the teaching and learn-  
ing needs of its users guided the  
preparation of this comprehensive  
new work.

Copies of the AMA catalog of  
"Medical and Surgical Motion Pic-  
tures" will be made available with-  
out charge to qualified recipients  
in the fields noted above from the  
Medical Motion Picture Section,  
Department of Postgraduate Pro-  
grams, American Medical Associa-  
tion, 535 N. Dearborn St., Chic-  
ago, Ill. 60610. •

\* \* \*

### New DuKane Directory of Sound Filmstrips Lists 1,719 Subjects

☆ The Audio-Visual Division of  
the DuKane Corporation, St.  
Charles, Ill., has announced publi-  
cation of a new "Audio-Visual  
Source Directory of Educational  
Sound Filmstrips."

The second edition of this di-  
rectory lists 1,719 sound filmstrips  
(slidefilms) available in virtually  
every major curricular area. Most  
of these were produced by speci-  
alizing educational film com-  
panies and offered for outright sale  
to schools. An increasing number,  
however, are being circulated by  
private companies, trade and pro-  
fessional groups on a free-loan  
basis.

For example, in the new direc-  
tory, Cessna Aircraft offers an "air  
age" educational film library of  
eight complete productions, includ-  
ing one on "pre-flight facts."

The Delco-Remy Division of  
General Motors circulates four

sound slidefilms in color on auto-  
motive electricity; Federal-Mogul  
Service offers six subjects on auto-  
motive mechanics.

Victor Comptometer Corpora-  
tion's business machines division  
slidefilm, aimed at recruitment of  
Comptometer and punch card op-  
erators, is in wide demand among  
schools, particularly among guid-  
ance counselors.

Write: Audio-Visual Division,  
DuKane Corporation, St. Charles,  
Illinois 60174, for a desk copy of  
this useful directory on your com-  
pany, trade group or institutional  
letterhead. •

\* \* \*

### Shell Molding Casting Process Shown in "Jewels for Industry"

☆ A new 14-minute motion pic-  
ture, *Jewels for Industry*, explains  
the benefits of the shell molded  
steel casting process. Produced by  
Pilot Productions, Inc., Evanston,  
Illinois, for Superior Steel Castings  
Company, the film demonstrates  
how the process eliminates many  
finishing operations; provides high-  
strength, light parts; and minimizes  
the need for machining because of  
precise tolerances.

This useful film traces early ex-  
periments with shell moldings, ex-  
plains the difficulties encountered  
and discusses research which ulti-  
mately led to the development and  
formulation of sand suitable for  
shell molding steel castings. Indus-  
trial users interested in this process  
may write for free loan of a print  
to Superior Steel Castings Co.,  
Benton Harbor, Mich. •

\* \* \*

### "Dig Big" Shows Contractors the Benefits of BLH-Lima Excavators

☆ Baldwin-Lima-Hamilton's Con-  
struction Equipment Division's new  
film, *Dig Big*, is showing how con-  
tractors can profitably apply BLH  
Lima excavator equipment on proj-  
ects ranging from major rock cuts  
on highway construction to the  
building of dams and breakwaters.

In this 22-minute sound, color  
film (16mm) the shovels and back-  
hoes pictured on various projects  
range in capacity from one and  
one-half to eight cubic yards. The  
basic theme: where production  
counts, big excavators, sized to  
permit use of bigger and fewer  
haul units and to reduce drilling  
and shooting requirements, are the  
key to profitable operations.

To arrange for showing: contact  
BLH Lima distributors or write the  
Advertising Department, Baldwin-  
Lima-Hamilton Corp., Lima Plant,  
Lima, Ohio 45802. •

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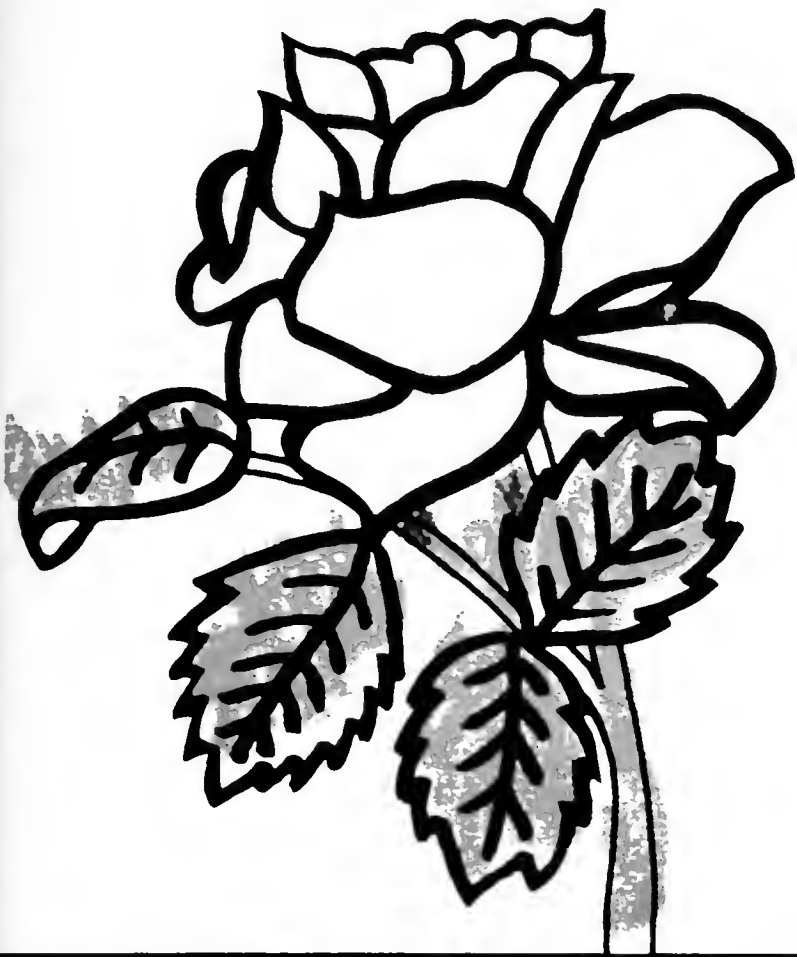
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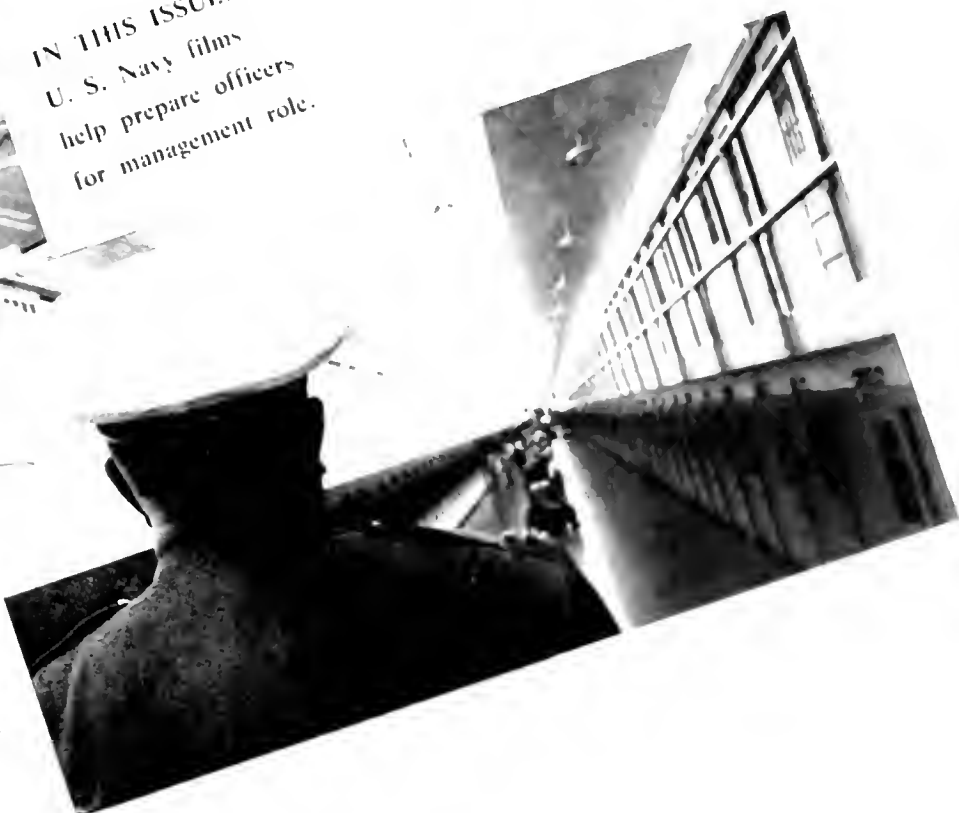
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BUSINESS THEATER  
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TRAINING AIDS

# BUSINESS SCREEN

MAC



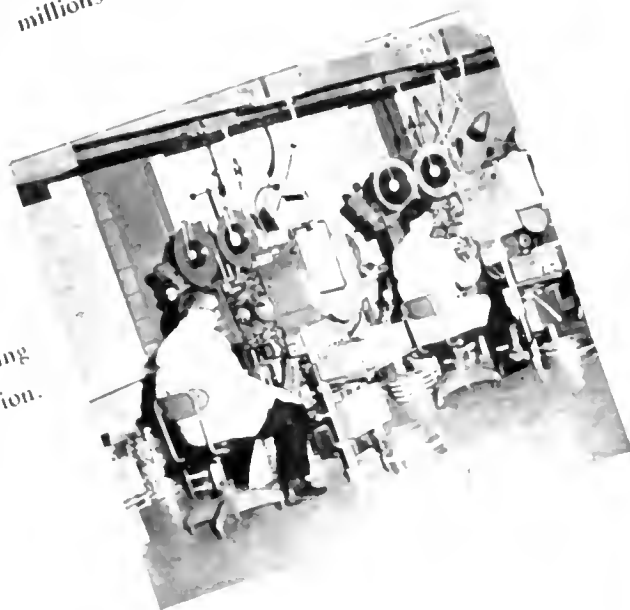
**IN THIS ISSUE:**  
U. S. Navy films  
help prepare officers  
for management role.



At the right, a powerful documentary film,  
"The Odds Against", is awakening the public  
to need for updating our correctional system.



At left, 8mm adds flexibility  
to training films projected by  
the Weyerhaeuser Company . . .  
public relations benefit as  
millions see "Tomorrow's Trees".



Right: mounting demand for color film processing  
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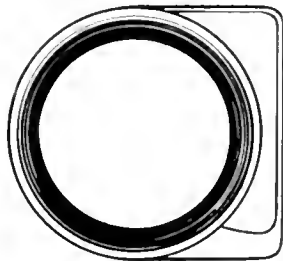
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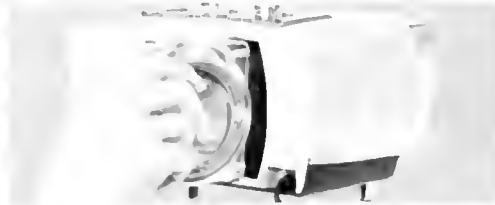


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Number Eight

Volume 27

# BUSINESS SCREEN

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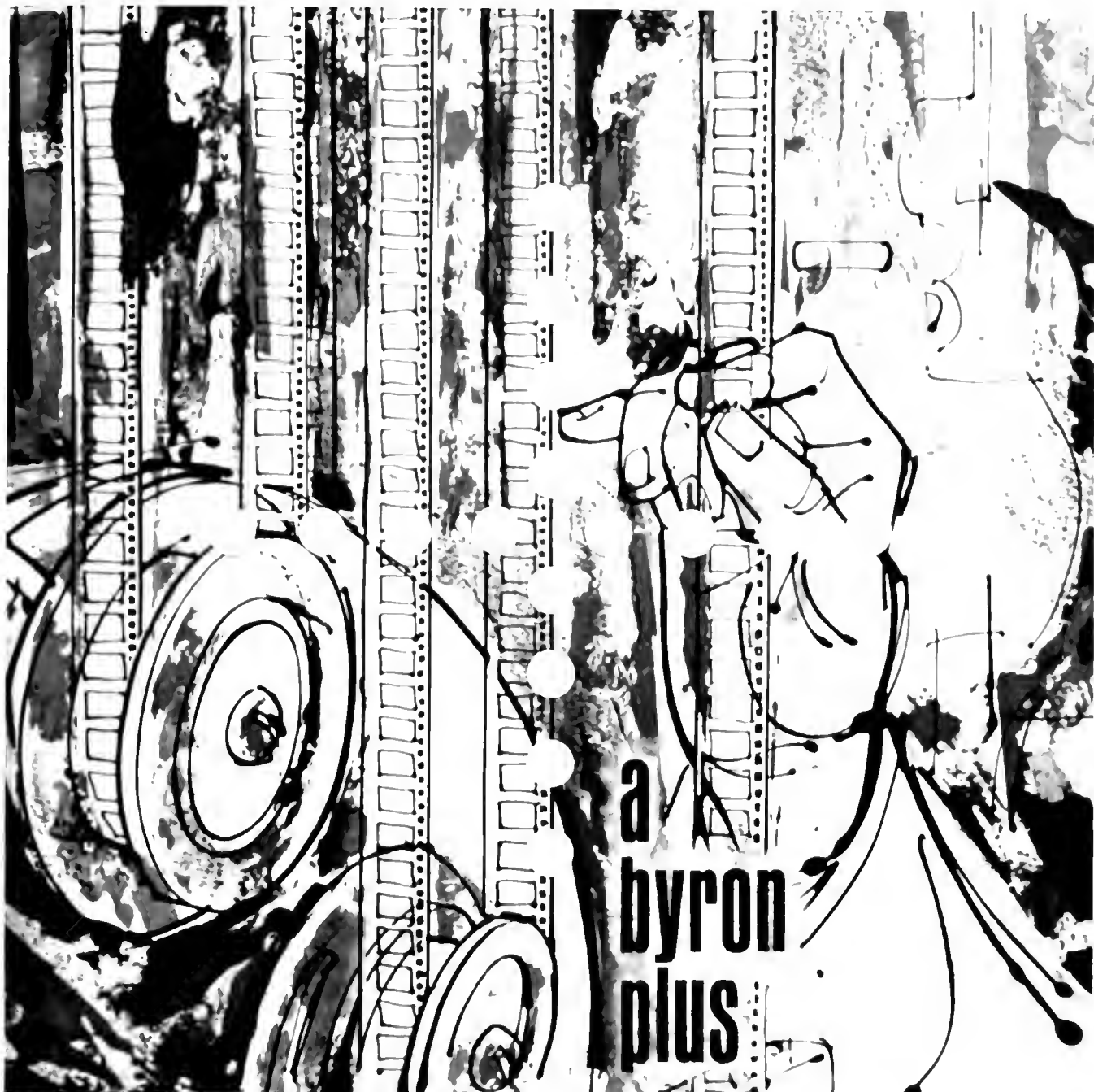
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## right off the newsreel

### U.S. Dept. of Commerce Notes Optimistic Outlook Toward 1967

☆ American industry is optimistic over the outlook for 1967, according to U. S. Secretary of Commerce John F. Connor. The Secretary has just released (early January) the 1967 edition of "U. S. Industrial Outlook."

Published by the Department's Business and Defense Services Administration, the "Outlook" analyzes the prospects in 78 individual industries, accounting for 60 per cent of manufacturing and all of the construction industry and the wholesale and retail trades. In addition, the report presents selected data for all other manufacturing industries, with complementary information for all States and major cities.

According to the 1967 "Outlook," 14 of the 78 industries will grow by more than 10 per cent; 37 anticipate increases between five and 10 per cent, 24 are expected to expand by less than five per cent. No comparable estimates were made for the remaining three.

Entry Deadline is February 20th for National Safety Film Contest

☆ Entry deadline for the 1967 Safety Film Contest, conducted by the National Committee on Films for Safety, is February 20, 1967. Outstanding motion pictures and slidefilms on accident prevention, produced or released during 1966 are eligible for this 24th annual contest which is judged by the nation's foremost authorities in fields related to safety education.

Awards are made for motion pictures in the following categories: programmed television and theatrical subjects; television spots and shorts; occupational, home traffic and transportation films; and general safety pictures. Sound slide-films are considered for awards in a separate category.

Bronze plaques are awarded the outstanding films and "Awards of Merit" certificates are given other entries deemed as making special contributions to contest objectives. Films made for "instructional" or "inspirational" purposes will also be judged separately.

There is no charge for contest entries nor for the awards subsequently given. Entries will be accepted only for films *delivered*

— all charges prepaid to Committee headquarters in Chicago. Films are returned, charges collect, in late April following their review by pre-screening committees and contest judges.

Write for entry forms to William Englander, secretary, National Committee on Films for Safety, 425 N. Michigan Ave., Chicago, Ill. 60611. Or phone him at area 312/527-4800 if you're in a hurry to meet the February 20th deadline.

\* \* \*

### Computerized Media Cataloging Considered by DAVI Task Force

☆ Present and future use of electronic data processing for the cataloging and booking of educational media for schools was considered by a task force representing some 25 specialists from education, government and industry meeting in Washington, D. C. on October 27-28 under the auspices of the National Education Association's Department of Audiovisual Instruction.

As a result of reports on educational projects now making use of the computer for film distribution to schools in California, Florida, New York and Michigan, plus analysis of more compre-

hensive and innovative programs to come, the task force concluded its two-day session by assigning work groups the task of developing guidelines and tentative standards in four specific areas.

Group I, a task group on Library Premises and Development, headed by Sidney Eboch of Ball State University. Group II, considering the Coding of Material (for booking and cataloging) chaired by Charles Bidwell of Syracuse University. This group was expected to report within 30 days at which time a coding project involving 14 New York State Boards of Cooperative Educational Services.

Group III, concerned with Descriptive Cataloging, is headed by Ford Lemler, University of Michigan, and Group IV, charged with international coordination of force activities, has Robert Pease, former acting director of the National Media Council and now Peace Corps executive, as chairman.

\* \* \*

### American Film Festival Entries

☆ January 27th is the deadline for entries to the 1967 American Film Festival in New York City.

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# Niles produces "One Reach One"

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The series, now in production at Niles, is a radical departure in religious television programming. When completed, the first segment will consist of 13 half-hour documentary films, which will probe with stark realism some of the burning moral and spiritual issues confronting society today. Under the title of, "One Reach One", the series will be ready for television syndication in the Fall of 1967. Ralph Bellamy, pictured at bottom left, hosts each film. At top right is a clip from one of the programs, titled, "Marriage, A Simple Glory." At bottom right is a scene from another film, "The Sexy Society." The series is sponsored by the Parish of the Air of the Episcopal Radio & TV Foundation of Atlanta, Georgia.

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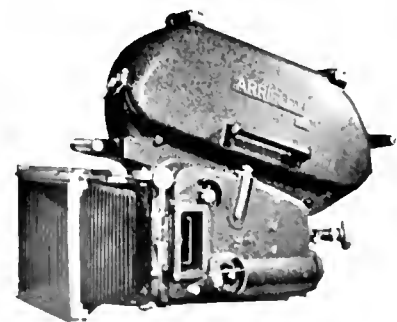
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## newsreel:

Sam Gale Named Vice-President of Sales for Capital Film Labs

Capital Film Laboratories, Inc., headquartered in Washington, D.C., has named Sam C. Gale, Jr. as vice-president-sales. He will be responsible for Capital's total marketing, sales and promotional activities.

According to the company's president, Alfred E. Bruch, "Gale was appointed to his new position



Capital man-on-move: Sam Gale

because of his impressive track record of the past three years. Besides generating a majority of our new business in Washington, Sam

was chiefly instrumental in developing our new Miami, Florida laboratory now in operation . . . with very encouraging results.

"Gale also originated and coordinated Capital's advertising, direct mail and publicity program which has paid off in increased customer company understanding," Bruch said.

Prior to joining Capital in 1963 as a sales engineer, Sam Gale was a writer and director of industrial motion pictures for General Electric in Burlington, Vt. and holds a degree in advertising from the University of Minnesota's School of Journalism.

\* \* \*

### Honor Founders at 20th Birthday Meeting of Chicago Film Council

The 20th anniversary of the Chicago Film Council, held on November 17th, presented the founding members of that organization: its first president, Ralph Creer of the American Medical Association; William Kruse, a-v veteran and film writer; and Wesley Greene, founder and president of the International Film Bureau.

Creer was presented with an inscribed gavel and Kruse received an honorary membership from CFC president Robert Seipp,



Pioneer president Ralph Creer (left) receives gavel from Bob Seipp (right) as Frank Bronwell beams approval.

WTTW-TV staff executive. The anniversary program arranged by Frank Bronwell surveyed the progress of educational and informational films during the past decades. As chairman of the 17th International Film Festival sponsored by the Council, Greene commented on the need for competent film judges to "raise the standards of all such events."

Sequences from early educational films, presented by William Kruse, showed the many improvements in techniques now being applied in teaching media. A well-attended meeting included guests from New York, Washington and San Francisco.

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## Right off the newsreel:

### Lions Observe 50th Anniversary With Worldwide Film Showings

Currently previewing around the world as it helps launch the 50th anniversary of the Lions International, is a new 15-minute color motion picture which traces history and development of this service organization. Produced by Wilding, Inc. and translated into nine languages in addition to its English version, the film helps bring Lions' groups the complete story of their clubs' programs for aiding their fellow men.

A total of 457 color prints made possible simultaneous showings in many lands and throughout America as members of 20,000 clubs gathered at various district banquets on the evening of January 14th. Lions International currently has eleven worldwide projects designed to aid the blind, conquer and control polio and helping to develop and improve the lives of young people everywhere.

Clubs have also engaged in

and 700,000 civic projects. The film's early innovation of the blind was a major member of the Lions and members were instrumental in having "White Cane" traffic laws passed in many countries.

The anniversary film is narrated by international president Edward M. Lindsey and among its foreign language versions are prints in Farsi, Finnish, French, German, Italian, Japanese, Portuguese, Spanish and Swedish languages. Following the Lion's District banquet gatherings, prints will be made available to local clubs for community group and television release.

### United Air Lines "Film of Year" 45-Minute Sky-View of America

Promising to be one of the "films of the year" in 1967 is a forthcoming United Air Lines 45-minute color picture, *Discover America*, now in finishing stages under the supervision of Producer Reid H. Ray. Here are some of the advance highlights:

Every scene of this all-American panorama of travel was shot

from a helicopter. Producer Ray built on his experiences gained in filming the other outstanding United Air Lines' film on Hawaii and scenes for *Discover America* are said to have notable impact.

Narration, recorded in mid-December, features the voice of Burgess Meredith.

Finally, for the first time in any documentary-television film production, according to its creators, the picture uses Igor Stravinsky music for a notable score. A 60-piece orchestra conducted by Robert Craft, Maestro Stravinsky's arranger and conductor, provides 29 minutes of music from Stravinsky's "Symphony in Three Movements," "Firebird Suite," "Petruska," "Agon," "Symphonies of the Winds" and other numbers. The orchestral background was recorded in Hollywood under the supervision of Reid Ray and John Grember, United Air Lines chief.

Release Date is January 27th

With an expected release date of January 27, the air line is planning to use the new picture as an integral part of its 1967 advertising campaign.

### Industrial Safety Films Needed on These Topics Say the Experts

There's real need for industrial safety films in some very special areas, according to a recent survey of experts in that field made by the Audio-Visual Aids Committee of the Industrial Conference, National Safety Council and the National Committee on Films for Safety.

Safety films most needed for supervisory and employee groups include these subjects: attitude, housekeeping, falls (same level lift trucks, payloaders, lifting and handling material, machine guarding, and ladders. Communications among people is another critical area of need for both supervisory and employee group showings.

Films for employee group showings in these subject areas are needed: first aid, eye protection, hand tools, hard hats, foot protection, hand injuries, industrial hygiene and sanitation, scaffolding, other falls (different levels), safety belts and lines, new employee in-

(CONTINUED ON PAGE 25)

they all mean . . .

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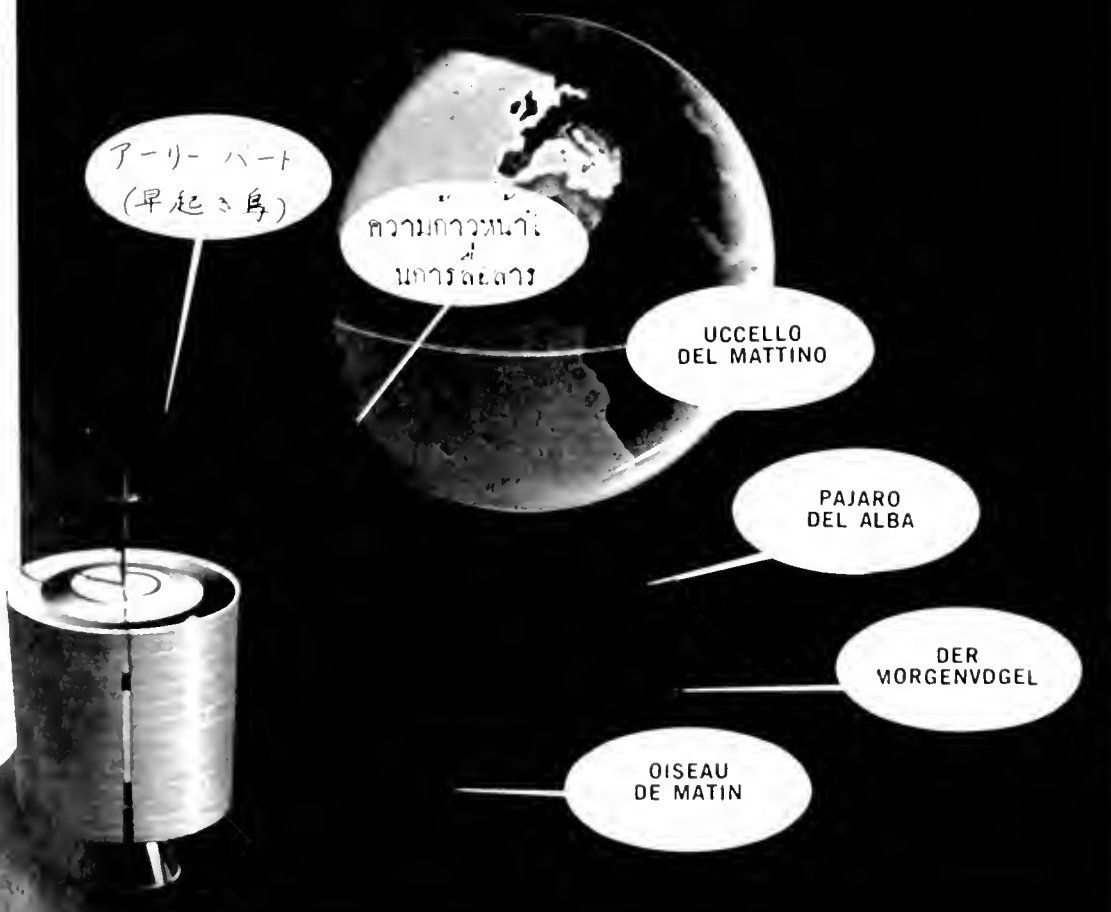
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## Camera Eye

THE EDITORIAL VIEWPOINT

Look for Important News About 8mm Sound and Other Technical Innovations in 1967!

What's ahead in technological advances in audiovisual equipment in '67? The most basic prediction certainly concerns advances in 8mm sound projection! An irresistible force in the economy of group film showings, the 8mm medium was in the financial news of recent weeks when the Norton Company's subsidiary, National Research Corp. (now referred to as Norton's corporate research division), developed a key sound system ingredient: a tiny silicon carbide diode which transforms electrical impulses from a microphone into flashes of light that "write" a sound pattern on standard black and white or color film.

This is basically a "home" movie development at present and primarily concerns 8mm film projectors to which the sound system can be added at about \$25 a unit in mass production. It is said to work especially well on the new Super-8 filmbase which has adequate room for the Norton sound track.

But that's a bit distant (it will take many months to modify home movie cameras and could be done more easily on 16mm equipment designed for conventional sound systems). What we're concerned with our 1967 innovations and look for (1) new 8mm sound projectors, especially in the cartridge-load field; (2) look for new interest in 8mm magnetic sound tracks following the development of multi-magnetic tracking duplicators (by Bell & Howell for Kodak development); and (3) look for lower cost in highly-portable 8mm sound equipment that could "break" the field wide open.

16mm sound projection? It continues to be the "standard" of group presentation, fortified by educational, industrial and church inventories of 600,000 to 700,000 machines that currently need *more and more prints* to supply the demands of their viewers.

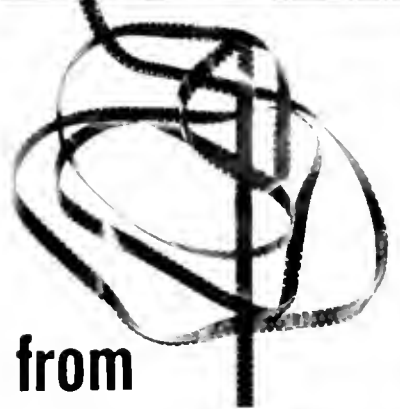
There will be still other developments affecting slide making and projection; dual-purpose 8mm sound projectors, etc. We'll keep you informed with authoritative, experienced analysis of each new tool when it has reached a state of *marketability* and *dependable use* in the audiovisual program. Note those key words.

\* \* \*

U. S. Senators George Murphy, Charles Percy Give Nation a Strong Communications' Team

When Illinois' senator-elect Charles Percy takes his seat in the U. S. Senate Chamber this month, the field of audiovisuals will have two very well informed constituent members of that august body. Sen. George Murphy (R. Calif.) who recently said he has "never been in better physical condition" is a former Technicolor executive and a great believer, like Chuck Percy, in the value of effective a-v communications. (CONTINUED ON THE FOLLOWING PAGE 14)

## YOUR DIVIDEND



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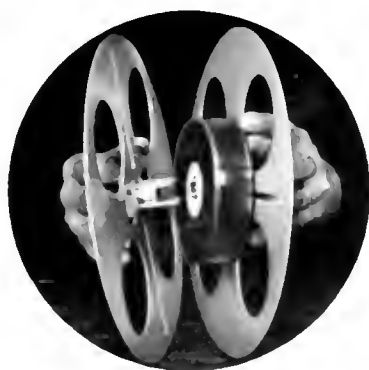
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## THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE 12)

### *Expo 67, Canada's 100th Centennial Showcase Nears Completion for Opening Day: April 28*

With advance "passport" ticket sales of \$21 million and 90% of the fairgrounds completed, Canada's Expo 67 expects to have its big show ready for visitors on opening day, April 28, in Montreal.

Readers of BUSINESS SCREENS will get another look at the many intriguing audiovisual displays and exhibits at Expo 67 in another pre-fair special report now being developed for these pages. Like its predecessors in New York, Seattle and Brussels, this exposition of mankind's progress provides a unique laboratory for new tools and techniques of presentation and designers are making the most of it!

The overall theme "Man and His World" observes Canada's 100th anniversary in many unique exhibits by that country's government and its provinces. 70 nations are participating with pavilions that range from the Soviet's \$15 million showcase to displays of Burmese jewels and the 14th Century crown of the kings of Bohemia. The U. S. pavilion, a giant transparent geodesic dome designed by R. Buckminster Fuller, will include a 300-seat theater.

Expo 67 expects 35 million paid admissions

and officials have made careful preparation to house them. \$100 million in new hotels are being completed for visiting throngs; Expo has rented 80 apartment buildings and has obtained permission to use the facilities of 58 Catholic boarding schools during the summer period. A \$213 million subway system provides easy transport to the fairgrounds and at transfer points, the Expo Express will deposit visitors at four centrally-located stops within the fair itself. There's also an \$8 million dollar monorail which conveys visitors to many points adjacent to exhibits.

While the daily admission charge is \$2.50, 85% of the attractions will be free, including all exhibits and pavilions within the grounds. •

\* \* \*

### *Network Estimates Over 9 Million Homes Now Equipped With Color Television Sets*

With the boom in color television receiver sets showing little sign of abating, one network recently estimated that 9,100,000 U. S. households had color sets as of December 1. There's continuing heavy demand for public service color films of real interest to viewers: travel, home arts and furnishings, fashions, gardening and sports subjects rate high among station program directors.

Contact your national film distributor for data on serving these color t.v. stations.

### *Will the American Film Institute Substitute Training Which the Industry Should Pay For?*

What is the primary purpose of the American Film Institute, for which hundreds of thousands of dollars are being appropriated by the National Council of Arts? Stated objectives most often quoted is that the Institute is to provide a training ground for young people seeking a future in film production.

The recent appointment of actor Gregory Peck to a key role suggests that the Hollywood contingent of the motion picture industry have much to say about the Institute's future. We find it strange that the multi-billion dollar prosperous entertainment and television industries should have to look to Federal grants for this "need", especially in a time of national budget restriction.

What is the wealthy Screen Actor's Guild doing about apprentice training? What chance has a youngster to find employment within the tightly-held organized crafts with their father-to-son tradition and closed ranks?

College and university film units would appear to offer the best chance to learn the business; independent film production is another key phase of the process. Community university theater activity serves as an excellent training ground for the actor, who also has

(CONTINUED ON THE FOLLOWING PAGE)

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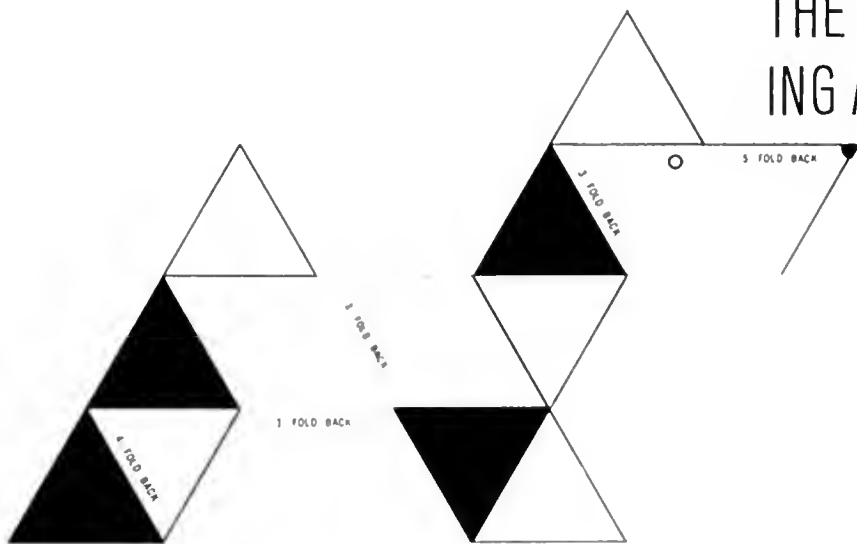
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## THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE)

better chance to getting started in small-city and educational television broadcasting.

But the last place to get training is with the union-dominated major and network studios and the least likely leadership for such a moment would seem to be those who represent these facilities. Let's hear *your* ideas on the subject.

\* \* \*

*Rocket Pictures and Better Selling Bureau Occupy New Headquarters Burbank Building*

☆ A 23-year saga of successful service to business and industry from its former quarters in Hollywood was climaxed last month when Rocket Pictures, Inc. (and its sales and distributing division, the Better Selling Bureau) moved into their custom-built new quarters at 1150 West Olive Street in Burbank, California.

According to executive vice-president Joe Russo, the expansion move was "long overdue" and required by this company's greatly increased production of films and filmstrips for business and industry. Rocket's new headquarters



*Rocket Pictures' new headquarters at Burbank*

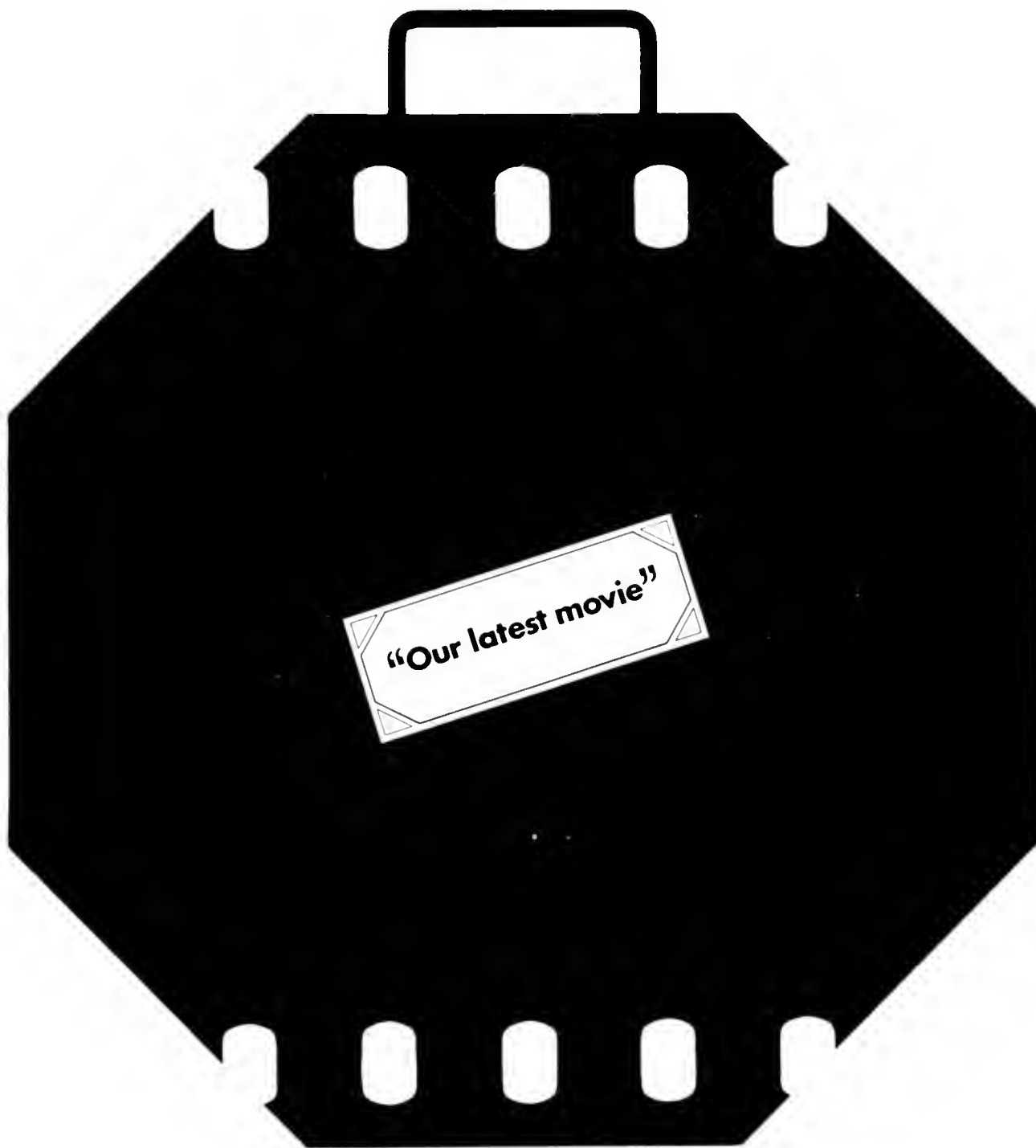
provides administrative, creative and production facilities (including a new stage) for custom-tailored audio-visual programs. A new "ready-made" program is also in preparation to supplement those already available for business, industry, insurance and banking groups.

"And we hope," adds Russo, "to make this center a headquarters in Southern California for all methods of audiovisual communication." (CONTINUED ON THE FOLLOWING PAGE)

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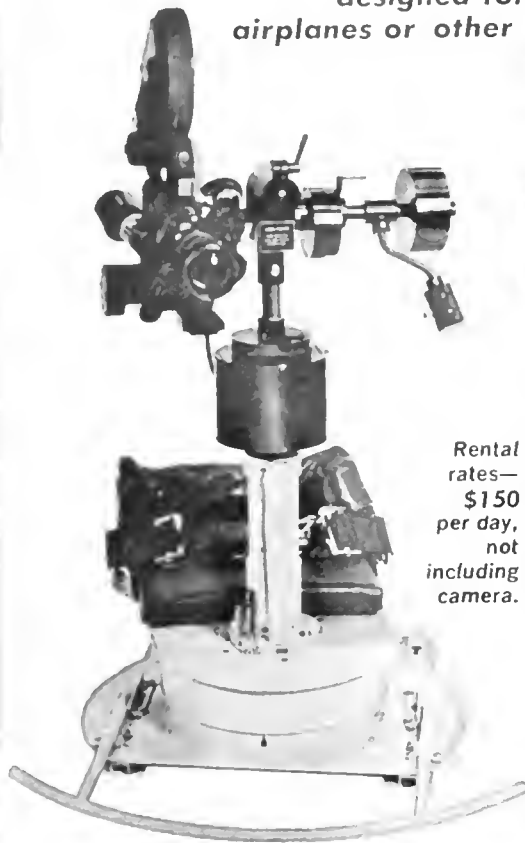
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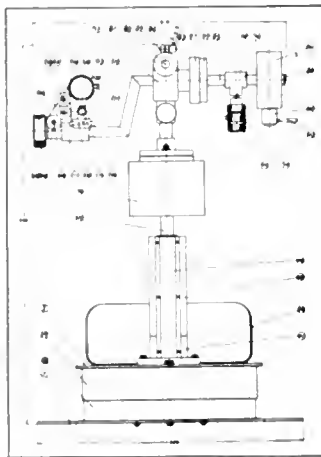
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THE EDITORIAL VIEWPOINT

(CONTINUED FROM THE PRECEDING PAGE) 16  
 cation in the development of quality manpower including recruiting, sales training and selling

\* \* \*

Byron's New Film Center and Laboratory  
 Washington, D. C. to be Ready by Next Fall

Reporting considerable progress on construction of his company's new laboratory building in Washington, D. C. is Byron Roubush, president of Byron Motion Picture. Centrally-located in the new light-industrial development area at North Capital and K Street the Byron Film Center was in the planning state for more than two years. It was designed by Thomas J. Stohlman, A.I.A.; mechanical engineers are Frank Sullivan Associates and the builder, E. A. Baker Company. Construction is expected to exceed \$1 million.

The new building will have three floors and a penthouse, totaling nearly 60,000 square feet. In addition to the laboratory, it will house offices, sound recording studios, editing room, vaults, machine shops, employees' cafeteria and lounge, and screening rooms (including two large preview theaters).

The Center's windowless building of modern design has a built-in hotel-type vacuum cleaning system and extensive air-filtering equipment. An adjacent parking area will accommodate 45 cars, plus two large loading docks.

Byron expects to occupy the new premises next fall.

\* \* \*

Film Writers and Producers, Please Note

★ Thanks to our good friend Jack Kielty (he bears his name) for that holiday mailing pie quoting John Wesley Lord's timely reminder:

"Be thankful for your troubles identified with your job. They provide you with about half of your income. If it weren't for the things that go wrong, the difficult people you are required to deal with, the frustrations, the problems and the unpleasantness of your working day, someone could easily be found to handle your job for about half of what you are being paid. . . . The "jobs" that command his respect — and usually correspondingly his salaries — are the ones that demand unusual accomplishment."

(CONTINUED ON THE FOLLOWING PAGE 5)

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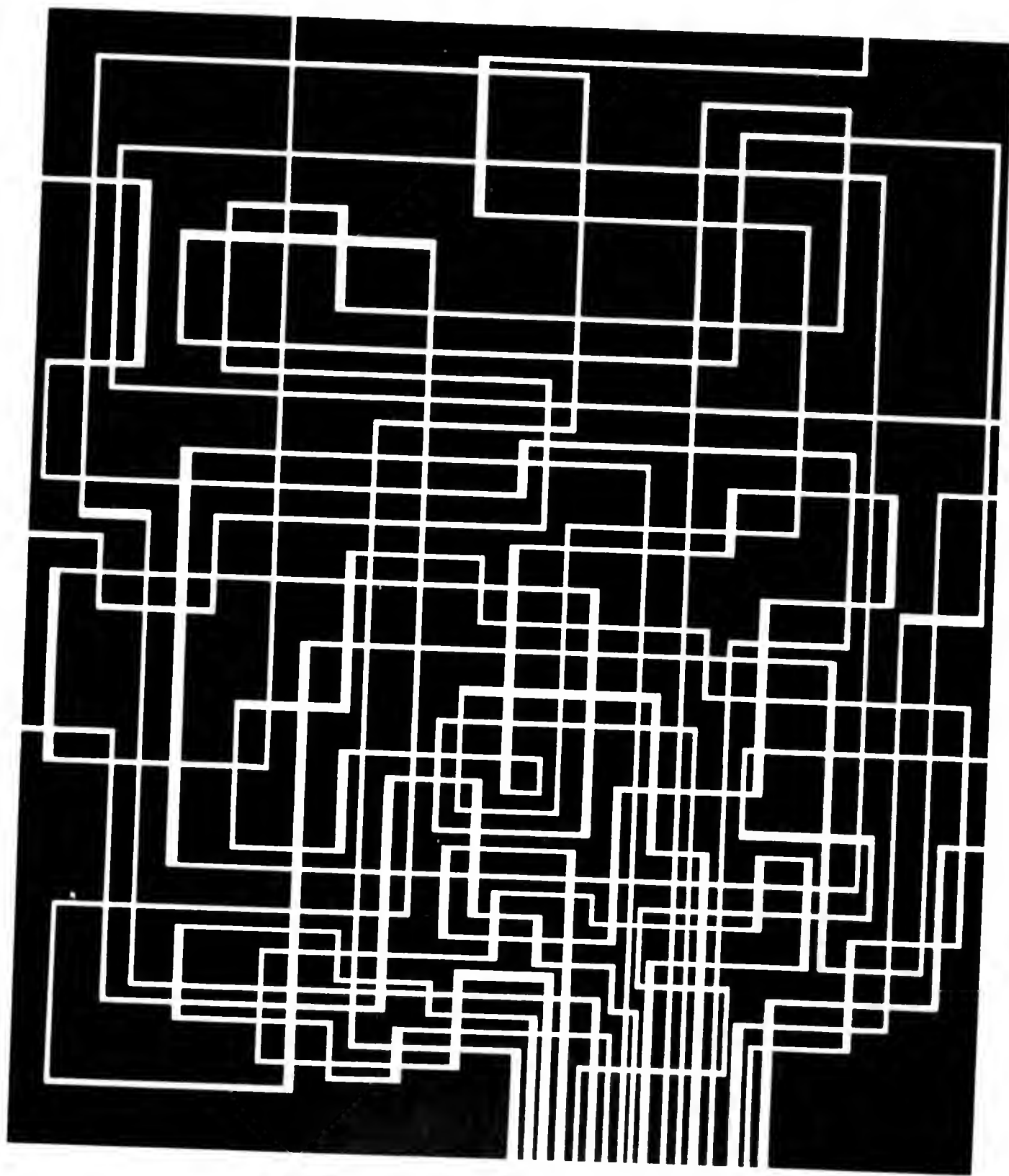
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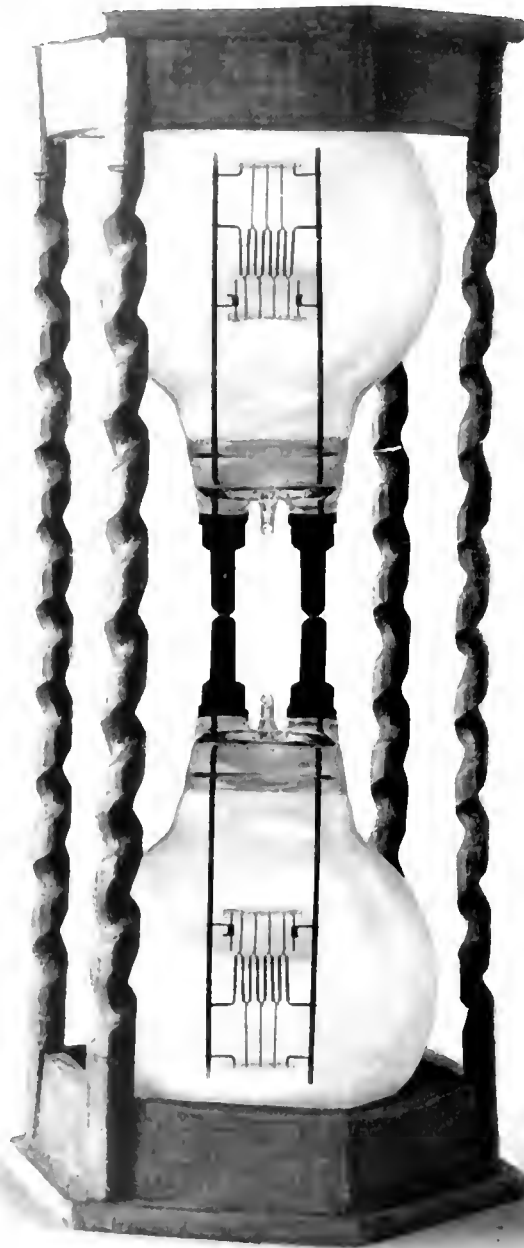


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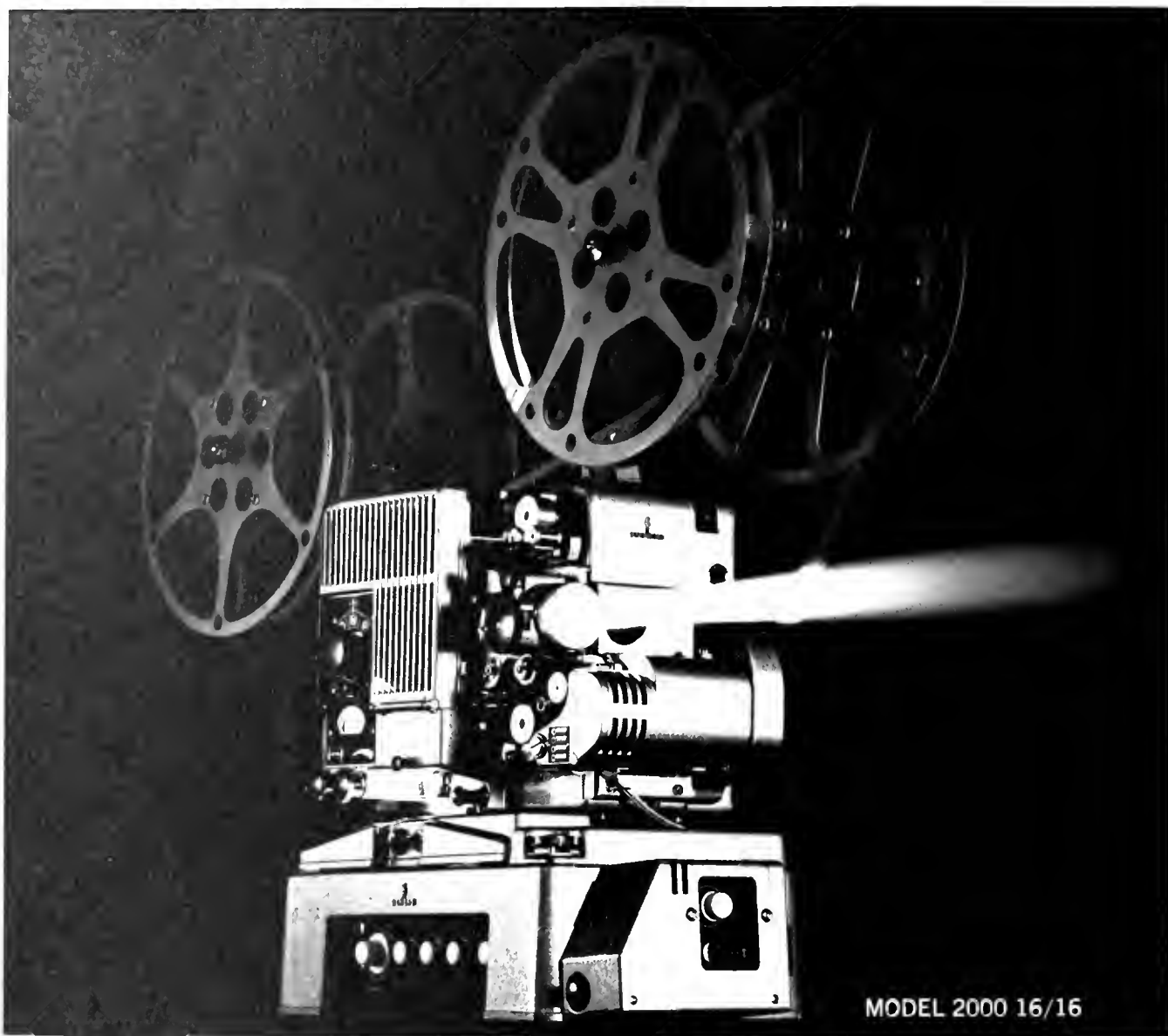
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# newsreel:

(CONTINUED FROM PAGE TEN)

domination, material storage, electrical hazards, fire extinguisher use, use of respirators, safety in painting lots, office safety, safe cleaning, and lock-outs.

Supervisory personnel groups show need for films on job safety analysis, accident analysis and investigation and for a-v programs to build interest in safety among management.

Write William Englander, secretary of the National Committee on Films for Safety, 425 N. Michigan Avenue, Chicago, Illinois 60611 if you want further guidance on these needed subjects.

\* \* \*

## Joseph Heads Public Relations for Lippincott-Margulies, Inc.

The appointment of Elliott Joseph as director of public relations for Lippincott-Margulies, Inc., consultants in design-marketing-communications, has been announced. He is former director of presentations for the Communication Design Center of Batten, Baton, Durstine & Osborn, Inc.

In his new post, Joseph will direct the firm's promotional and

public relations activities. A former intelligence officer with the 75th Infantry Division during World War II, he received his BS from City College of N.Y. and his master's degree at Columbia University. 42, he is married and resides in Manhattan.



Navy visual exec, Dick Stetler

## Stetler Re-Joins Navy to Head Visual Communication Division

Richard C. Stetler, former executive producer for Sun Dial Films, Inc., in that company's West Coast office, now heads the Visual Communication Division, Photo Graphics Department at the U.S. Naval Missile Center, Point Mugu, California.

Stetler previously served (for seven years) as producer, director and coordinator of motion pictures in the Aeronetic Division of North American Aviation and was in similar capacities at the U.S. Navy Photographic Center, Anacostia, D.C. for a 10-year period.

## New York Film Council Reviews Aims on Eve of 20th Anniversary

Critical analysis of the aims and objectives of the New York Film Council on the eve of that group's 20th anniversary was the featured topic of its November 16 meeting at Museum of Modern Art in Manhattan. The Council will observe its 20th birthday on February 13th.

Following up the challenge laid down by the Council's first president, Tom Brandon, at a June meeting where he posed the question as to whether the group was really viable or whether it had outlived its usefulness, the November program featured a group of six panelists, three of whom were charter members of the Council: Cecile Starr, Willard Van Dyke and Brandon. Consensus indicated that the NYFC should have less of an "AV orientation to film" and much more dedication to excel-



Actor Raymond Massey recently received a Certificate of Appreciation from Dr. James Lacherman, head of the U.S. Public Health Service, Auditorial Facility, for his outstanding performance and narration of that organization's orientation sound film, "The Watch on Health."

lence in films whatever the source.

At a subsequent meeting, Council president William Claibourne proposed a group of standing committees through which members could actively participate. It is hoped that as a result of this new plan there will be many more small meetings which reflect the interests of special groups and that regular Film Council programs can provide an interchange of ideas.

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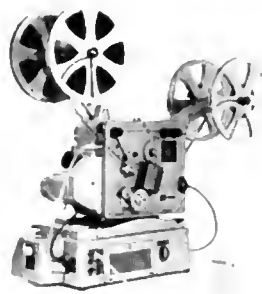
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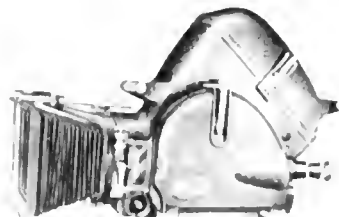
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THE BIG 17TH ANNUAL PRODUCTION REVIEW ISSUE IS IN WORK. Official listing forms are in the mails to special producers and distributors throughout the U. S., Canada and abroad. Begin preparation of the industry's most complete and dependable source for these services. Look to the pages of the 17th Annual Production Review for complete data.

## SIGHT & SOUND

### WHAT'S NEW IN PICTURES

"Challenge"—a Frank Discussion of Title 7 in the Civil Rights Act

The Illinois State Chamber of Commerce is the sponsor of *Challenge*, a new version of a film discussing the so-called "quota system" and interpretation of the Title 7 of the Civil Rights Act concerning employment.

Introduced by Senator Everett Dirksen (Rep. Ill.), the film concerns itself with establishing criteria for judging an employee on his merits and abilities, as opposed to his cultural or racial background. The frank discussion of this subject is moderated by Fahey Flynn; the 27-minute film was made by Wilding, Inc.

Available for free loan on letter-head requests from Modern Talking Picture Service, Inc., Prudential Plaza, Chicago, Illinois, *Challenge* replaces the 1964 version of the same subject.

\* \* \*

### Sound Filmstrip Series to Help

#### Casualty, Fire Insurance Salesmen

A new sound slidefilm program will soon meet a long-felt demand for sales training in the casualty insurance field. The six-part sound and filmstrip course, titled *How to Sell Casualty and Fire Insurance*, is being developed for the Better Selling Bureau division of Rocket Pictures, Inc.

"Top casualty underwriters and executives have been clamoring for this material for years," notes Dick Westen, president of Rocket Pictures. He notes that the new color program includes all guidance material to administer the course and that it incorporates the latest, just advanced principles of learning.

For advance details write: Better Selling Bureau, 1150 West Olive Avenue, Burbank, Calif. 91506.

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## The Editorial Perspective: a Commentary

**T**HE LISTING INVITATIONS are on their way to specializing distributors and producers who qualify for our 17th Annual Production Review issue and a new year is fairly begun! Our "collection box" contains a heap of evidence that this big book is easily the most imitated reference source in the industry . . . but the Production Review remains the only complete, facts-in-depth guidebook for the buyer and maybe that's why nearly 10,000 companies, trade groups, Federal agencies and ad companies will be using this dependable reference in '67 . . .

\* \* \*

### We Will No Longer Recognize Festivals Owned by Individuals

☆We've taken a positive step, long overdue, on the over-abundant "film festivals" and other "awards" programs which are not too-numerous, too costly and wasteful of the valuable film prints required to serve them. The only film award programs to be recognized for open listing in the 17th Production Review are those sponsored by non-profit or authoritative national and regional groups.

At least two or three other events are owned by private individuals, run to make money for the owners and lacking in group sponsorship. Why bother with these? Such events held in Chicago and New York last year had little substance for their numerous "winners"; jury membership was casually bestowed. But we also have little faith in events which regate factual films to second place behind the cinematic entertainment features for which they are really staged.

Rated as "first category" awards programs are such as The National Safety Film Contest, CINE's "Golden Eagles" and the Columbia Film Festival, to name just a few of those which will be covered in detail in the 17th Annual Production Review — our next!

\* \* \*

### "Lectures of the Year" Will Be Featured in Production Review

☆Speaking of awards, an avalanche of both words and pictures made it necessary for the Editors to move our own Annual Review of 1966 Film Awards feature into the forthcoming Production Review issue. That's a happy coin-

idence, though, because it's a fitting editorial "extra" that really belongs in that big book. We bring you a *consensus* report on the outstanding pictures of the past year, with special attention to those pictures which won multiple honors.

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### Chet Harmon Directs Promotion at the Du-Art Film Laboratories

In the news at presstime, Chet Harmon has been named sales promotion and public relations director of Du-Art Film Laboratories, Inc. His appointment to that post was confirmed by Irwin Young, president of the Manhattan-based film processing firm. He moves into this newly-created position from Americom 8mm Inc., where he served as sales manager. Americom is a Du-Art affiliate.

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### Graflex Names William Kasson to Head International Group

William J. Kasson has become manager of International Operations for Graflex, Inc. The company's new International Operations group replaces the former Export Department and plans are underway for assembly, production and a more comprehensive marketing effort abroad.

Michael D. Connelly has moved up to the post of administrator in Graflex' International Operations, reporting Kasson.

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### "Permaeel Express" Heads South With an Audiovisual Classroom

The Permaeel Division of Johnson & Johnson is "en-route" these days in an unusual three-car private train which began a tour of Southwest markets in early January. The new "Permaeel Express" will tour the nation, stopping off at various cities to conduct training classes for the company's distributor salesmen.

There's a classroom car which is the "heart" of the train, of course. It blends the decor of the Gay '90's with the latest in audiovisual equipment, including videotape recorder, closed-circuit TV slide projector, chalkboard, tape recorder and intercom system. The car seats 32.

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### Production Review Will Feature Business Film Producer Survey

Statistical facts about audiovisual markets are summarized in Tom Hope's annual survey data

(see page 32) and its rumored that the National Audio-Visual Association (dealer group) is moving into this area. A better way to get the facts to guide the *business film producer* on 1966 progress will be provided by our own forthcoming "Vital Statistics" survey data now being prepared.

Beyond this, there is a real need for figures on 8mm and 16mm sound motion picture projectors, sound slidefilm (filmstrip) equipment, etc. The National Association of Photographic Manufacturers should take part in that effort, perhaps merging its activity with that of NAVA.

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### Britain Shows "The Big Drive" to Promote Auto Sales Abroad

Film coverage in more than 70 countries extended the impact of Britain's Earls Court Motor Show to a worldwide audience of several

millions in a year when overseas orders have never been more vital to that country.

Highlighted in *The Big Drive*, a review of the show shot by Pathe News in Technicolor, is the car industry's thrust for exports. Arrangements for the film's dispatch were completed by the Films and Television Division of Britain's Central Office of Information; cinema showings and non-theatrical distribution abroad was organized in advance by Information Officers at each Embassy or High Commission.

Translated versions were supplied in Arabic, French, German, Greek, Italian, Brazilian Portuguese, Latin-American Spanish and Turkish. In seven minutes, *The Big Drive* surveys the entire range of car production in Britain. Models already established as best-selling lines abroad were featured together with newly-exported models. •

## The First German Industrial Film Forum

A Report by Our Correspondent, Dr. Hans Schaller

**T**HE FIRST GERMAN Industrial Film Forum, held in Dusseldorf from Nov. 30 to Dec. 3, 1966, provided film sponsors and producers of that country with an exceptional opportunity to survey production developments over the past two years. 110 films were shown and discussed by participants.

Taking part in the four-day meeting were representatives of the Federal Association of German Industry and the Federal Association of Employers, both from Cologne; the State Association of Industrial Employer Groups of Nordrhein-Westfalen, in Dusseldorf, and the Association of Industrial Film Producers, of Westbaden, Germany.

The committee in charge of forum programming limited itself to two categories of films, the first group (Category I) concerned films which, through information or impressions, would attract an average, cultivated and discriminating, interested broad audience to the general problems of economic life.

Category II embraced films which, through their informative content, would familiarize a specific, already-oriented and interested public with special problems of economic life. Guidelines were thus well established and jurors were able to evaluate films with greater detail.

Prizes of any kind, however,

were intentionally omitted. Instead, two grades were assigned, namely, "hervorragend" (outstanding) and "good." It was also noted that participation of films in the Forum was of itself a distinction earned. In Category I, which included 61 pictures, five films were awarded the citation of "outstanding" and 30 were scored as "good." Of the 49 films in Category II, eight were evaluated as "outstanding" and 16 as "good." In effect, more than every second film received special mention.

Open forum discussions centered around the "Industrial Film of Today" and "The Industrial Film and Its Public." Great benefit was also derived from the corridor discussions held in Dusseldorf's "Hall of Science" where the Forum was held.

Unanimity prevailed that the contemporary industrial film is an indispensable instrument of management, of information and training, of public relations and of sales promotion, in the broadest sense. If the correspondent may be permitted a personal observation, it would be that the industrial film should serve the interests of the sponsoring enterprise above all, and that its task is, depending on the subject matter, to achieve optimum success with the public at large or within a specifically and technically-interested special group at which its contents is aimed. •

# “THE ODDS AGAINST”

Told With Unforgettable Impact, the Case for Updating Our Correctional System Is Made in a Powerful Film of the American Foundation Institute of Corrections

**H**ELPING OVERCOME PUBLIC APATHY towards our system of corrections, a new motion picture created for The American Foundation Institute of Corrections has won deserved nationwide attention and the approval of experts in this field. *The Odds Against* produced in a starkly realistic documentary format, gets to the heart of its difficult subject with tremendous impact. The point which this picture makes so dramatically clear is that the great majority of the public loses interest in the offender the moment he is sentenced. It is precisely at this time that public interest should be at its height.

How much of the mounting cost of crime in the United States (estimated at 27 billion dollars annually) is fed by our failure to rehabilitate and restore those who can rejoin the society against whom they have committed a criminal act? *The Odds Against* builds its case through the life story of one John James Mitchell, a youthful offender involved for the first time in adult criminal behavior. This thoroughly unsympathetic role, brilliantly portrayed by actor Robert Viharo, presents a hostile, aggressive, dangerous and untrustworthy offender. Through this adroit approach, hearts and minds of the audience are sharply focused on the system of corrections itself.

### Organization Concerned With the Problem

The American Foundation has for many years concerned itself with this problem. Today the life work of Nellie Lee Bok, widow of renowned Judge Curtis Bok, i.e., “Star Wormwood”, its Institute of Corrections is directed and run by Frank Loveland, one of the outstanding figures in this field. Exploring the possibilities of film to help disseminate information and motivate public attitudes, the Foundation contacted Vision Associates.

Excited by the challenge offered in the field after spending considerable time at headquarters, Lee Bobker, Vision’s president and a

well-known writer, director and producer of such documentary films, proposed the eventual period of time spent in pure research. “Let’s survey the field and see what is needed,” he suggested. He traveled widely throughout the U. S. meeting with prisoners, wardens, academicians, psychiatrists, and legislators. In effect, Bobker became deeply immersed in our entire penal system.

The first of a recommended series of six films, *The Odds Against* welds Vision’s own



At age 22 . . . the odds are against John Mitchell becoming a productive member of society. At 22, he is no longer a child. He is, for the first time, involved as an adult in criminal behavior.

techniques with the highly-mobile Cinema Verite approach. Selecting Viharo for the key role, a background case history was created and John James Mitchell came to “life” as he was placed into the system from arrest through detention in a city jail, his trial and on to imprisonment in the penitentiary.

At every step of the way, the system was presented by the arresting detectives, interro-



John faces a difficult present and an uncertain future. A record of the charges against him permanently made. He is permitted a single telephone call — but there is no one to ca-

gation, booking, jail personnel, judges at jury and prison personnel. The film as written became one of the most complicated the producer had ever attempted. Permission had to be obtained from a wide variety of prisons and jails, including some of the very worst. Releases had to be obtained from hundreds of prisoners who were anything but anxious to find themselves clearly identified. It was a tribute to the prestige of the Institute’s director Frank Loveland, that both the technique and the film were possible at all.

For several months, Vision’s camera crew sought to transmit a truth almost too stron-



John Mitchell was imprisoned . . . separated from the outside world because there seemed no other way he could be corrected. It was at this precise moment the public lost interest in him . . .

“The Odds Against” was presented by  
The American Foundation  
Institute of Corrections  
and produced by Vision Associates, Inc.

In places such as these . . . the mass regimented prison . . . the possibility of changing human behavior is slight. Far too often, the majority of these prisoners pass through their term of sentence untouched, if not actually harmed . . .





At one point during his period of imprisonment, John Mitchell will become eligible for parole — a term much praised, criticized and often misunderstood . . . it provides a period of transition . . .

for film. Viharo, portraying Mitchell, was permitted to make up any lines he thought appropriate and, in one case, he tried to jump his bars and was physically decked by them while the cameras were rolling. A highly evocative and exciting still technique adds considerably in developing Mitchell's early years.

**Being Widely Shown Throughout the U. S.**

The result of all this rare combination of perfect casting, authoritative content and the Institute's leadership plus the creative skills so evident throughout *The Odds Against* is apparent as the film accomplishes its objective: drawing public attention through widespread television showings, to community and professional audiences, etc. Winner of the Chris Sautette as the best of its category at the recent Columbus Film Festival (its first competition), the film also received a silver medal award at the New York Film Festival.

It has been seen and praised by the President's Commission on Law Enforcement and Justice ("all the members who viewed it with unseemingly impressed" said Commission member Genevieve Blatt); the National Council on Crime and Delinquency; and the National Conference on Social Work. ("The film is the best I have ever seen . . ." said E. R. Gomberg, Executive Vice-President, of the Commission of Philadelphia).

**Supervised by Five Outstanding Leaders**

Every step of production was carefully supervised by five outstanding figures in the field: Myrl E. Alexander, Director of the Federal Bureau of Prisons; Peter P. Lejins, Professor of Sociology and Criminology, University of Maryland; Austin H. MacCormick, Director of the Osborne Association; Richard A. McGee, Administrator, Youth and Adult Corrections Agency of California; and Milton G. Rector, Director of the National Council on Crime and Delinquency.

The American Foundation premiered the film in Philadelphia last October 27. In the comparative few months after, response from community leadership groups, colleges and universities as well as television stations (who booked the film on prime time) has far outstripped anything within Vision's experience.



He is questioned exhaustively on the subject of how he has spent his years in prison. The unasked question is "what has the institution done to train and rehabilitate this young man?"



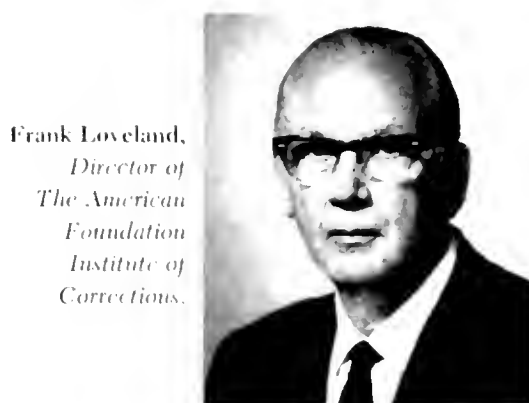
The cost of our failure with John Mitchell in dollars and cents is prohibitive. It is reflected in the cost of the crime in the United States now estimated at 27 billion dollars annually.

all its strengths and weaknesses, and their very presence in our prisons is dramatic evidence of the need for change . . . for a better way of dealing with the offender.

It is easy to take for granted the impact that a well-made film can have on major issues of our time. But this picture, *The Odds Against*, has brought together a literate yet poetic script, strong and highly-creative direction, dramatic evocative photography and sharp editing skills to become a prime example of what is possible in this field.

**These People Helped to Create a Great Film**

Irving Oshman, Vision vice-president and partner, split the direction with Lee Bobker; Helen Kristt, also a vice-president and partner of the firm, supervised operations in New York. Ray Long worked with Bobker on dramatic sequences while Morton Helig, well known for his superb film *Destination Man*, worked with Oshman. Morton Fuchs, whose skill is evident on other Vision productions, was assigned the complex editing task. To actor Robert Viharo goes our accolade for his realistic portrayal of John James Mitchell . . . a wanderer across the face of the land . . . in constant conflict with the law . . . for whom there were "the odds against."



Frank Loveland,  
Director of  
The American  
Foundation  
Institute of  
Corrections.

The response has been so extraordinary that the Foundation is enthusiastically moving ahead with subsequent films planned for this important series.

**Dramatic Evidence of the Need for Change**

The film's script makes memorable points: "There are, today, 340 thousand human beings in the United States who are confined in city and county jails or state and Federal prisons. They range in age from fifteen to eighty. They are from every income group and all segments of society. They have committed offenses that cover acts of violence and aggression . . . They reflect society as a whole, with

Today, in too many of our prisons, the workshop is simply manual labor designed to fill idle hours. A more productive in-prison program provides both education and vocational training for inmates.



## Facts About Audiovisual Markets in 1965

### Market Review: Nontheatrical and Audiovisual in 1965 Shows Expenditures by Business & Industry Lead Field

**T**HE AUDIOVISUAL MARKET in the United States has taken another significant upswing with an estimated \$739 million total of expenditures for equipment, materials and services, according to the SMPTE "Market Review Nontheatrical Film and Audio-Visual—1965" report.

Since statistical records were begun for the nontheatrical film and audiovisual field in 1956, it has grown twice as fast as the nation's economy, showing an 83 per cent growth.

Outlays last year increased \$72 million, an 11 per cent gain over 1964.

Schools continued to spend at a good rate for audiovisual items, enjoying the best gain of all segments of the market—up 19 per cent, reaching \$282 million. It accounted for 57 per cent of all the new 16mm projectors sold, or 25,500 machines.

#### Business Budgets Lead Field

Business and industry held its dollar lead in audiovisual spending for the total market because of its heavy expenditure for film produc-

tion, release printing and film distribution. All business spending was up seven per cent for a total of \$319 million.

The leading category of expenditure was for salaries and administrative expenses of AV coordinators, up \$30 million. This 15 per cent increase over the previous year was due, in part, to higher employment.

#### Over 10,000 Films Produced

For the first time in a number of years, all segments of the nontheatrical field enjoyed gains in the number of films produced. The total passed the 10,000 mark for the second straight year.

Production of films in the specialized field of medicine and health showed the most dramatic increase. Film production was up from an estimated 290 to 390, a 34 per cent gain. Education also registered a sizable percentage increase, up 14 per cent with 1,370 films—a gain of 170.

Those were some of the highlights of the 1965 report, prepared for publication in the December issue of *The Journal of the Society*

of Motion Picture and Television Engineers by Thomas W. Hope, of the Motion Picture and Education Markets Division, Eastman Kodak Company.

#### 61,000 Work in Audiovisuals

The report indicated that an estimated 61,000 persons are working full time in all areas of audiovisual communications. A sample of 80 different organizations showed that employment was up nine per cent. Education had the greatest increase, an estimated 25 per cent.

The swing to color in production of nontheatrical films continued, including films for education—despite the lower cost of black-and-white films. This color trend has been influenced by the color boom in TV programming.

Included among segments showing increases were the production of community service agencies' nontheatrical entertainment films (up 11 per cent to 210 titles) and films sponsored by religious organizations (up five per cent to 210 films).

#### Increase in Film Distribution

Nontheatrical film distribution in general gained strongly in 1965, showing a 10 per cent increase for a total estimated at \$126 million. In the case of business and industrial films, distribution outlays were

up almost 12 per cent to an estimated \$57 million.

#### Business Films Increase 8%

Expenditures for the production of business and industrial film were up about eight per cent to approximately \$98 million, while release printing reached \$55 million, a gain of almost six per cent over 1964.

In total, an estimated 10,671 nontheatrical films were produced in the United States in 1965, a gain of six per cent over 1964.

The SMPTE report records, for the first time, the number of 8mm films now available to schools. It shows a total of 776 titles for 1965 (including 286 in super 8) and most are single-concept.

#### Has Strong Growth Potential

Economists, the report suggests, probably would classify the nontheatrical film and audiovisual field as a healthy, young industry with a good growth record and even better growth potential. For the past three years, the annual increment has shown an increase: 1963—\$22 million, up 3.6 per cent; 1964—\$29 million, up 4.5 per cent; and 1965—\$72 million, up 11 per cent.

"In general," the SMPTE report points out, "1965 was a highly successful year for the audiovisual industry. Morale was high. Most of

## The Navy Prepares Managers

### New Film Series Takes Up Leadership

**M**EN OF THE U.S. NAVY who serve in the civilian sector of the military establishment—in shipyards and other industrial complexes which supply the ships at sea—are, in fact, commanding officers and staff members but they also serve in the role of civilian management and as such must learn the complex procedures and nuances of a kind of command which differs from leadership on a ship afloat.

A new sound motion picture, *So, Now You Have An Agreement*, recently completed by

Sun Dial Films, Inc. for the Navy, is one of a series of such films on leadership for naval officers. The primary purpose of this film is to help prepare officers for their duties.

The film's opening sequences begin at the bargaining table as negotiators complete the signing of an agreement completed under the guidelines of Executive Order 10988, proclaimed by the late President Kennedy in 1962. This is a guiding basis for Navy managers.

Sequences then move into illustrations of the problems involved in just living up to the agreement. *How should overtime be distributed? What is reasonable cleanup time? What constitutes legitimate sick leave?*

Some of these problems are easily solved by give and take, compromise and by a measure of good will. Others must go on to arbitration. The naval officer in a managerial position finds that management duties can be just as exacting as his previous military command.

*So Now You Have An Agreement* was made by Sun Dial in lip synch, on location in an actual Navy facility with a cast of 29 professional actors. It does not take sides or attempt to show who is right or wrong in industrial relations but rather tries to tell both sides of the story and to illustrate the range of concerns which may confront the naval officer in the civilian sector of management.



Management training of Naval Officer at the bargaining table with union representative.



Some labor problems are easily solved by give and take, by compromise and a measure of good-will.



To the worker, certain questions may be critical for example, how should overtime be distributed?

problems were problems resulting from success—more active film and audiovisual programs. As a result, the greater demand for products caused shortages and delayed deliveries to crop up in the last year."

#### 1966 Should Be Greatest Yet

An important note for the current year also is incorporated in the 1965 report:

"Already, sales activity in the first three quarters of 1966 indicate that it will be the banner year, especially for the educational market. Practically all equipment lines have had record sales. Classroom film distributors report exceptionally high sales of filmstrip and motion picture prints. Motion picture laboratories are having trouble keeping up with the demand for prints."

Commenting on this phase of the report, Hope said: "Statistics for 1966 further indicate that total dollar volume is going to be the greatest that the audiovisual field has experienced."

#### Filmex Completing Three Pictures for the General Development Corp

The General Development Corporation has engaged Filmex, Inc., to produce three new business films to protect land and home values in Port Charlotte, Port St. Lucie and Port Malabar, Florida. The sales films were placed with Thomas Victor, vice-president of Filmex' Business Film Division, by Spire Advertising, in Miami.

Ordon MacRae will host and narrate the films, which will cover various aspects of community living in these areas.

Under the supervision of Filmex South in Fort Lauderdale, the films will be directed by Frank Bibas; produced by Brud Talbot and photographed by Harry Walsh and Clifford Poland.

#### WHAT PRICE CONSERVATION

A film on the destructiveness of man in nature, recently released by Colonial Williamsburg, depicts streams foaming with detergents and roadsides adorned with beer cans and other identifiable rubbish.

According to a report in THE NEW YORK TIMES, a television station in Richmond, Va., stopped showing the film, titled *Time to Ben*, after six minutes "because it offended all of the major advertisers."

NOTE: other case histories of films are on the following pages.

A NEW PICTURE about to be released by the Foster Parents Plan, Inc., will serve as a stark reminder of the physical and spiritual hunger that is still rampant in what seems to many of us "a world of plenty." It shows the plight of a young child growing up in a slum barrio of a large city in South America as typical of similar conditions to be found all over the world.

In some respects, as one watches the film, it might even be thought that the little child — Marisol — had done well, living on little more than scraps of garbage, for she has survived. Almost as many in her barrio will have died at her age as lived, through malnutrition and disease. She and her mother live in a tiny windowless room with never even a bath, never a doctor, never enough to eat, and much of that consumed by four kinds of intestinal parasites.

#### \$15 a Month Supports Child

Foster Parents Plan has been alleviating the sufferings of children and their parents forced to live in these dreadful conditions for many years. With only \$15 a month from people of good will in the United States, the Plan provides support for one foster child and family. It is an intensely personal plan, for the donator is providing for an actual child, and he receives letters and reports on the foster child's welfare.

The 27-minute color film, *Child of Darkness, Child of Light*, shows the contrast between Luz, a child Foster Parent benefits, and little Marisol, whose mother lives by selling cigarettes one-by-one in the streets, and who actually must compete with the vultures for edible leavings at the garbage dump.

#### Marisol Found on City Dump

It was at this dump, near a large South American city, that the photographic crew from producer, Wilding, Inc., found Marisol and her mother. She was chosen as a typical *Child of Darkness*.

(In a happy ending to the story of the filming, though not recorded in the film, Marisol now has a Foster Parent. In fact, so real and appealing was the need as evidenced by the scenes revealed by their cameras that several Wilding people have since become Foster Parents.)

In showing the life of Luz, the *Child of Light*, the film depicts how the plan operates, with emphasis on providing good medical care, food, clothing and schooling.



Marisol: a "Child of Darkness"



... who became a "Child of Light"

## Role of Foster Parents in Today's World

"Child of Darkness, Child of Light" Premieres in New York Shows How Foster Parents Plan Is Aiding World's Children

The aim of the Foster Parents Plan, the film concludes, is to destroy itself, for when there is no need, there will be no plan.

*Child of Darkness, Child of Light* was directed and photographed, with great compassion, by Bernard Hirschenson. It was produced by Edward Rasch, with Peter Yung as associate producer. Bernard Stone was editor, and the moving script was by Sheryl London. Distribution will be through libraries of Association Films, Inc.

Supervising the film for the Plan was Mrs. Len Soren, along with her colleague, Mrs. Mildred Stagg.

#### Sheryl London: Film's Writer

Sheryl London, whose heart-tugging script for *Child of Darkness, Child of Light* contributes so much to its appeal, is moving forward into her second successful career. Widely-known as a painter, her works have been exhibited in "one-woman" shows in several cities, and have been purchased by such art museums as that of Los Angeles.

Previous to this film, she also wrote eleven of the *Destination: The World* series of motion pictures for Alitalia Airlines. Strangely enough, although her husband, Mel London, produced and directed these films, it was not he who hired her. It happened that during the planning stages for the series she came up with so many good ideas that Alitalia officials urged her to put them on paper, and eventually into finished scripts. These were so fresh and lacking in the usual travel-film clichés that Alitalia accepted them with enthusiasm.

Films in the *Destination* . . . series have since won ten awards

at important international festivals, including a Gold Medal at Milan and a Silver Cup at Rome. One, *Europe from Dusk to Dawn*, was recently shown as an example of the best of modern industrial films at the Museum of Modern Art in New York.

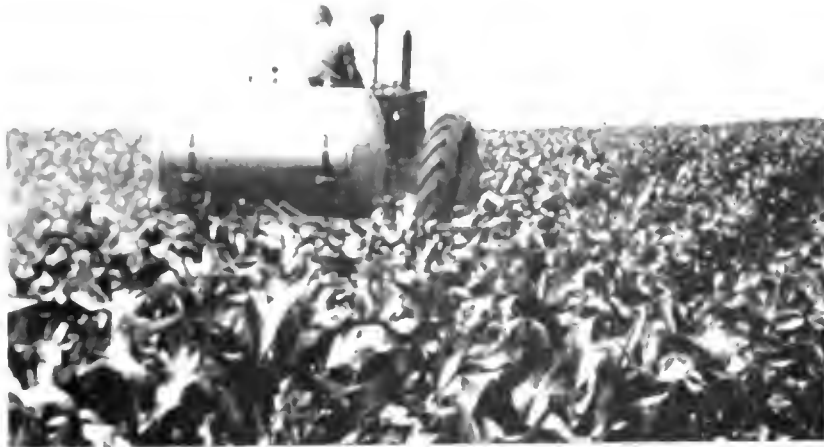
Sheryl London believes that her training as a painter has been extremely valuable to her work as a film writer, for, as she explains it, the writing of scripts is much more importantly a visual process than merely the setting down of narration on paper, if the film is to really move and live.

Often she uses little sketches of her own as an indication of what the "left side of the script" should look like.

Along with husband Mel and camera crew, Mrs. London traveled all over the world for two years making the *Destination* series, and learned a great deal about the complete job of film-making in the process. Some time in the future she hopes to do a whole film, herself.

Portrait of Sheryl London, a creative and sensitive new talent.





Successful farmers who use Armour Vertagreen include New York's Max Shaul, on over half his 1200 acres he grows corn — makes every acre count.

## Farmers Are Star Salesmen in This Film

Armour Agricultural Chemical Company Salesmen Are Showing "The Vertagreen Story" and Winning Their Share of Markets

WITH FOOD PRODUCTION ONE of the world's most critical problems in these times, the task of selling farmers on the increased use of fertilizers is of primary importance. Armour Agricultural Chemical Company's salesmen are currently using a hard-punching new motion picture, *The Vertagreen Story*, to help maintain that leading supplier's share of this market.

With a long and distinguished history in plant food research and production, Armour and Vertagreen have few problems of identification among consumer audiences. In this picture, the sponsor has foregone artiness and subtle "soft-sell" to bring viewers a straight-from-the-shoulder message from businessman Armour to its farmer-customer, presenting succinct, strong "reasons-why" Vertagreen will make him more money.

"Farming is no longer just a way of life," the narrator declares, "it's a business — a business in

which industry joins forces with the farmer." Some of the ways in which these forces are joined formed the substance of *The Vertagreen Story*. Produced by Audio Productions, Inc. and directed by Hans Mandell, there is evidence of this producer's virtuoso command of "commercial" techniques to the purposes of this selling film.

For example, good use is made of the "case history" method in interviews with several farmer-customers on their home lots. Example:

"You know, they say Vertagreen's worth more because it does more. Well, I think they're right. My name's Max Shaul and I live here in Schoharie County in New York State. I farm about 1200 acres."

Narrator: "Max Shaul is about as successful as a farmer can be, and he should be — his farm management is tops. He plans wisely, runs things efficiently . . . works hard . . . and uses Vertagreen. As

the narrator describes this farm operation, the camera moves with him.

"On over half of his 1200 acres, Max grows corn . . . there are 275 acres in carrots . . . 135 acres in peas . . . 25 acres of beets . . ." A small but inspired touch that follows in these sequences gives evidence of the picture's effectiveness:

"15 acres of Max Shaul's land are pretty special — his children farm them all by themselves. They sell the produce at their own road stand and then divide up the profits, I like father, like son, and even daughter, they all use Vertagreen."

The good use of this "found" situation enhances the film's "sell" and no casting call for "all-American 4-H Club types" could have supplied more wholesome, healthy-looking examples of photogenic Young America than the real shots of Max Shaul's children at work on their own crops.

Sequences then present visual evidence of the far-flung facilities — mines, factories and laboratories — provided by Armour with its nitrogen plant at Cherokee, Alabama; phosphate mine and processing plant in Polk County, Florida; potash plant in Saskatchewan. These provide ample grist for director Mandell.

The Audio director's concentration on powerful machines, as much his "signature" as Alfred Hitchcock's bit parts, pays off handsomely in a series of "machines in motion" sequences. Building on this solid base of audience interest, the camera ranges through Armour laboratories and experimental greenhouses, following the development and testing

### 30-Minute Color Film Brings You American League Baseball Thrills

☆ The hot-stove league and any club or organization group in search of an entertaining big-league baseball film for winter meetings can get a new 30-minute color picture titled *The Name of the Game is Fun*, recently co-sponsored by the Chrysler Corporation and the American League.

Produced by Wilding, Inc., the film captures the nostalgia of those summer days and evenings as top teams such as the Baltimore Orioles step up to bat. From spring training to season highlights, the film covers every American League team in action.

Prints are available for free loan via nationwide libraries of Modern Talking Picture Service, Inc. •



In "The Vertagreen Story" farmers express enthusiasm for the product.



"They say that Vertagreen's worth more because it does more for them."

procedures which help bring Vertagreen to final phases of production.

A discussion of field services available to the farmer through Armour representatives is followed by scenes of prosperous users at work. Three of these farmer-customers testify in "candid" sequences to their personal esteem for the product.

*The Vertagreen Story*, according to J. Harry Varner, director of public relations for Armour Chemical Co., "has been enthusiastically received" by management, employee and field sales force groups.

### Buster Keaton in "The Scribe" Drives Home a Safety Message

☆ *The Scribe*, the last film ever made by Buster Keaton, uses his inimitable comic style to drive home a serious message for construction safety and accident prevention.

Keaton, wearing his famous flat fedora, his porkpie trademark, visits a big construction job as a "newspaper reporter" to do a story on construction safety. Although the scene is a construction site, the safety lessons apply equally to many other areas of industrial accident prevention.

The 16mm color film is available from Association Instructional Materials, a division of Association Films, 600 Madison Avenue, New York, on a rental basis. •

Among Armour Chemical Company's far-flung facilities pictured in sales film "The Vertagreen Story" is scene of its nitrogen plant at Cherokee, Ala.



## Sea-Safe America" Puts Safety in Pleasure Craft Designs

The best available marine research and engineering know-how now going into the design and construction of many American pleasure boats.

This is the message of a new 39-minute color film called *Sea-Safe America*, produced for the National Association of Engine and Boat Manufacturers by Victor Kaytetz Productions, of New York. Available on free loan to television stations, clubs and other organizations, the film takes the audience behind the scenes at the Coast Safety Bureau, and independent, public-service testing and a long laboratory serving the boating field only.

The Bureau tests a wide variety of boating products and labels them for public guidance if they meet applicable safety standards. All testing is done with reference to safe use only, and the Bureau's label is not a measure of commercial quality.

Part of the film covers the methods used to generate and develop boat safety standards, the only activity of the independent, public-service organization known as the American Boat and Yacht Council.

*Sea-Safe America* has become part of the NAEBM Water World series of films on boating. It is available from NAEBM at 1780 Broadway, New York 10019. •

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## Mecca Film Laboratories Expand into the Field of Color Processing

Mecca Film Laboratories of New York, a long-established, specialized source of black and white laboratory services, has expanded into the color printing and processing field, according to that company's executive vice-president, Jack Haber.

To offer these additional services Mecca now occupies the entire third floor of the Film Center Building at 630 Ninth Avenue in Manhattan. A custom-built 16mm color processing machine incorporating many new processing innovations and providing Eastman negative-positive color prints, is already in operation there. A 35mm color processing machine is being installed.

Mecca's announcement also notes that the newest type of additive color printers, contact and reduction are in use. The color lab is currently operating on a two-shift basis to meet expanded demand on its facilities. •

*"This other Eden, demi-paradise. . . This happy breed of men, this little world, This precious stone, set in the silver sea. This blessed plot, this earth, this realm. . ."*

EVEN SHAKESPEARE found it difficult to describe the almost mystical charm of Great Britain (in 25 words or less, as it were). He recognized, too, that for all its insularity Britain was so many-faceted that it refused to be categorized — literarily or any other way.

And lucky for us. Because whatever the annoyance to the historian-classifier or to the geographer trying to pigeonhole Great Britain here or there, once and for all, it would be cheap at twice the price for "this royal throne of kings, this sceptered isle, . . . this fortress, built by nature for herself against infection and the hand of war."

### Joins Company's Film Library

Some 350 years later, *Wings to Great Britain* — Pan American World Airways' latest addition to its library of travel films — comes to grips with the same problem: that of portraying Britain in all its splendor.

And if the passage of centuries may have dimmed somewhat the external glory and trappings of power that were concomitants of empire, the inside Britain, the Britain of pubs, and of moors and highlands and of magnificent woolens and of Mods and Rockers and of the richest literature the western world has ever known — this Britain remains as bright as the buttons on a Carnaby Street blazer and just about as hard to categorize.

All of which is by way of saying that *Wings to Great Britain* is that rarity among motion pictures — a really good film about Britain.

### Produced by Henry Strauss

Produced for Pan American by Henry Strauss & Co. of New York City, *Wings to Great Britain* continues in the tradition of Pan Am's "Wings" series. That is to say, it is not just a travel film about an interesting place but, rather, it is a film about people and where they live: a series film that is fun to see, full of the little insights and commentary that mark the difference between art and simple craftsmanship.

That *Wings to Great Britain* does absolutely nothing, in the meantime, to discourage a visit to London, or to the highlands or the



A lone rider on the Isle of Skye. The sea is never far away, wherever your travels take you along England's historic roads or in her bustling cities.

## The Many Facets of an Historic Britain

### Pan American Film Takes Viewers on "Wings to Great Britain"

Lake country, or to any of the famous British seaside resorts is almost incidental to what appears as the film's primary statement: here is a jolly lot and they live in a smashing wonderful place.

Directed and filmed by Henry Strauss, *Wings to Great Britain* documents at least five of the faces Britain turns toward the world.

First, there's the island Britain with all the richness and color attendant upon its long and intimate association with the sea. Second, there's the Britain that's held together by the delicate web of winding roads and gently flowing streams that lead into Devon and Yorkshire, lake country and moor, Scotland and Wales.

### Images of Literary Britain

Then there's literary Britain and the host of images and memories that are attached to Wiltshire and Stratford, Nottingham and Winchester, and all the old friends like Tom Brown, and Davy Copperfield, and Becky Sharp and Tom Jones and Robin Hood and even, "shrouded in the mist of time", a lad and a sword and a stone.

The Britain of history is also portrayed with Hastings and Runnymede and Salisbury plain and more bleeding castles than even the most avid amateur photographer could wish for. And, finally,

there is London itself with all the majesty of a thousand years of civilization, positively bursting with the traditions of a nation that for centuries spread its way of life throughout the entire world, a city that is monumentally impressive and yet at the same time as snug and as familiar as a neighborhood pub.

### A 25-Minute Vista of Color

Photographed in 16mm Ektachrome, the footage has been edited into 28 minutes of smoothly paced film. Brief, intimate, witty portraits of people and places are carefully combined with broader views of town and country, and the traditional pomp and ceremony associated with each becomes at once more human and meaningful.

The sound track, too, is a nice blend of "live" and recreated voice, music, and effects. Recorded partly on location, partly in studios in England, and partly in New York, the track does exactly what it should: each element contributes to the total effect; there is nothing that distracts. On this criterion alone both Henry Strauss and Pan American Airways can take pride in a truly distinguished addition to the shelf.

### Available at Pan Am Offices

*Wings to Great Britain* is available through Pan American sales offices throughout the country.

A colorful parade is part of everyday life in this Scottish town. The music of pipers underscores a leisurely visit with the Scots in this travel saga.



# Counter-Attack Against Our Polluted Air

Hazards of Invisible and Odorless Air-Borne Poisons Are Dramatically Shown in Film "With Each Breath" Sponsored by New York State Department of Health

**W**HEN YOU SEE THE SKYLINE through the haze, it's tempting to tell yourself the enemy will blow away.

"But it will take more than a breeze to chase this invader. It will take a plan, because the enemy has come to stay. In fact, he's sitting right beside you right now, grinning with each breath you take."

Opening with these warning words, a new film, *With Each Breath*, released by the New York State Department of Health goes on to document the growing problem of air pollution in the state brought to increasing attention after a three-day smog of almost dangerous intensity in November.

### Respiratory Diseases Double in Five Years

The 28½-minute color film is narrated by the well-known actor, Hume Cronyn. Produced by Harold Mantell, Inc. of New York, the picture points out that since most aerial poisons are invisible and odorless, a shift in the wind is enough to reassure the public about those particles that can be seen.

But physicians are not reassured by the rise in respiratory diseases in New York State and the nation. For the incidence of such disease has *doubled* in five years.

*With Each Breath* explains how polluted air not only corrodes lung tissue, but paint, metal, masonry and plant foliage in agricultural areas. It demonstrates that 6 per cent of all polluted air results from the faulty combustion of cars, trucks and buses, 40 per cent stems from stationary sources: chimneys, smoke stacks, and open fires. Some of these pollutants merely irritate, others are poisonous. Whether we live in the city, suburbs or country, we breath bad air.

What is New York State doing about it?

Governor Rockefeller explains how the new Clean Air Bill makes possible an unprecedented eight-point attack against air pollution in the state. It is a landmark in unifying federal, state and local action, by expanding search, planning and enforcement powers, controlling motor vehicle pollution, and providing adequate atmospheric warning systems.

### The Counter-Attack Has Now Been Launched

Air pollution won't feel at home much longer in New York State, the film concludes. The counter attack has begun. A new law and new determination can help us assure clean air and safe breathing for all our citizens.

Because of its quality and timeliness, *With Each Breath* was given a special premiere, Lincoln Center in New York by the State Department of Health in cooperation with the New York State Action for Clean Air Committee. ABC-TV covered the premiere and presented parts of the film in its newscast report of the event. Showings are now being held throughout New York state and the nation, has aroused the interest of the British Broadcasting Company for overseas telecasting early in 1967.

### How to Obtain a Print in New York State

Information about booking availability may be obtained from New York State Action for Clean Air at its two film depots, the Metropolitan Action for Clean Air Information Center at the Brooklyn Tuberculosis and Health Association, 293 Schermerhorn Street Brooklyn, or the New York State Air Pollution Control Board, 84 Holland Avenue, Albany. It is available for public service showings, television stations as well as for non-theatrical distribution to adult and school audiences.



Troubled by a persistent cough and breathing difficulties Frank Smith visits the chest disease clinic at St. Vincent's Hospital in New York.



Interviewed on his life history, Smith receives physical examination and a series of diagnostic tests in hospital's Cardiopulmonary Laboratory.



In this booth, Frank Smith inhales a mixture containing 50 parts per million of sulphur dioxide, a major air contaminant used in the tests.



The major objective of this test is to measure his airway resistance and ventilation changes.



This nitrogen washout test tells how much nitrogen remains in his lungs after 30 minutes.



Left: Tests confirm suspicion of Dr. Stephen Ayres, head of the Cardiopulmonary Laboratory at the hospital. Patient receives a broncho-dilator to help clear clogged air passages. His diagnosis shows he has chronic bronchitis.

Right: The most serious disease associated with air pollution is emphysema. The patient shown with Dr. Ayres retains as much as 50 per cent of inhaled air in his lungs after 30 seconds.







*New Directions* for modern railroading are illustrated by this film scene of "rack cars" set to move automobiles from the factory . . .

## NEW DIRECTIONS This Nation's Railroads

27-Minute Color Picture Presented by the Association of American Railroads

THE CASUAL BYSTANDER a freight train rolling across the countryside today might look much the same as it did ten years ago, twenty. And yet . . .

A time in history when miracles of science change belief and stagger the imagination, there is perhaps no more spectacular story of industrial ingenuity and technological development than the one the railroads can tell.

*New Directions in Modern Railroading*, a 27-minute color film just released by the Association of American Railroads, shows how railroads are winning new business and gaining old with "customerized service" and imaginative ideas for reshaping rail operations and services.

**The "Unit Train" and Auto "Rack Cars"**  
Typical of the new directions which railroads are taking is the growing shift from lugging goods in carload lots to whole trainloads — via the "unit train." Also emphasized is the dramatic development of rail "rack cars" for moving new motor vehicles from auto cities and the "piggybacking" of highway trucks and containers on rail flatcars.

Through such attractive new services, railroads have boosted freight traffic by 32 per cent since 1961 and turned one of America's stagnant businesses into a dynamic growth industry. Further highlights of the film show why "customerized" is the latest word for today's freight services:

### Other New Innovations Along the Rails

. . . A side-loading "all-door" freight car is proven to be a cost-saving innovation cutting valuable loading time for lumber shipments.

. . . A single pressure-controlled car — consisting of one "big bottle" — is replacing the practices of shipping individual containers of liquid hydrogen used in space exploration.

. . . A four-cars-in-one "super jumbo" hopper which has been designed under rail super-

### These "Pictures of the Mouth" Show New Trends on the Industrial Scene

vision to haul coal. The car has a capacity of 150 tons and is equipped with 16 doors that empty 17 tons in 15 seconds.

. . . Hot steel slabs weighing a total of 6,000 tons are shipped 500 miles on regular schedules to mill for rolling into finished steel.

### Fueling the Nation's Electric Utilities

. . . Unit train-loads of coal, running 351 days a year and shuttling 600 miles every 48 hours between mine and generating station, help to fuel the nation's electric utility industry



Coal unit trains help speed this vital material from mines to users in another dramatic scene of "New Directions" on U.S. railroads.

and enable "King Coal" to compete with nuclear fuels.

. . . Aerated cars handle dry bulk materials ranging from white flour to carbon black. Equipped with pneumatic loading and discharging mechanisms, these center flow hoppers speedily "inhale" cargo at plant and exhale" at destination.

"It's been said that we Americans today live out of the freight car," concludes the AAR film. "For preeminently, it's our railroads that bring the products of range, field, garden and orchard to wholesale markets."

### Explore New Ways to Handle Passengers

Turning to the needs of communities where traffic jams threaten the very existence of city life, the film shows how new directions in passenger transportation are being explored and developed by the railroads in partnership with the communities.

### New Directions . . . was produced and directed for the Association by Robert Yarnall

Richie of New York, and was photographed over the past year at railroad locations throughout the United States. Narration is by Chet Huntley; distribution by Modern Talking Picture Service.

Other "case histories" of recent and useful new sponsored films appear on pages 34, 35 and following pages of this issue of BUSINESS SCREENS where these reports are featured.



Worthington's balanced-opposed compressor concept is explained through the use of these abstract three-dimensional forms in the film.

## Image of a Problem-Solver

Worthington Shows Compressor Concepts With Three-Dimensional Abstract Forms

THE WORTHINGTON CORPORATION'S new and untitled motion picture is designed to be shown to potential customers for its line of compressors. The film will be shown in the field by Worthington representatives who will follow it up with a thorough technical discussion of the features and capabilities of the Worthington balanced-opposed compressor design. The objective of the film is to create a favorable overall image of Worthington's modern approach to compressor design and customer service.

To reduce the complex technical concepts into simple, graphic terms, basic three-dimensional geometric shapes which are moved about into various inter-relationships to describe Worthington's balanced-opposed compressor concept are used. Other aspects of Worthington's story are also shown by means of these abstract colorful shapes . . . the people of Worthington all over the world, and the computer as an aid in problem solving.

Pelican Films' Paul Harvey, the designer and director of the film, has used these three-dimensional wooden shapes in a limbo setting, and designed a variety of models which could be stacked, fit into one another, turned around and flipped, in order to tell the Worthington story in an interesting and unusual manner.

Some of the blocks have actual photos, in color and black and white, of machinery on one or more of its faces. Other blocks have numerical symbols and still others are just color. A pair of human hands arranges and rearranges these shapes, draws flow-pen lines between the shapes and carries the story along to its conclusion that Worthington is the company concerned with finding the shortest distance between a problem and its solution.

Lawrence Ravitz scripted the film for Pelican. An unusual music/sound effects score was composed by Michael Small.

Worthington Corp.: a company that is concerned with finding the shortest distance between a problem and its solution. . . (scene in the film).





Training film activities have gained new flexibility at all company locations through the adoption of the 35mm sound film medium. Here, safety director Lou Holscher uses 35mm rear-screen projector to present a training film.

## Film's Role in Public Relations Program and Training at the Weyerhaeuser Company

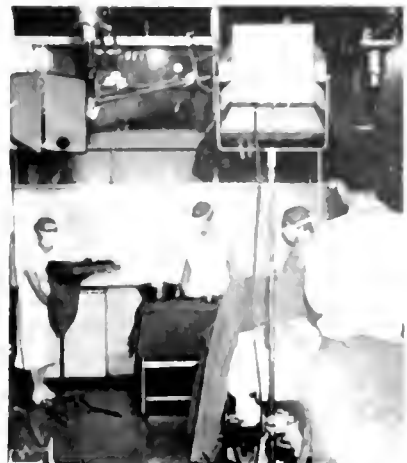
IN THE FALL of 1940, a national magazine article set off an alarm which has kept some key management men in Tacoma, Washington, on the alert ever since.

The people involved run one of the world's largest forest products firms, the Weyerhaeuser Company.

The magazine article which implanted the long-enduring lesson was written by Harold Ickes, former Secretary of the Interior. It accused the nation's timber companies of depleting and desecrating our national resources.

For its key illustration, the article used a picture of a hillside which Weyerhaeuser's loggers had just completely denuded of a virgin stand of Douglas fir trees.

"The heartbreak of the situation was that we weren't guilty. The



Weyerhaeuser films stress the versatility of forest products. Here, the cameraman documents the use of materials derived from trees and needed in a surgical operation.

only error we had committed was in failing to make our story known," explained B. L. Orell, vice president of public affairs.

"Years before the article was published, Weyerhaeuser had established a comprehensive program for reforestation of our timberlands. What really irritated the knowledgeable reader was that the very slope pictured in the article had already been reseeded before the magazine was published," Orell continued.

"There's an outstanding growth of timber on that same slope today," he said, producing a series of pictures to prove his point (see illustrations). "But it takes up to 60 years — depending on the type of tree — to develop a new crop of trees which is ready to harvest. Public relations problems, unfortunately, can sprout a lot faster."

### "Tree Farming" a Key Phrase

Almost immediately after the unfortunate experience in 1940, Weyerhaeuser moved to develop a program aimed at bringing the real facts of its position before the public. One of the most immediate by-products was a simplified explanation of the process of timber production and reforestation. The term, "Tree Farming," has been an industry standard ever since. A realistic, image-building information program has been maintained and expanded continuously by Weyerhaeuser since the end of World War II.

The problem," according to

Orell, "has been that erroneous impressions are far easier to create than to correct. Even though we felt we had been wrongly accused on many occasions, trying to refute charges against us was not the whole answer. We needed a positive program aimed at acquainting the general public with the facts concerning the country's forests."

### What the Public Should Know

From an information standpoint, the message to be delivered was pretty straightforward:

1. Forest products are a necessity of life for modern America. Their value transcends the awareness of many people. For example, though most people associate wood with paper, few realize that modern plastics and fibers are wood derivatives. Clearly, an important first step for Weyerhaeuser's information program had to be to make people aware of just how dependent they are on wood products.

2. People had to be made aware that companies like Weyerhaeuser were not anxious to put themselves out of business. It had to be made clear that forest products companies are fully aware of the obvious fact that they can't go on cutting trees indefinitely without replacing those they use. In other words, the idea was to show that tree farming is good sense, and sound business practice as well.

3. Once these points were established, Weyerhaeuser executives wanted to acquaint people with the fact that considerable research and effort was being expended to assure a continuing supply of timber for future Americans.

### Films Have an Important Role

A full-media campaign has supported this program continually for more than 20 years. Its elements have included publicity, institutional space advertising; the publication of special educational pamphlets, illustrations and test materials, and audio-visual support. Among other results of its continuing need, Weyerhaeuser has become a substantial user of motion picture films as a mass information medium.

"Where you're dealing with nature and wildlife, people respond to situations emotionally," Orell explained. "To be convinced, they need experience which reaches them at the emotional level.

"You can achieve this particularly well with motion pictures. This is the best medium to establish an identity in the mind of your



James D. Norby, supervisor of visual information at Weyerhaeuser Co. reviews Audience Certification report from Modern Company's public relations film, "Tomorrow's Trees" has been seen by 6 million people.

audience with the grandeur of nature which is their real concern. Realistic motion pictures are also the best way to show the general public that you are on their side — that you are acting in good faith."

### Good Picture Has a Long Life

The outstanding specific example of Weyerhaeuser's positive public relations achievement through motion pictures lies with a film titled *Tomorrow's Trees*. This 28-minute motion picture was completed in 1959 for Weyerhaeuser by Wilding Inc. Shot in 35mm Eastman color, the picture was an all-out effort. It was budgeted at the time at \$100,000.

An even more impressive figure lies in the film's viewership. More than 6,000,000 persons have seen *Tomorrow's Trees*. Just as important, audience analyses indicate that the great majority have understood and responded to its message.



Using Seattle film producer (Raymond) the company makes film on printing operations. Value of forest products is evident in printing industry. user of paper-derived from wood.

**More Than Six Million Viewers Have Seen Weyerhaeuser's 3-Minute Public Relations Picture "Tomorrow's Trees"**

The erroneous ideas existed previously, the rate of attitude reshaping has been highly impressive. Also significant has been the audience interest, as recorded in screening and attendance figures, has maintained a high level. In 1965, six years after its release, *Tomorrow's Trees* played before 640,000 persons.

**Cost-Per-Viewer Is Very Low**

"When you are after this type of distribution, you need a first class product," says Orell. "With audiences running into the millions, the per-viewer cost of taking a little trouble with your original product, or of supplying fresh reprints, becomes insignificant. We have set major public relations objectives for our films. There is no choice but to budget accordingly."

*Tomorrow's Trees*, like other public relations films produced previously by Weyerhaeuser, has been distributed by the Modern Talking Picture Company. Present production and distribution budgets run from \$30,000 to \$35,000. They have been as high as \$100,000.

**Contracts, Holds the Audience**

A large measure of the success of the film lies in the fact that it attracts — and holds — audience attention through the common denominator of the natural beauty of forests.

To achieve the outstanding visual impact for both the opening and continuity passages of the film, production started with the assignment of a skilled camera crew to cover the timber areas being worked by Weyerhaeuser as early as possible. General subject areas were outlined for this first field trip.

But there was no tight script. Rather, the idea was to come back with eye-catching footage. Once it was in hand, the film was rigid and the entire production went out on location to shoot the final copy.

**Key Sequences in the Picture**

Understandably, the film opens with a beautiful stand of Douglas fir which is, clearly, anything but dead and destroyed. The camera follows a log truck out of the woods to a lumber mill.

From there, Weyerhaeuser faces the problem squarely. The scene shifts to a bare hillside where a stand of Douglas fir trees has just been cut. The process of reforesta-

tion is covered from both the natural and man-controlled viewpoints. Played against backgrounds of nature at work, some telling evidence is presented on behalf of tree farming. For example:

It is pointed out that, under normal conditions, seed crops produced in natural forests are insufficient for reseeded in seven years out of each 10. The film makes its point convincingly by showing high school youngsters and others helping to store up supplies of seeds during bumper crop years.

• A field mouse weighing just a few ounces is shown nibbling at seed pods while the narrator informs the audience that a single animal can consume up to 50,000 seeds annually. This sets the stage for a description of how modern forest products companies treat their stored seeds, coating them with a material which repels rodents without destroying germinal qualities.

Other scenes show how helicopters are now used to reseed uniformly, doing a more thorough job than nature's normal, hit-or-miss methods. Also shown is the spraying of new tree crops to kill off weeds which choke out the seedlings. Scientific thinning and management of tree crops is also demonstrated.

Through this process, the film takes the viewer from the barren hillside back through new, emerging forests. The culminating message lies in establishing that the best interests of the public and the forest products industry really do coincide.

**Survey Proves It Effective**

The effectiveness with which this message is delivered was testified to by a recent survey conducted for Modern Talking Picture Service by Eugene Gilbert and Company, public opinion researchers. The survey was made among school children, who now make up about 75 per cent of the audiences for *Tomorrow's Trees*. Key attitude-indicating questions were asked of sampled groups before the film was shown, immediately after viewing and 30 days later.

On a number of key points, the survey demonstrated a dramatic shift of opinion among viewers. For example, before seeing the film 31 per cent of the students felt (CONTINUED ON NEXT PAGE)



The 1940 publication of this picture by a leading magazine established the need for a comprehensive public relations program to show the public the tree farming activities of the Weyerhaeuser Company. The picture showed a hillside recently cleared of Douglas Fir by a logging crew which occupied the cabins in the foreground. A reseeded program was already under way when the picture was published — but this important fact was not disclosed.



Here's the same hillside, photographed again in 1950. Scientific tree farming had already gone a long way toward reforesting the area pictured in scene. And, by 1965, the towering new growth of Douglas Fir is dwarfing the cabins of the loggers who had cut the previous generation of trees in the area.



## How Films Serve the Weyerhaeuser Company:

(CONTINUED FROM PAGE 39) the timber industry was destroying our forests. Immediately after the screening, this percentage dropped to seven. A month later, the percentage was 49, indicating that half of the gain represented a permanent audience impression. In another dramatic instance, before the film was shown only 15 per cent of the audience felt animals were a natural enemy of trees. Immediately after screening, this percentage jumped to 66. A month later it was still at 45.

"This survey substantiated fully some deductions which we had already made on the basis of circulation figures," Orell said.

### Repeat Requests from Schools

He pointed out that the educational validity of the film had been pretty well established by the continually increasing number of requests received from schools. Circulation data indicated that a number of repeats were being received from schools which had already shown the film and wished to use it for additional classes. Actually, a large measure of the success of the film has been due to acceptance in schools. When *Tomorrow's Trees* was produced, it was estimated that its circulation would be 60 per cent to adult groups. By 1965, the higher-than-anticipated usage was being accounted for through a 75 per cent circulation among schools.

This circulation mix fits in well with Weyerhaeuser's objectives. The purpose of the program is to



Photo librarian Frank Villacusa at his Tacoma headquarters handles circulation of all materials, including few prints of "Tomorrow's Trees" retained to meet requests. He's checking print inventory to verify availability of the p.a. film.

influence the family audiences which take a strong interest in natural resources. Such groups are effectively reached through youngsters — who form a primary focus for interest in outdoor activities.

### Takes a "Long Range" View

"Furthermore," Orell explains, "in our industry our viewpoint is necessarily long range. We can afford to concentrate on tomorrow's adults. After all, a generation of humans grows to adulthood in 20 years, whereas a stand of Douglas fir takes 60 to 80 years to mature."

### Quality Standards Also Guide Weyerhaeuser Training Films

THE SAME PRINCIPLE of concentration on quality which had

guided the production of public relations film has also been applied to internal motion picture media at Weyerhaeuser Company.

To illustrate, Lou Hoelscher, safety director of Weyerhaeuser, pointed to a film for safety training of chokermen, which is now in general circulation.

Chokermen, Hoelscher explained, are the people who attach chains to logs which are to be hoisted onto trucks by cranes. They tend to be the newer employees in the woods. Therefore, their safety training was pinpointed by Hoelscher as a critical place to begin a filmed training program.

### Form Industry Film Group

To accomplish the set objectives effectively, it was determined that it would cost \$15,000 for an 11-minute film produced on location in the forests. To spread the

costs realistically, Weyerhaeuser helped lead the way in forming a cooperative group of nine forest firms who comprise the Northwest Forest Industry Film Committee. Producer Max Rarig, of Seattle, was a prime mover in this effort and his company made *The Chokerman*, prize-winning safety film.

The film covers universal logging practices without identifying any of the sponsors. In this way,

the costs can be cushioned for each user. Through this approach, it has become feasible to schedule production of seven additional safety films in the near future.

The primary release medium for the safety film will be 8mm magnetic sound. This will make it possible to adapt training and indoctrination programs to individual, local needs within Weyerhaeuser's far-flung operations.



Good use of collateral material helped promote "The Trials of Little Nell" to midwestern farm groups. Shown here are (1) the theatrical type poster; (2) six-page dealer folder for presentation; and (3) a dealer mailing card.

### Well-Promoted Slidefilm Has Key Role in Farm Product Sales

AN EFFECTIVE SLIDEFILM can play a key role in a manufacturer's marketing program. And it can also win honors on its own in communications' competition. That dual purpose was achieved by a 14-minute sound and color filmstrip created in cartoon format by Cal Dunn Studios, Chicago, for Elanco Products Company through that firm's agency, Gardner Advertising Company.

Text for the subject was written by Elmer Dapron of Gardner's St. Louis office. In melodramatic fashion, *The Trials of Little Nell or Will Tylan Save the Farm?*, did its job at farmer meetings held through last fall and winter months in the midwestern hog belt. It promotes Tylan, an antibiotic feed additive.

In true "mello" format, the filmstrip features the traditional trio: the beautiful girl about to lose the farm, the handsome hero with muscles and a heart of gold and, of course, the mustached, mortgage-holding villain. For obvious reasons, a Tylan-nourished hog is the real hero. He wins the

prize money and saves both the farm and little Nell.

It won a bit more than that for the 14-minute subject also took a silver medal in the public relations category at the recent 6th annual International Film and TV Festival of New York, shared by Cal Dunn Studios and the Gardner Agency. Art direction was by Bob O'Reilly of the Dunn staff.

\* \* \*

Annual Production Review Issue  
 ☆ Specializing producers and distributors are listed in detail in our next issue: the big 17th Annual Production Review of 1967.

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Safety director Lou Hoelscher operates rear-screen projector for employee training at Weyerhaeuser.

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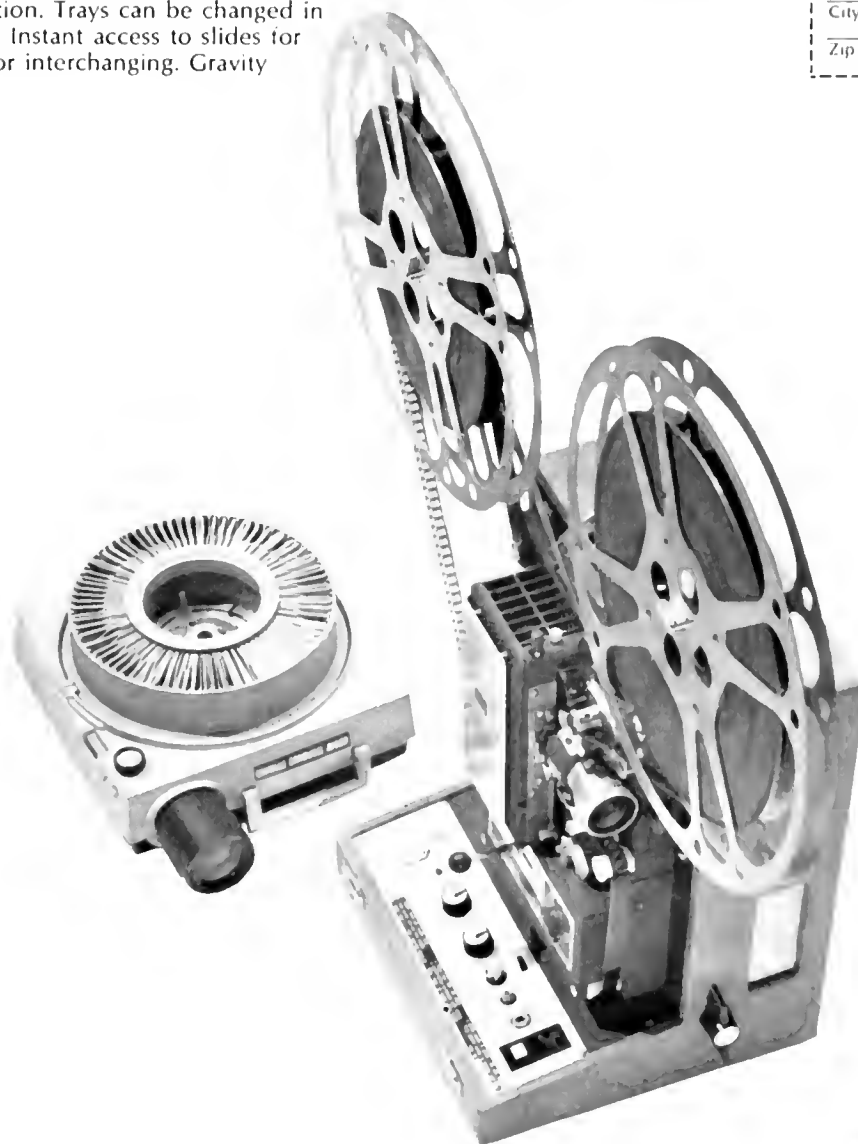
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## Discuss Sales Techniques at Los Angeles

Government, Business Leaders Share Ideas on Improving Profits

TWO WELL-ATTENDED SESSIONS on the general theme of sales techniques highlighted the fall program of the Los Angeles Chapter. Ways and means of increasing business through utilization of government agencies and their specialized data were the subject of an October panel discussion at which Jud White, U. S. Small Business Administration; John Russo, representing the Market Development Committee of the Los Angeles Chamber of Commerce; Jack Rokahr, Foreign Trade Section, U. S. Dept. of Commerce; and Claire Grimes of the Hollywood Chamber of Commerce participated.

Moderated by Julian Fly

This lively panel discussion was moderated by the well-known documentary filmmaker and IIPA member, Julian Fly. It was followed by a Sales and Public Relations Clinic program in November which featured two stimulating presentations by Mr. Russo (also a partner in Rocket Pictures) and by Frank Ferrari, director of labor relations for the National Cash Register Company.

Both of these speakers have outstanding reputations in the field of training techniques and their talks brought a lively response from attending members. This session attracted some prominent guests, including the Rev. Bob Richards, noted television personality and two-time Olympic cham-

panion; Charles "Cap" Palmer, Parthenon Pictures' executive producer; and Criswell, the well-known television prognosticator.

Frank Ferrari stressed the importance of words in selling an idea or product and values reflected in many facets of attitudes revealed in actions, voice and personality in dealing with clients. He has lectured widely on this subject before sales organizations and college groups.

Russo Presents Training Series

John Russo presented excerpts from the outstanding *University of Marketing* sales training program created for his company by Methods and Motivation, Inc. Introducing five of the eleven basic "closings" for sales presentations, he noted, "there has been a subtle change in the philosophy of selling today. In the old days, it was an accepted fact that if you could find a *need* people had and could develop a product or service to fit that need, you were in.

"Today, this doesn't work too well. The philosophy today is that don't go in and tell people that they *need* something, because we're not a 'needy' society today. We don't need you, we don't need your company, we don't need your product. But we buy things, we do things, because we *want* to.

"So, in the present philosophy of selling," he concluded, "we *cause* people to *want* what we have to sell. And this is the way



"Criswell Predicts" as a special program event of the Los Angeles Chapter's December meeting at which he gave dinner guests examples of his t.v. art.

we get them to buy what they really need. We *motivate* them to *want* things.

These stimulating and very rewarding evening programs have brought an enthusiastic response from those who attended. Their requests for "more of the same" will be closely followed in subsequent program planning.

\* \* \*

### Northern California Members to Reno for Their December Meeting

☆ Howling mountain winds and drifting snow that blocked the mountain passes into Reno, Nevada last month caused a week's postponement of the December meeting of the Northern California Chapter in that city.

But it got under way, a bit late but very stimulating, as members toured the facilities of the University of Nevada, including its Atmospherium-Planetarium. The regular meeting was then held at the Press Club.

Three films were featured at the Reno meeting. One was a "home movie" by noted Hollywood cinematographer James Wong Howe about his friend, the noted painter Doug Kingman. Footage from a picture on the story of aviation now in production by Warren Curtis was followed by a compilation

of 1966 Award Winners at the American TV Commercials festival.

\* \* \*

### Douglas Aircraft's Film Unit in Larger Quarters at Santa Monica

☆ In mid-December, three guiding lights of the Douglas Aircraft film unit (Bill Gibson, Jack Gabrielson and Vern Barry) saw their year of planning and long-time hopes fulfilled when they occupied new and larger quarters at 2525 Ocean Park Boulevard in Santa Monica. Previous facilities which confined them to 3,000 square-feet have now been tripled to an 11,000 sq. ft. area and a new sound stage has been added.

This 36 x 46 x 18 foot stage will house several standing sets; the large DC plane mockups used by major studios for theatrical films. There is now adequate working space for the film unit which turned out 44 three-reel films and more than 400 "shorties" last year. The Douglas facilities include a new theater, sound and mixing equipment and a modern closed-circuit television setup.

IIPA members will enjoy an "open house" tour of the new facilities as soon as the Douglas unit is firmly squared away in their new home. We'll be anxiously awaiting the word, Bill.

Vern Vihlene introduces guest speaker Frank Ferrari to IIPA members and guests attending Los Angeles Chapter meeting at Cafe de Paris in December.



John Russo (standing at left) presented "Closing a Sale" sequences from the "University of Marketing" series created by his company, Rocket Pictures.



"**ACCENTUATE THE POSITIVE** eliminate the negative. This positive philosophy can be applied to motion picture production, particularly 16mm.

Normal procedure in 35mm is to shoot on negative film, make a master positive (B&W) or an intermediate positive (color), then through a dupe negative (B&W) or an intermediate negative (color) stage to the final release prints. Release prints are made from an unspliced printing negative, thus protecting the original negative from wear. Finished prints have an emulsion position toward the light source—the standard 35mm emulsion position. While all this is normal procedure, it may not necessarily be the best.

Now let's look at 16mm procedures. If we shoot 16mm negative and go through the same steps as 35mm, we end up with an emulsion position again toward the light source, which for 16mm is not the standard position, but is non-standard. What difference does emulsion position make? Sound optics on 16mm projectors are in focus only if the emulsion position is toward the screen. Very few projectors enable the operator to change the sound focus from one emulsion position to the other.

If we shoot 16mm reversal and make a printing internegative (B&W or color), the emulsion position of the release print is then standard 16mm position—toward the screen. The sound optics are in focus, and we have eliminated one of the printing steps. Instead of a third generation duplicate on the screen, we have a second generation one.

There are many other advantages to shooting 16mm reversal. Instead of objectionable white marks on the screen, caused by small particles of dust, abrasions or scratches on the negative, we now have black marks which are difficult to see. Reversal emulsions are less susceptible to scratches and pressure marks than the soft negative emulsions. Printed effects from positive A&B rolls look better. A positive image is much easier to evaluate for timing purposes. Out-takes on reversal can be screened immediately for checking camera, lighting and exposure. If the cut original is in a single printing roll, then of course we have printed in splices. The

lapped-over edge of a splice made on reversal appears as a thin black line on the screen. With negative it would be an objectionable wider white line. Also many TV stations tell us they prefer a print emulsion position toward the screen. It affords smoother projection and a steadier image.

If I were a producer today, shooting for 16mm release, I would never shoot 35mm. I would use only 16mm Ektachrome Commercial (7255). I would shoot all title overlays on Ektachrome MS. For cutting I could choose black and white reversal workprint (*daily*). However, color imperfections, such as camera flares in the original, are difficult to see in black and white dailies, but are readily discernable in color, so a Kodachrome or Ektachrome daily is preferred. The original would be prepared in A&B rolls by the checkerboard technique to avoid seeing splices on the screen. I would make a first trial composite print (*sound answer print*) on Kodachrome if the show is in color. After the answer print is okayed, I would order a black and white or color internegative. Incidentally, you cannot make satisfactory black and white prints from a color internegative because the positive release stock is color blind.

Our sound track for final release would be re-recorded from magnetic to an A wind negative track. It is true that this is the wrong wind track for the reversal answer print, so if you want the best sound for this print, a B wind negative track would also have to be made. While it is possible to print the reversal answer print from the A wind track, the sound image would have to be printed through the base because the two emulsions would not be in direct contact. In this instance there would be some loss of high frequencies.

If all of these advantages exist in shooting reversal for 16mm, why not for 35mm? Shouldn't the industry have available 35mm reversal color such as Ektachrome Commercial? Some cameramen may think that a tungsten ASA speed of 25 is not adequate, but the ingenuity of the film manufacturers will overcome this.

So for today, at least in 16mm let's eliminate the negative—tomorrow maybe in 35mm.

*Byron*

byron

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THE INDUSTRY FILM PRODUCERS JOURNAL

Post-Festival Award Winners Are  
Featured at San Francisco Event

☆ The Northern Chapter followed up its activity at the San Francisco International Film Festival with a late fall program attended by Karon Murao, Japanese film producer and one of the finalist judges at the Festival.

Members also had the pleasure of screening four prize-winners from this event, two Silver Award winners, *Language of the Bee* and *Sweets of Japan*; the Golden Gate Award winner, *Memorandum*; and *Flight of Birds*, an honorable mention recipient. The Chapter's secretary, Bess Brady, summed up audience reaction when she commented, "Two of these films made most of us want to give up and become service station attendants. *Sweets of Japan* was a marvelous example of how a process film can be esthetically pleasing as well as informative. *Memorandum* was pure documentary, a shock-type film that was well presented and well-narrated."

San Francisco film producer Tom Fraser (Fraser Productions) received member congratulations on the news that his picture, *The Film Film*, was awarded a Gold Medal as the best sales presentation film at the International Film & TV Festival of New York. •

\* \* \*

John Tribby to Cinesound Co. as  
Greens Acquire Advance Sound

The acquisition by the Cinesound Company of Advance Sound was also announced by Rose and Austin Green of that Hollywood company. In announcing the purchase, Rose Green said that all of the equipment of Advance Sound is being moved to Cinesound's building and that John Tribby, the company's former owner and a man with 37 years of top Hollywood studio experience, has now joined their staff. •

\* \* \*

Your Contributions to "Journal"  
Pages Welcomed by the Editors

These columns provide an open forum of news and features that serve both members and friends in the industry film producer's field of interest.

Got a story about a new technique or new picture? Or a case history of how audiovisuals got results for your company and its customer? Put it down and get it in the mail to the Editor of these JOURNAL pages or direct to BUSINESS SCREEN's office. •

Air Force Honors John Cannavan  
for Exceptional Civilian Service

☆ The Exceptional Civilian Service Award, highest honor presented to a civilian by the Air Force, has been presented to John W. Cannavan, motion picture producer for the 1365th Photographic Squadron, Orlando AFB, Florida. It was only the second time in 14 years this award has been given at Orlando AFB.

The 1365th Photographic Squadron is a subordinate unit of the Military Airlift Command's Aerospace Audio-Visual Service. AAVS is the Air Force's single manager for photographic and videographic products and services worldwide.

A Report to the Congress

Cannavan was cited for his outstanding film work during the period September, 1964 to March, 1966. In 1964, Air Force Chief of Staff General J. P. McConnell decided that the Air Force posture statement, an annual presentation before the Armed Services and Appropriations Committees of Congress, would be presented as a motion picture. This report ranks among the most important activities engaged in each year by the Chief of Staff and the Secretary of the Air Force.

Assigned as producer of the film, Cannavan was responsible for coordinating the all AAVS resources and determining the best presentation techniques. Working under pressure of time and the necessity of gaining approval of the Secretary of the Air Force, the Chief of Staff and other high-ranking officials, he worked many hours in excess of expectations. General McConnell personally thanked him for his "outstanding effort which resulted in a major contribution to the year's highly-successful presentation."

Another Presentation in '65

As a result of the success, the Chief of Staff decided to use a visual presentation for the 1965 report to the Congress and Cannavan was again chosen as its producer.

"Indian River", a joint tactical exercise conducted at Elgin AFB, Florida and Ft. Campbell, Kentucky in 1964, was also filmed in its entirety under the direction of John Cannavan. He developed means for providing quick development and editing of footage so that Air Force and Army commanders could see activities shortly after they took place. The film



Exceptional Civilian Service Award is pinned on John W. Cannavan, motion picture producer of the 1365th Photographic Squadron, by Colonel William S. Barksdale, commander of the Aerospace Audio-Visual Service.

aided both services in determining new operational techniques.

\* \* \*

Criteria Sound Recording Studio  
Enlarges North Miami Facilities

☆ North Miami, Florida, home of Studio City and a key center of film and television production in the Southeast, has a growing neighbor. Criteria Recording Studios, Inc., with one of the largest and most complete sound studios south of Manhattan, opened new facilities on December 28.

According to Criteria's president, Mac Emerman, the firm has more than tripled its capacity in this area with the opening of two new studios. Studio A is large enough to handle a full symphony orchestra, with as many as 32 microphones feeding up to eight tracks. Scoring, dubbing, editing and disc cutting facilities are now complete.

Studio C, the smaller of the added facilities, will be used for dialog and demonstration recordings.

\* \* \*

Communicators Unlimited Offers  
Creative Facilities in Chicago

☆ A new company, Communicators Unlimited, has opened headquarters at 777 N. Michigan Avenue in Chicago. Headed by James R. Phelan, the firm will specialize in a wide range of business communications, including the preparation of sound slidefilm presentations, meetings, skits, convention talks and public relations media.

Phelan is the former editor of BAKERS WEEKLY and, most recently, the director of public relations for the American Bakers Association in Chicago.



This slide presentation speaks for itself.



Different films for line and continuous tone are available. Polaroid Corp., Cambridge 39, Mass.



Attention of dentists and laboratory technicians attending a professional clinic at Jelenko's New Rochelle, N. Y. headquarters is directed toward a television monitor (upper left) by I. F. Wetterstrom, head of educational dept.

## A-V Takes New Techniques to the Dentist

Videotapes Help Instruct Dentists and Lab Technicians at Professional Clinics Held at Jelenko and Co. Headquarters

**V**IDEOTAPE RECORDING, television's familiar "instant replay," has been adopted for a variety of training uses by J. F. Jelenko & Co., one of the world's largest producers of precious metal alloys and related equipment for the dental profession.

Dentists and lab technicians attend regularly scheduled professional clinics at Jelenko's New Rochelle, N. Y. headquarters to keep abreast of latest developments in the swiftly changing field of dentistry. During these clinics, they are given detailed instruction in mixing, firing and soldering techniques

pertaining to porcelain-to-gold application; crown, bridge and inlay work, as well as the use of Jelenko equipment and materials.

### Demonstrations Are Taped

Newest addition to the training department of the 53-year-old firm is an Ampex videotape recorder, which records lectures and demonstrations on magnetic tape for immediate replay and for later and repeated viewing.

Videotape recording will play a valuable role in the instruction program when it becomes fully incorporated into the Jelenko schedule, according to Arnold Aaron, the

Demonstration of a new line of dental models is being recorded on an Ampex videotape recorder by company's purchasing director Arnold Aaron (at left).



## PRactical APPLICATION OF VIDEOTAPE IN INDUSTRY

company's purchasing agent.

"Videotape recording allows our staff to devote more time to individualized instruction," said Aaron. "While the video tape of a particular demonstration is being run, the instructor can walk among the class and give more detailed attention to those who need it.

"Another valuable feature of videotape recording is that the instructor may stop the tape, thus freezing the picture, to show a particularly difficult portion of the technique being demonstrated."

### Tapes Also Used by Salesmen

The company's plans for videotape recording go far beyond the home-based training program. Video tapes produced by the education staff will be available for use by the 30 Jelenko salesmen located throughout the country. The salesmen, all technically oriented, will be able to give classes and clinics in the field to prospective users. Tapes made on the company's VR-7000 recorder can be played back on any other VR-7000 or VR-6000 series Ampex recorder.

Thus, as new techniques are de-

veloped, they can be recorded on video tape and sent to the salesman in the field for his benefit and for showing to dentists and lab personnel.

### Why Jelenko Uses Medium

Videotape techniques were selected as training aids for a number of reasons, according to Aaron.

"Prime among them is the instant playback capability," Aaron said. Sound motion pictures can be recorded on video tape and played back on a television monitor without processing. Because of this, Jelenko personnel can determine immediately if their taped lesson is just right. If not, the tape can be erased and the lesson restaged until it is perfect.

### No Special Training Need

"Also, videotape enables us to use standard lighting rather than go to sensitive lighting techniques for photographing our various operations," Aaron said. "And the fact that video tapes can be used in our own laboratories with no special training for our personnel is another major factor in the selection of videotape recording." •

## How Videotapes Serve Business & Industry

**B**USINESS APPLICATIONS of portable videotape recording equipment show considerable latitude. Here are brief notes on how this tool is being used across the country:

- New salesmen are trained and seasoned veterans improve their technique at the Pitman-Moore division of Dow Chemical Co. in Indianapolis by seeing themselves in action as the customers see them.
- Impact International, Inc., a Chicago convention service, provides highlights of each day's activities, social gatherings and interviews with key speakers. These videotapes are transmitted to t.v. receivers in delegates' rooms as a morning "wake-up" show.

### Show Food Service Pointers

- Franchise managers are taught courtesy, cleanliness and speed as well as other facets of chain restaurant management at the Burger Chef Systems' training school in Indianapolis.
- The General Electric Company plant at Hickory, N. C. uses an Ampex VR-7000 for methods analysis, operator training and employee communication.

- Oil drilling installations on the floor of the Pacific Ocean are inspected by a television camera and recorded on videotape by Standard Oil of California.

- Information from tests of electric propulsion engines, conducted for the Air Force, is recorded on videotape by Electro-Optical Systems, Pasadena, Calif.

### Lessons on Machine Repair

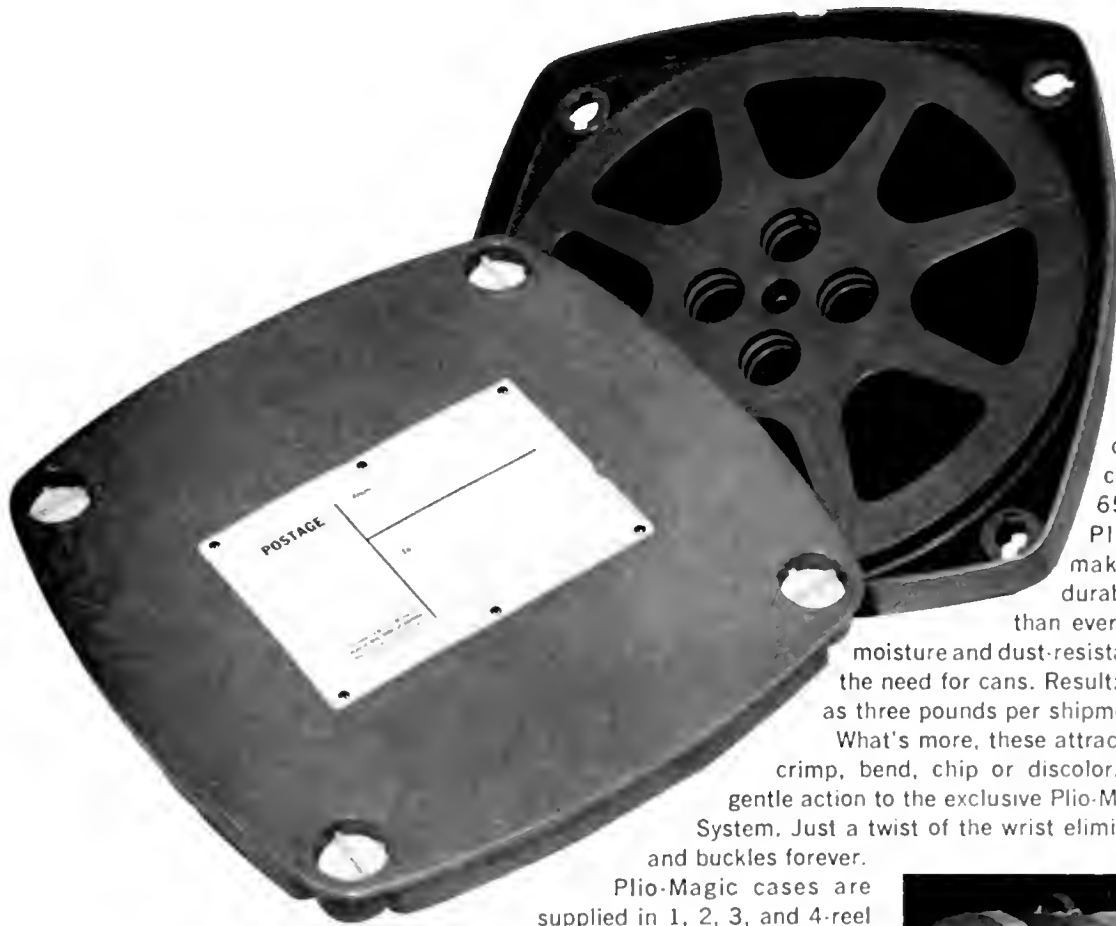
- Machinists at Harron, Rickard & McCone, San Francisco distributor and rebuilder of heavy industrial machinery, see how equipment is repaired on company-produced videotapes.
- Scientists and engineers at TRW Systems Group use videotape recorders to aid their communications with various company facilities throughout the country.

### Plant Tours by Videotape

- Tours of remote plant locations are offered visitors via videotape recording by the public relations department of Olivetti-Underwood Corp., Hartford, Conn.

The list of applications grows and will be supplemented in this ahead as the editors turn to medicine, science, and other fields. •

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Color Service Company's new laboratory building at 343 West 54th Street in New York City is one of the industry's most modern plants.

**T**HE FILM INDUSTRY'S overburdened color laboratory situation was considerably brightened last month by the opening of new and much enlarged facilities in New York by Color Service Company, one of the leaders in motion picture color printing and processing for the past twenty years.

Color processing demands on all laboratories have quadrupled during the past two years because of the sudden switch to color by the television commercial industry, and also because of the greatly increased use of Federally-subsidized educational films in color by schools. Meanwhile, industrial films are turning more and more to color, and print orders to meet the requirements of growing 16mm audiences have continued to climb.

**Completely New Lab Built in 18 Months**

Color Service Company, alert to the burgeoning demands of the industry, started building the new laboratory at 343 West 54th Street, a year and a half ago. Expansion at the com-

**COLOR SERVICE OPENS MODEL LAB FACILITY**

**\$2 Million Laboratory Doubles Capacity At a Time When Industry Needs It Most**

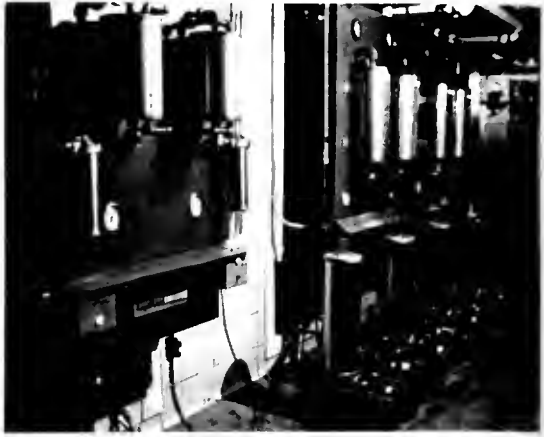
pany's old location, 115 West 45th Street, had almost burst the walls, and it was recognized that only a completely new lab would provide the facilities the company needed.

The new two-million dollar lab is expected to more than double Color Service's capacity. It was built to meet exacting technological requirements; printing and processing activities are all conducted on one floor so that film literally comes in one door, progresses in sequence from room to adjacent room, and is finally delivered from another door at the end of the line; a lab man's dream of perfect film flow. Printing and processing equipment is largely new and the most modern available anywhere in the world, including Hazeltine Color Analysers.

**Exact Control of Temperature, Humidity**

The lab is air-conditioned on a modular basis and is fully automatic so that exact temperature and humidity requirements of each step are maintained at all times. Walls are of ceramic tile and easy to clean. There are no windows, and the air is constantly filtered so that cleanliness is as close to absolute as possible.

On the second floor of the building are administrative offices and two attractive screening theatres equipped for 35mm and 16mm projection, including interlock, which will be made available to the industry. Security pro-



Processing control equipment assures quality.

tection systems are in effect to satisfy "Top Secret" Government clearance.

Going hand-in-hand with the new facilities of the lab is an extensive training program to develop new skilled people to overcome the personnel shortages which have plagued all labs in recent years.

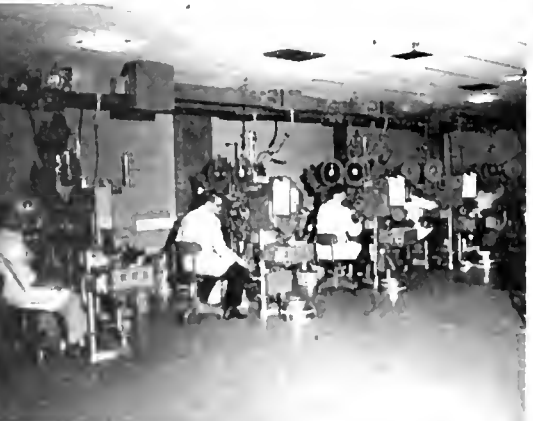
**Over 300 Experienced People on the Job**

Color Service Company headed by Robert Crane, president, who founded the company with the late Nathan Sobel in 1946, has grown from a one-man operation to over 300 employees at the present time. Sales for 1966 will be in excess of \$7,000,000. Two and a half years ago the company was purchased by Perfect Photo Corp., a large photo-finishing concern, which later acquired United Whelan Corp. Color Service is now a division of United Whelan.

Film producers, distributors, advertisers and agencies will be invited to tour the new premises during the coming months.



Film processing equipment at the new plant.



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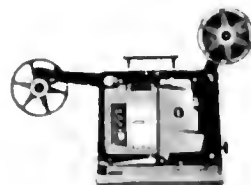


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Touch of Diamonds Behind  
a Film on Grindstone Tools

The Touch of Diamonds is a dramatic color film tracing the mining operations in the Kimberly Mines of South Africa to the laboratories and manufacturing plants of the Norton Company in Worcester, Massachusetts, where crude diamonds are studied and transformed into precision grinding tools, is the mission of *The Touch of Diamonds*, a new 24-minute color film.

This latest Norton film, made by Bay State Film Productions of Springfield, Mass., under the direction of Milton W. Sebring, manager of audio-visual services at Norton, will be especially useful to vocational and industrial training class groups, to technical and engineering societies and educational groups.

Other Norton personnel contributing to the film included Everett L. Sinclair, manager of product engineering, Abrasive Division, and Charles P. Rice, Jr., staff artist, advertising and public relations department.

Book *The Touch of Diamonds* for group showings via letterhead request to: Norton Company, audio-visual services, advertising and public relations department, Worcester, Mass. 01606.

\* \* \*

### "A Tale of Two Tires" Pictures Tests of Rayon vs. Nylon Cord

A new 10-minute color film depicting a series of dramatic tests by noted automotive test driver Tom McCahill, evaluates the difference in directional stability, handling ease and roadability between rayon cord and nylon cord tires. Now available for free loan to interested groups is *A Tale of Two Tires*, sponsored by FMC Corporation's American Viscose Division in Philadelphia, developer of the Dynacor (FM) rayon cord tire.

Driving several different 1966 model cars, both sedans and station wagons through a test course designed to simulate low and high-speed lane changing at the Daytona International Speedway, McCahill matched companion sets of rayon and nylon cord tires in each test sequence for various handling characteristics.

He concludes at the end of the film that cars equipped with rayon cord tires are more easily controlled during fast maneuvering at pike speeds than those riding nylon.

Requests for *A Tale of Two Tires* should be addressed to Mod-

ern Talking Picture Service, Inc., 1212 Avenue of the Americas, New York, N. Y. 10022.

\* \* \*

### Play "The Gardening Game" and Enjoy Those Home Garden Chores

Group viewers can join *The Gardening Game*, via a 22-minute color film with that intriguing title sponsored by the True Temper Corporation. Produced by Dick Roberts Films with the aid of Marjorie Dietz, editor of HOME GARDEN magazine, the film is available for free loan bookings to adult groups, garden clubs, resorts and TV sta-

tions via nationwide facilities of Association Films, Inc.

In the film, George and Beth Rogers are pictured as a talented, charming young couple with a lovely home, but they are utterly defeated by almost anything that grows until their neighbors, Herb and Helen Adams, show them how to play *The Gardening Game* and make landscaping a truly satisfying outdoor sport.

The picture provides helpful ideas for easier, better gardening, shrub and lawn care, is filled with colorful "how to's" and good floral photography.

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DISTRIBUTION of these fine films, through 10 California libraries to audiences numbering more than 750,000 a year, plus many more who see them on TV and in schools; and to yet others outside the state and abroad.

Films used in hunter-safety programs have been effective in training nearly 400,000 young people in safety principles.

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On location in Haifa during filming of "The Agent's Secret." Director Alex Goitein is at left above.

### Six Firms Co-Sponsor Technicolor Travel Film "The Agent's Secret"

What may be the first travel film jointly-sponsored by six companies interested in the travel industry has recently been premiered in New York.

*The Agent's Secret*, which features a fully-developed plot and an impressive array of technical credits, is aimed at theatrical release through a major distributor and 16mm distribution via the public relations and advertising departments of its six sponsors: The Boeing Company, El Al Israel Airlines, Hertz Rent-a-Car, Hilton International, Polaroid, and Pratt & Whitney Aircraft.

The film, which budgeted at \$65,000, has a spoofing spy plot, much in the manner of *Our Man Flint*, or *How to Steal a Million*, and was photographed against some of the great tourist views in England, France, Italy and Israel.

Star of the 35mm, 22-minute Technicolor production is Addison Powell, a well known television and motion picture actor. Director of Photography was Sacha Vierny, whose previous credits include *Last Year at Marienbad* and *Hiroshima Mon Amour*. Director was Alex Goitein, music was composed by Charles Gross and script by Gene Kearney. J. Peter Brunswick, Public Relations Manager of El Al served as executive producer on behalf of the six sponsors.

\* \* \*

### Minerals' Role in Australian Progress Shown in "Broken Hill"

Until 1883 when Broken Hill ore was found, Australia was purely a farming nation. The raw materials and the wealth won from the mines brought about an industrial revolution in this land.

A new film, *The Broken Hill*, sponsored by Broken Hill Smelters Ltd., of Melbourne, tells how the vast ore deposits of lead, zinc and silver in a hump-backed hill in the

# THE 17th ANNUAL PRODUCTION REVIEW

• There is *just one* truly authoritative and complete worldwide Buyer's Guide serving the men who buy business and television motion pictures, slidefilms, taped programs, sales presentations and other relevant forms of audio-visual communication media: The Annual Production Review of BUSINESS SCREEN.

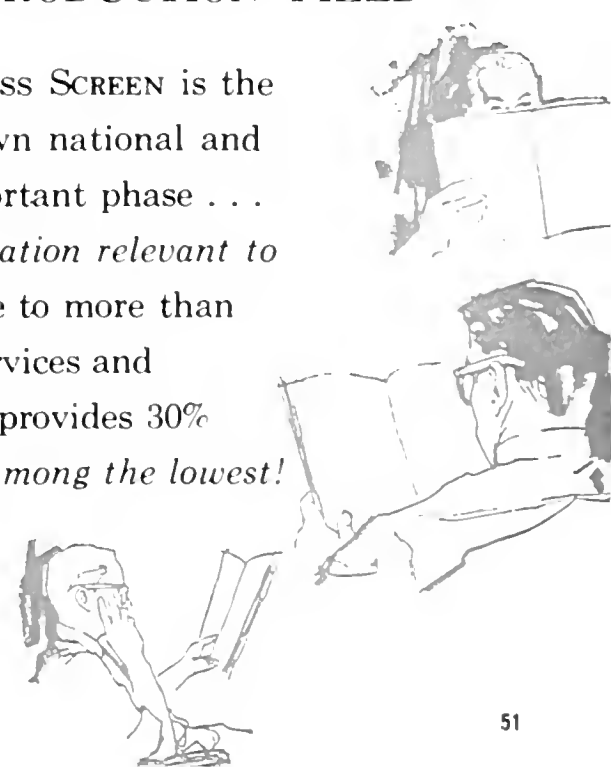
Throughout the United States and Canada, in Europe and Latin America, and in Australia and the Far East, this Big Book provides detailed listings of the most dependable suppliers *for both the business buyer and producers* seeking national or international services. In industry, trade groups . . . and in advertising agencies and government . . . *the key buyers* look to this annual for *dependable, year-around guidance on their procurement needs.*

We begin our own 29th year of service to this specialized industry with the Mid-February, 1967, publication of a truly fine representation of your company and its work: *The Annual Production Review!*

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Honored for design excellence . . . BUSINESS SCREEN is the only audio-visual publication with its own national and international staff coverage of every important phase . . . *The largest paid readership of any publication relevant to this specialized field* delivers your message to more than 12,000 identified buyers of films, related services and equipment. *The biggest page in the field* provides 30% greater display area . . . *yet rates remain among the lowest!*



... Australian outback provided the materials, the wealth and the inspiration that helped build a strong industrial nation. Expansion and development continues and the influence of Broken Hill is still a vital force in the shaping of Australia's future.

*The Broken Hill*, 51 minutes, color, was produced by Southern Film Co. PTY, Ltd. It is being distributed in the United States by Modern Talking Picture Service.

### "Blue Monday" Offers Answers to Improve Worker Relationships

A new 10-minute color motion picture, *Blue Monday*, highlights working relationships in an industrial plant through brief, dramatic sequences. The film, produced by Norwood Films of Washington, D. C., for preview and outright purchase, was designed to form the basis for subsequent discussions by plant supervisors, managers and foremen on "how to avoid and solve problems with employees."

*Blue Monday* is available for special three-day preview by management groups at \$20; the preview charge may be credited against subsequent print purchase at the \$12 sales price. Five copies of a discussion leader's guide are furnished with each print. Write Norwood Films, 926 New Jersey Ave., N. W., Washington, D. C., for a free copy of the guide or to make preview arrangements.

### and Glimpse of Job Corpsmen as Provided in "Another Way"

Young members of the nation's job corps are the subject of a new motion picture filmed at Parks Job Corps Center, Pleasanton, California, as they hold a Corpsmen government election campaign. In cinematic style, the film re-lives the experiences of three young men through many moods of self-discovery, self-confidence, discouragement and elation as they take part in the election campaign.

Titled *Another Way* and offered to national group showing through Public Affairs, Office of Economic Opportunity, the film was produced by Robert Drew Associates. The 8-minute color subject is being nationally distributed by Modern Talking Picture Service, Inc., 1212 Avenue of the Americas, New York City.

Please include your zip-code number with address when forwarding subscription order to this magazine to our Chicago office.

**ARE YOU GULPING  
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Subscribers to Get Annual Production Review  
Copies of the forthcoming 17th Annual Production Preview issue of *Business Screen*, sold separately at \$2.00 each, are included with an annual subscription at full price of \$3.00.

*Films Show "Patients Are People"*

**Nursing Aides Film Program  
Helps Meet a Critical Need**

**F**ACED WITH A CRITICAL SHORTAGE of trained nursing aides, and thoroughly aware that the problem will become more serious as Medicare brings hospital care to more and more patients, many hospitals and nursing homes have been looking for new and more efficient methods of training.

To meet this need, a new and effective course in approved basic techniques to assure good patient care and comfort has been produced by PRN Films, a group of Philadelphia nursing training and audio-visual specialists. The course, consisting of six 18-minute color motion pictures and associated printed material is being distributed by Modern Marketing Programs, a division of Modern Talking Picture Service, Inc.

**For Orientation and In-Service Training**

Called the *Patients Are People* program, the film series serves as a nucleus for the orientation and in-service training program required by hospital and nursing homes for certification under Medicare. Accompanying the motion pictures are instructors' guides, glossaries for each film, student training manuals, test materials, attendance sheets and diplomas.

The program is designed to give nursing aides and trainees an appreciation of patient psychology; to provide them with an intimate knowledge and understanding of his needs and how to fulfill them efficiently (these include the patient's food, excretory, hygienic and bedding requirements, as well as such routine procedures as checking his temperature, pulse and respiration); to help them realize more fully that *Patients Are People*.

**Available in Either 16 or 8mm Versions**

The program was written and produced to provide the flexibility necessary to keep pace with busy hospital and nursing home schedules. Training sessions can be as short as 18 minutes or expanded to 30 or 40 minutes when time is available.

The six motion pictures are available for rental or lease in conventional 16mm print format for large meetings or in 8mm automatic-load cartridges for small on-floor meetings using the portable Fairchild Mark IV projector, a most convenient tool for this purpose. •



"To Care Enough" is one of six films in this training program designed to orient the nursing aide to health-care teams in nursing homes.



Sixth film in the program deals with the need for accuracy by nurse's aide in observing and recording temperature, pulse and respiration.

**EDITOR'S NOTE:** Flexible in format and highly convenient for hospital and nursing home use, this series of six films for training nursing aides meets a real national need. It is also in the highest tradition of useful a-v communication and we commend it as such.

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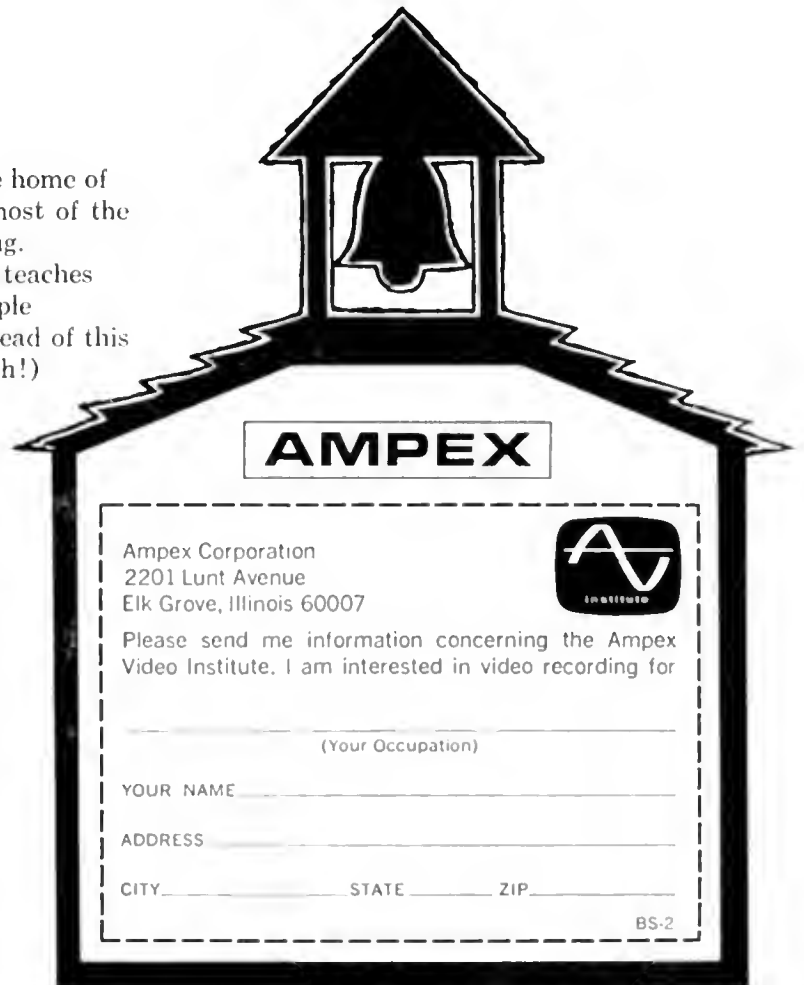
# ANNOUNCING THE AMPEX VIDEO INSTITUTE:

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home with video tape.

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**WHAT IT COSTS:** If you own an Ampex Video Recorder you get 1/2 days of schooling, all meals and lodging, for \$100. (\$30 if you commute to and from Elk Grove.) For non-owners of Ampex equipment, the cost is \$150. (\$60 for commuters.) Send us this coupon and we'll send you information telling you when, where, and what you can expect from this unique school.



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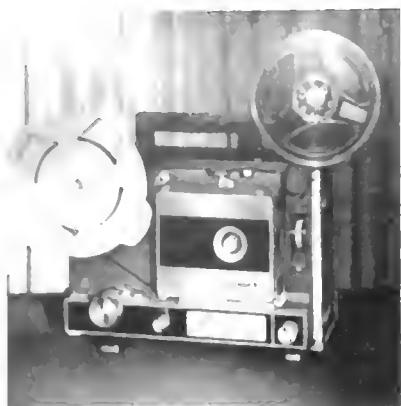
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CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

BS-2



New DuKane super-8 sound projector has both optical, magnetic sound.

### DuKane Corp. Announces Super-8 Optical-Magnetic Sound Projector

The Audio-Visual Division, DuKane Corporation is marketing what the St. Charles, Illinois' company calls "the world's first Super-8 sound motion picture projector capable of reproducing both optical and magnetic sound tracks. The new DuKane projector carries a list price of \$550 and has the following features:

- (1) a completely transistorized sound system;
- (2) automatic threading;
- (3) projection speeds of 24 and 18 frames-per-second (for sound or silent films); stop-action for still pictures or discussion; and
- (4) reverse control.

Screen brightness and color fidelity, the company notes, are assured by a 150-watt quartz iodine lamp of a new design. Super-8 optical sound reproduction is based on a small blue-sensitive silicon solar cell. The machine's sound pick-up system instantly converts the projector from magnetic to optical sound by the flick of a switch.

The DuKane sound projector also features a solid state recording amplifier with automatic volume control circuit. Narration and music or sound effects are easily mixed and balanced simply by listening through the earphone monitor while recording. A tone equalizing switch, separate speaker for

Minute blue-sensitive silicon solar cell (right) makes optical sound track on super-8 possible non-



## NEW PRODUCTS & ACCESSORIES FOR PRODUCTION AND PROJECTION

effective audience coverage and a public address microphone-input complete the package which combines magnetic sound recording and reproducing capability with Super-8 optical projection.

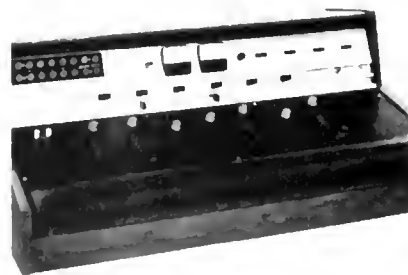
A new cooling design, independent of the film transport, cools the entire system when the AC plug is connected. For complete technical literature and availabilities through the manufacturer or authorized A-V dealers, write: Audio-Visual Division, DuKane Corporation, St. Charles, Illinois 60174. •

\* \* \*

### Portable 6-Channel Studio Mixer Console Offered by Amega Corp.

Offering a new concept in a studio-designed mixer console is the Amega Corporation, Sun Valley, Calif. Amega's new Model E-4 six-channel Studio Mixer Console features table-top design for portable use.

Amega console has slide wire attenuators for six channels, three microphones and three bridge inputs with master gain control. Interchangeable modules are used for mike channels, equalizer boost-



Amega's 6-channel mixer console.

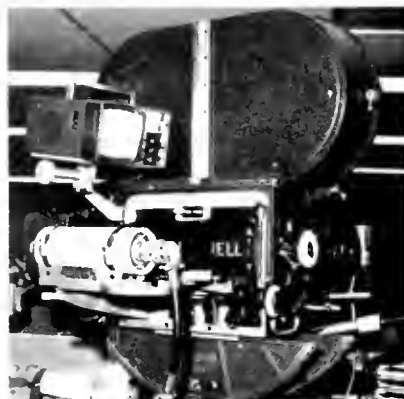
ers, for no-loss boost amplifier and line output amplifier. A patch bay enables soundman to place equalizer in any of the six channels or on the console output.

Size is 36" wide x 22" deep, console is 18" high. Weight is 38 lbs. Write: Amega Corp., 11817 Wicks St., Sun Valley, Calif. for detailed specifications and other application data. Mention BUSINESS SCREENS.

\* \* \*

### Small "Electronic Viewfinder" Easily Mounted on Mitchell BNC

An "electronic viewfinder" for the Mitchell BNC camera is available from Gordon Enterprises, North Hollywood, Calif. A small-diameter television camera, mounted adjacent to the conventional Mitchell optical viewfinder, is designed to provide lensman with



Small television camera (at left) provides an electronic viewfinder.

bright image matching that seen by camera's lens.

A specially-designed cam allows for parallax automatically as camera lens is focused and the image is "transmitted" to a monitor mounted above the finder. If desired, monitor image can be led to other monitors or to a videotape recorder. Entire unit can be installed on any BNC Mitchell camera.

Ask Gordon Enterprises, 5362 N. Cahuenga Blvd., North Hollywood, Calif. to send technical data and price.

\* \* \*

### F&B/Ceco Has Exclusive on New Bodkins' Dichroic Filters

Exclusive distribution rights for the "revolutionary" new series of dichroic daylight conversion filters developed by Arthur Bodkins, scientist-inventor in the field of color technology, have been acquired by F&B/Ceco, Inc.

Filters permit film and color television producers to simulate daylight lighting conditions by placing them in front of yellow lights, boosting the Kelvin color temperature to the correct degree. Bodkins' Pyrex glass filters transmit 85% of corrected light available, said to be a much higher percentage than previously attainable by conventional blue filters, lamps or gels.

Under normal operating Kelvin temperatures of 5600-degrees, the filters will not vary with age or heat. This exclusive feat is made possible by a patented process in which high-efficiency interference filters function by reflection instead of by heat absorption.

Dichroic filters may be purchased or rented from most leading dealers and from F&B/Ceco headquarters in New York City and company's branches. •

### Three ColorTran Industrial Film Lighting Kits Are Now Available

Three new ColorTran industrial film lighting kits are now available from the Motion Picture & TV Division, Berkey Technical Corp. They were designed for lensmen who have to operate from a suitcase.

The Industrial Film Quar Lighting Kit is a fully-integrated quartz-iodine light package with studio capabilities. Lights select provide wide flood illumination, plus units for key lighting. Included are 2 Super-80 lights, Multi-Beam 1000's, 2 Cine Queens, 4 Senior Stands with casters and 4 without casters plus Gaffer Grips. Entire kit weighs



ColorTran's industrial film lighting kits contain these handy elements.

130 lbs., packs into 5 compact cases.

Industrial Film Accessory Kit includes Diffusion and Gel Roll Holders for the Cine Queen, Leaf Barndoors for the Super-8 and 2 for the Cine Queen, Sun and Double Scrims for both Super-80 and Cine Queen, Accessory holders and 4 Leaf Barndoors Multi-Beam 1000. One-case weighs 33 lbs.

Industrial Film Cable Kit includes 2 25-foot light distribution cables with duplex box for the Super-8 and four similar cables for Multi-Beam 1000, two 50-foot light distribution cables with duplex box for the Cine Queen; 4 light extension cords measure 25 feet.

Write for brochure: MP & TV Division, Berkey Technical Corp., 1015 Chestnut St., Burbank, California or contact your ColorTran dealer.

\* \* \*

### Handy Color Plastic Container for 8mm Technicolor Cartridge

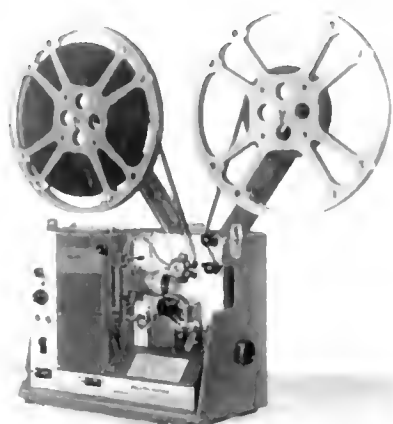
A very convenient one-piece polypropylene container with hinged lid is now available to store your 8mm technicolor "Insta-film" cartridges. Book-styled container takes either standard or Super-

8mm film loop cartridges and is available in a variety of standard colors for quick identification: red, brown, white, green or black. Customer's specified color will be matched on orders of 1,000 or more. For a free sample container and price list write today to: Torne Films, Inc., 1229 University Ave., Boulder, Colorado 80302. Mention this item in BUSINESS SCREEN.

\* \* \*

**Series 75" 16mm Projector Is Best from Victor Animatograph**  
 The "Series 75" 16mm sound motion picture projectors, now marketed by the Victor Animatograph Corp., a Division of Kalart, Plainville, Conn., have been designed for quick set-up. Snap-out reel arms will 1-2-3 color-coded film threads to make the new Victor projector ready for action in effortless seconds.

The "Series 75" line continues to feature Victor's exclusive film stops which instantly stop the projector if film is damaged. The projector also has a single-drive sprocket which provides for constant speed and uniform tension to eliminate stress or shock to film transport. The line is available with 5 x 7" door-mounted speakers or with separately-cased 12" speaker models are available with either 15-watt or 25-watt amplifier, as desired.



Quick setup, film safety are features of new Series 75 sound projector.

There is also a model available for rear-projection. List prices start at \$620. Write: the Victor Animatograph Corp., Plainville, Conn. 06062 for data.

\* \* \*

**Gordon Provides Solar Eclipse Film Equipment Used by Douglas**

Camera equipment especially adapted to photograph a solar eclipse was furnished by Gordon Enterprises, North Hollywood, Calif., to the Douglas Aircraft Company. Actual filming of the phenomenon took place a few months ago on a 14,000-foot peak in Peruvian mountains of South America.

Equipment used to photograph the eclipse included an Eastman Kodak Cine Special camera with a stop-motion motor, Eclair NPR 16mm camera with an Angenieux 12-240 zoom lens and a Fairchild high-speed 16mm motion picture camera capable of 1,000 frames-per-second action.

Largest single problem was establishing of a proper filter to block out the sun and properly expose the film. Gordon developed a special graduated natural density filter to compensate for the path of the moon in front of the sun, thereby reducing the tremendous change in exposure from the crescent through its totality.

\* \* \*

**Strong Offers Xenon Arc System to Mount on 16mm Arc Projector**

A powerful new Xenon lamp designed for easy mounting on all 16mm projectors presently using carbon arcs and some equipped with an incandescent light source, has been developed by the Strong Electric Corporation. This "Mighty Mite" Xenon arc system is said to maintain steady color uniformity and high-intensity pure daylight white light (6000-degrees K) which is ideal for color film projection. It is available in three wattages: 450, 900 and 1600-watt lamphouses.

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## the screen executive

NEWS OF STAFF APPOINTMENTS AND A-V INDUSTRY DEVELOPMENTS



Marketing chief, Walter Mills

### Walter Mills Heads Marketing at the Magnasynce Moviola Corp.

☆ The new marketing manager at Magnasynce Moviola Corporation is Walter H. Mills, appointed to that post by E. W. Harris, vice-president of marketing of the west coast firm. Mills is responsible for all domestic and foreign sales and for the promotion of Magnasynce equipment as well as that of the newly-acquired Moviola Manufacturing Co.

Plant facilities where he is headquartered are at 5539 Riverton Avenue, North Hollywood, California.

\* \* \*

### Edwin Johnson to Niles' Staff as Chicago Account Supervisor

☆ Newly-appointed account supervisor at the Fred A. Niles Communications Centers, Inc., Chicago studios is Edwin E. Johnson. He was formerly associated with the Atlas Film Corp. in that capacity and prior to that served with Ahrens Publishing Co. in space sales.

A Chicagoan, Johnson is married and has five children. At Niles he will work with both corporate accounts and advertising agencies.

\* \* \*

### Talbot to Filmex, New York

☆ Brud Talbot has joined Filmex, Inc., New York, as a producer in the Business Film Division. Previously, Mr. Talbot has produced features independently both in the United States and abroad.

### Kurt Lassen to MPO Productions

☆ Kurt Lassen has joined MPO Productions, Inc., New York, as a producer-writer in the sponsored films division.

He has been an independent producer specializing in educational and industrial motion pictures. His film . . . *not by bread alone*, dealing with Puerto Rican culture, is currently in distribution in the United States and Latin America.

### Fitzpatrick to Direct Animation for Sun Dial Films, New York

The appointment of Paul Fitzpatrick as director of animation for Sun Dial Films, Inc. has been announced by Carl V. Ragsdale, president of the national film company.

Fitzpatrick's career dates back to his work in the Disney Studios in 1938. During World War II he



Animation exec: Paul Fitzpatrick

served with the First Motion Picture Unit of the Army Air Force, based at Culver City, Calif. Since then he has headed art and animation departments for ad agencies and film studios in the East.

\* \* \*

### Sisk to Manage Production for William Matthews Co., Pittsburgh

☆ Now general manager of production for William W. Matthews Co., Pittsburgh, is Louis D. Sisk, formerly with Mode-Art Pictures, Inc. of that city. Sisk was involved in the production and editing of films while at Mode-Art.

He is an Army veteran and formerly attended the University of Pittsburgh. Well known in "barber shop" quartet singing activities, Sisk has served as master of ceremonies in that area.

\* \* \*

### John Roberts Directs Marketing of GAF Photo & Repro Division

John F. Roberts, former manager of four sensitized repro products plants for General Aniline & Film Corporation, has been appointed director of marketing in that company's Photo & Repro Division. He joined GAF in 1946 as a systems analyst at the Binghamton plant, became supervisor of planning in 1947, chief industrial engineer in 1950, production planning manager in 1956 and was operations manager at the Vestal plant in 1959.

### Otis Finley to Eastman Kodak as Education Markets Associate

☆ The former director of the Community Action Program for Rochester and Monroe County, N.Y. has joined Eastman Kodak as a marketing associate to that company's director of Education Markets development. Otis E. Finley won national recognition as associate director of the National Urban League in New York City from 1961 to 1965, prior to coming to Rochester.

In that post he directed the League's national program for education and youth motivation, designed to promote better quality in education for all children and to motivate disadvantaged children and adults toward greater academic and vocational achievement.

He advised Federal, state and local agencies and school systems and has testified before the Congress on education, youth and employment problems. As guidance information specialist in the



Kodak marketer: Otis Finley

League (1951-54), Finley aided in the development of audiovisual and graphic aids for schools, colleges, used to motivate achievement.

A member of the Photographic Society of America, he has served as an assistant medical photographer at the Washington University School of Medicine in St. Louis, after which he became a free-lance photographer carrying out photo-journalism assignments.

Finley was born in Akron, Ohio and completed undergraduate and graduate studies at Springfield College in Massachusetts. He served as a pilot with the U.S. Air Force during World War II and was one of the few Negro pilots of multi-engine bomber planes.

Married to the former Ethel

Williams of St. Louis, he is the father of three sons.

\* \* \*

### Hy Goldman to Head Completion Services for MPO Videotronics

☆ Hy Goldman has been elected vice-president and head of Completion Services at MPO Videotronics, Inc., New York. Mr. Goldman will oversee a staff of more than 20 editing teams consisting of



MPO editing exec: Hy Goldman

supervising editors and their assistants. He will also have management responsibility for MPO's Color Control Department and print services.

\* \* \*

### Name Four to New Sales Posts at Strong Electric Corporation

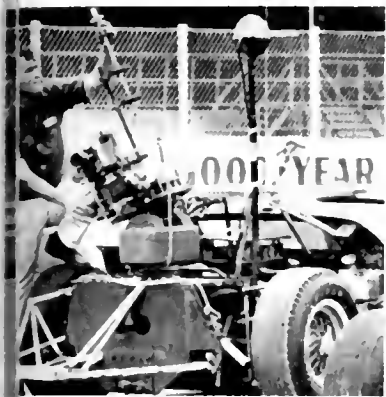
☆ Expansion of the sales staff at Strong Electric Corp., Toledo, Ohio, has brought four men into key posts of that motion picture and slide projection lamp and equipment firm. Appointments announced by marketing manager Nelson Alexander include:

Tom McGuire, formerly in the industrial electronic sales division of Hillebrand Electronics; James T. Strong, son of the company's founder and head of his own photographic studio for the past 28 years; Gene Schaefer, a nine-year veteran of the company; and Vernon Sydlaske, active in the company's technical department for the past 16 years.

\* \* \*

### Donald Hine to Bonded Service as V. P. for Sales and Marketing

☆ Chester M. Ross, president of Bonded Services, has announced the appointment of Donald Hine as vice-president for sales and marketing of the Manhattan-based film/tape services company. He will also be responsible for these duties for the company's branches in Chicago, Los Angeles and Toronto as well as for Bonded's proposed international facilities.



Cameraman John Stephens checks camera's microwave antenna before filming 65mm sequences on the baked curves of Italy's Grand Prix racing course. (See the story.)

**Electronic/Optical Innovations Capture Thrills in "Grand Prix"**

Theater audiences who see the current MGM-Cinerama release, *Grand Prix*, are viewing some of the most exciting auto racing sequences ever filmed. And well they should be, for techniques from television, motion picture photography and micro-wave radio were combined to create these scenes. Electronic/optical devices furnished and connected for remote control capabilities by Gordon Enterprises made the scenes possible. Gordon's Grant Loucks devised a dual, remotely operative, motion picture film system which was commanded by a single portable radio control unit.

Coupling of closed-circuit television with remotely controlled 6mm Panavision cameras enabled second unit cameraman John Stephens to guide and control camera movement by operating the Peleo camera head. He attained desired action shots viewed through his Sony television monitor at speeds up to 160 miles per hour.

Further camera mobility was gained through camera tilting, following the Formula 1 racing cars

Stephens, with monitor and camera controls, in Ford G. T. camera car in which Gordon "Formula 1" video system helped get thrilling shots



around the track with close-ups of the drivers, all lensed from a Ford G. T. camera car traveling beside the racing vehicles at from 135 to 160 mph. It all added up to real visual excitement for viewers of *Grand Prix*.

\* \* \*

**Sterling Movies Opens Library, Operations Center on Long Island**  
Sterling Movies, Inc., has opened an operations center and film library in Hicksville, Long Island. This move was inspired by a rapid growth in the use of free-loan films by various industries, schools, churches and clubs throughout Long Island.

Mel Schreiberman, manager of the Hicksville office, said that due to the library's convenient location near the center of the island, films can be picked up one day and returned the next.

An important part of the Hicksville operation is their service to employee lunch-hour film programs.

\* \* \*

**Need More Data on Products? Drop Line to Our Reader Service**

A single airmail postcard or your company letterhead request to the New Products Desk, BUSINESS SCREEN, 7064 Sheridan Road., Chicago, Ill., 60626, will bring complete product literature on any items reviewed in these pages. We'll forward your individual requests to the respective manufacturers as a reader service.

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The Jam Handy Organization, Pittsburgh. Phone: ZEnith 0143.

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Midwest Visual Equipment Co., Inc. 3518 W. Devon, Chicago 60645. Phone: 312/IR. 8-9820, or 571 West Randolph, Chicago 60606. Phone: 312/263-5076.

• MICHIGAN •

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 48211. Phone: 313 FR 5-2450.

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## How to Protect Those TV Film Prints

**H**IRE ARE SOME BASIC POINTERS in handling film prints for television, drawn from the considerable experience of and testing by staff experts of the Eastman Kodak Company. Nearly every point raised here will also apply to your projection of 8mm and 16mm color prints on all types of projectors now in the field.\*

☆ All mechanical film handling equipment (projectors, editing gear, etc.) should be properly designed for the purpose and maintained in tip-top condition.

☆ Dirt, emulsion particles, air-borne dust, etc., all-too-easily builds up in projector gates, on rollers, or at any point along the film path. Projectors, telecine equipment, etc., used with color prints should be cleaned regularly. Avoid scratching metal parts which may, in turn, scratch prints.

☆ Interestingly, a brand-new (or "green") print must be handled with *particular* care—an important point to remember in "rush" jobs in color TV. Particularly where there's high relative humidity present, a "green" print—unless properly lubricated with a dilute wax solution—can deposit color emulsion on a warm projector gate. Thus, the film may "stick" and even be torn by the high pull-down forces.

☆ Never handle color prints (or any film prints, for that matter) with bare hands. Projectionists, editors, etc., should wear lintless cotton gloves and avoid touching the image area of the film. Film may be cleaned by drawing it slowly through a soft, lintless cloth moistened with a recommended film cleaner such as inhibited methyl chloroform. It also may be cleaned and lubricated in one operation if the cleaning solution contains a lubricant such as beeswax of PETetrastearate.

☆ Stations purchasing color prints in "library deals" (in which prints do not return to the distributor or service company after each play, but remain with the station for as long as five years or more) should exercise special care in storing their color properties. The dyes in today's color emulsions are as stable as science can make them. However, a combination of high temperatures and high humidity can do real damage to the "color balance" of the three basic dyes and produce fading. Color prints should be stored in *cool* (below 80° F., and below 50° F. for really extended life) and *dry* (a relative humidity of about 40%) areas, with dust, gases, stray radioactivity, etc., avoided.

☆ Splicing film is an everyday event in TV. Stations splice commercials into feature films and programs, often re-edit movies for more or fewer commercial break points, or for varying length, than did the previous station colorcasting a film print. Good "ground rules" for splicing *are* available.\*\* Always make good splices; they're worth money in the bank.

☆ Replacement color prints are expensive. Take-up reels, relatively, are not. The take-up reel used with a color film print in TV should always be at least as large as the reel on which the film print was shipped. Bent, sprung, nicked or burred reels should be discarded or repaired before use at a station, ad agency, client office, station rep firm, film projection room, etc.

☆ Rewinding color prints, after projection, is easy—but it's also easy to damage a color print during this process. A common error: rewinding a print at high speed, then permitting it to "coast" for a while; then, more high speed winding, another "coast," and so on. Usual result: a "loose" reel, which may cause anything from cinch marks on the emulsion to providing an inviting air space between loops on the reel into which dirt particles easily work their way to produce scratches. Rewinding should be smooth.

\*Reprinted from TV Film Trends, Vol. VII, No. 6 published by Eastman Kodak.  
\*\*Eastman Kodak Company will be happy to provide readers with a set. Ask for Kodak Pamphlets Nos. H-2 and D-23 on your letterhead to this address: Motion Picture and Education Markets Division, Eastman Kodak Company, 200 Park Avenue, New York, N. Y. 10017.



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## THE EDITORIAL VIEWPOINT:

(CONTINUED FROM THE PRECEDING PAGE 18)

"Points to Ponder" for A-V Executives from  
Bob Unrath of Port of New York Authority

In these pages last year, we told you about that wonderful sabbatical awarded Robert F. Unrath of the New York Port Authority for intensive study of a-v communications tools and techniques in the U. S. and abroad. A member of the Industrial Audio-Visual Association, Bob summed up some of his observations to that group at its annual fall meeting in North Carolina. Here are some of his "points to ponder" from that presentation:

1. Audiovisuals are a medium of change — the alert A-V man is busy keeping up to date on new hardware and techniques. Read the trade publications. Visit with your contemporaries and exchange information and ideas.
2. Be different. Experiment. Don't be afraid to make a mistake. The biggest mistake of all is to do nothing or the same thing all the time. Try the unusual.
3. Study your competition — look at their audiovisuals. See how they present their story — make your own evaluation. Then apply this evaluation to your own audiovisual productions.
4. Be interested in what's going on in audiovisuals outside of the U. S. Even if you are not engaged in foreign marketing you can't help but learn some exciting new and unusual things about audiovisuals.

5. Great opportunities exist for the a-v executive to assume an important role in helping shape the corporate image. Study your own organization, determine areas where audiovisuals can help. Then recommend a program or a plan of action to your management.

6. If you haven't investigated the use of closed-circuit video systems, you should do so. See demonstrations. Ask questions. Talk to others who are using CCTV equipment in their plants and offices.

7. Investigate the possible use of your films in theaters and on television. If you can keep them "soft sell" and educational in content, you may be successful in reaching these very large potential audiences.

8. If you are planning an audiovisual program for schools, think big! Prepare complete packaged programs, including printed teacher's guides, source material, copies of the film script and budget a sufficient number of prints.

9. Good subjects for new films, slide stories, etc. are staring you in the face. If you really want to produce audiovisuals, keep suggesting subjects to your management.

And we have to add a very important 10th point to Bob's excellent summation: "Cap" Palmer's often-repeated admonishment, expressed vigorously at an earlier IAVA annual meeting: *show films as often as possible to management groups in your company.* If you hear about a picture on a subject of importance to any specific area of corporate interest, *get a print and then make a date to show to the man or men who ought to know what's going on!*

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## Films Available for Sales Training Groups

To supplement our Film Guide Library publications, the Editors bring you additional listings of available motion pictures and sound slidefilms available for rental or purchase from the sources noted. These titles are for marketing and sales training groups; all motion pictures are sound subjects.

### MOTION PICTURES

**The Customer and You — Two Way Communication.** (25 min) Source: (U.S.) United World Films; (Britain) The Rank Film Library.

• Relates directly to salesman's job and how to sell, provides insight into European selling methods. Issued with meeting guide, action is divided into five basic operations. Teaching points are illustrated by a number of different examples selected to cover most sales situations.

\* \* \*

**How to Make an Effective Sales Presentation** (30 min) b/w. Purchase: Dartnell Corporation. \$290 plus postage. Rental: \$1.00 per person each showing, \$40.00 minimum each showing plus postage both ways.

• Modern version of this "classic" sales-training film. Borden & Busse demonstrate four key steps which are essential in making an effective sales presentation. Kit includes meeting guide and supplementary "pass-out" booklet.

\* \* \*

**How to Prevent Objections in Selling** (30 min) b/w. Purchase: Dartnell. \$290 plus postage. Rental: \$1.00 per person each showing; \$40.00 minimum each showing plus postage both ways.

• Film highlights common faults which cause salesmen to lose the order before they even get "close to closing." Featuring Borden & Busse. Kit includes meeting guide and supplementary "passout" booklet.

**How to Select Salesmen Who Can and Will Sell** (30 min) b/w. Purchase: Dartnell. \$290 plus postage. Rental: Flat rate of \$100 per showing plus postage both ways.

• Purpose of film is to give executives responsible for selecting salesmen specific advice, techniques and procedures they can use to reduce expensive mistakes of judgment in selecting salesmen. Includes leader's guide with sample forms.

\* \* \*

**How to Succeed in the People Business** (16 min) b/w. Purchase: Dartnell. \$290 plus postage. Rental: \$1.00 per person each showing, \$40.00 minimum, plus postage.

• Dramatizes five keys to better customer relations. For employees who must deal with the public. Featuring Dr. Joyce Brothers. Kit includes meeting guide and supplementary booklets.

\* \* \*

### RETAIL FILM SERIES

**People Sell People**, retail sales training program. (6½ to 8½ min) color. Purchase: Modern Talking Picture Service. \$350. One month rental: \$150.

• **Unit 1: You've Sold Me, Mrs. Marlowe** presents the total concept of a successful sale, introduces philosophy behind the program. **Unit 2: Nothing but Lookers** emphasizes the positive effect of a helpful person-to-person relationship with the customer in successful selling. **Unit 3: The Sales Building Role**, presents the second condition of a successful

sale: satisfying the customer's wants. **Unit 4: Goodwill Ambassadors**, deals with the concept of personalized service as the prime motivator of customer loyalty and continuing patronage. Program includes manual and meeting plans, take-away pamphlets and study guides.

\* \* \*

**Sam's Secret** (10 min) color. Purchase: Dartnell. \$220. Rental: \$25 per day, \$50 per week, \$100 per month plus postage.

• Through the use of stylized animation and humor, presents the traditional points of salesmanship: prepare, promise benefits, prove your claims, picture benefits, push for action.

\* \* \*

**The Salesman isn't Dead — He's Different** (21 min). Purchase: Dynamic Films, Inc. \$125. Short term loans to firms, trade groups, etc.: Fortune Magazine.

• Shows what today's successful salesman does and how he does it; the responsibilities involved and the benefits he derives. The change in salesmen from stereotyped characterizations of the past to the modern representative of his company in action is portrayed.

\* \* \*

**What it Takes to be a Real Salesman** (30 min) b/w. Purchase: Dartnell. \$290 plus postage. Rental: \$1.00 per person each showing, \$40 minimum each showing plus postage both ways.

• Dr. Norman Vincent Peale shows salesmen how to develop the right attitude, how to overcome discouragement and frustration, how to meet every day problems with confidence and faith. Includes meeting guide and supplementary material.

\* \* \*

### SOUND SLIDEFILMS

**How to Succeed in Banking**, series of 5. Color. Purchase: Better Selling Bureau.

• Used in conjunction with ten 30 minute sessions. Five workshop meetings provide opportunity for review of filmstrip meetings and discussion of problems relating to daily work in the bank. Titles are: **What Do You Call It; Who Benefits Most; What Will It Do For Me?; Are People Different; Is It Worth While?** All stress the nature of "selling" on which most business and personal success depend; the value of courtesy; how to present benefits; who profits by "selling"; what every customer wants to know; how customer type differ, etc.

\* \* \*

**University of Marketing**, series. Color. Purchase or Rental: Better Selling Bureau.

• Six meetings, divided between filmstrips, recorded instruction and discussion. Techniques of top earners, combined with theories; include power of productive planning; the

way to make big achievements by taking small steps; the immediate versus the far goal, etc.

\* \* \*

### SOURCES OF LISTED FILMS

**Better Selling Bureau**, 1541 N. Western Ave., Los Angeles, Calif. 90027.

**The Dartnell Corporation**, 4660 Ravenswood Ave., Chicago, Ill. 60640.

**Dynamic Films, Inc.**, 405 Park Ave., New York, N. Y. 10022.

**Fortune Films**, Fortune Magazine, Time and Life Bldg., New York, N. Y. 10020.

**Modern Talking Picture Service, Inc.**, 1212 Avenue of the Americas, New York, N. Y. 10036.

**The Rank Film Library**, Aintree Road, Perivale, Greenford Middx., England.

**United World Films, Inc.**, 221 Park Ave., S., New York, N. Y. 10003.

### REFERENCE PUBLICATIONS

☆ Here are some recent books and film guides available for purchase or free-on-request from sources listed after titles.

**Audio-Visual Source Directory & Educational Sound Filmstrips**, 2nd ed. Free, from DuKane Corp., A-1 Division, St. Charles, Ill. 60174.

• A listing of 48 sources and 1,711 sound filmstrips (slidefilms) available for outright sale or free loan from their sponsors or educational film producers throughout U. S.

\* \* \*

**Bettman Portable Archive**, 1st edition. Picture House Press, 136 E. 57th St., New York City, N. Y.

• An extremely useful source book of illustrations out of the famed Bettman Archives. Period material historical and humorous illustration in a well-printed new book.

\* \* \*

**GM Film Catalog**, 1967 edition. General Motors' listing of motion pictures for free loan use. Write Public Relations Staff, General Motors, Detroit, Michigan 48202 for free copy.

• Illustrated descriptive listing of all motion pictures available in the sponsor's film library.

\* \* \*

**National Directory of Safety Film** 1966-67 edition. Sold by the National Safety Council, 405 N. Michigan Ave., Chicago, Ill. 60611.

• Detailed list of titles and source of motion pictures and slidefilms relating to all key areas of safety education: industry, traffic, home, etc.

\* \* \*

**Sound Sense**. Pamphlet available from Recorded Publications Laboratories, 1558 Pierce Ave., Camden, N. J. 08105.

• Well-illustrated brochure lists facilities and services of this sound recording company.

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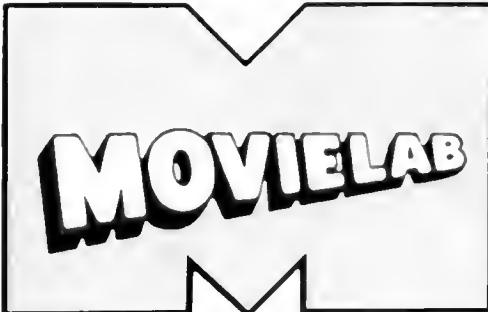






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